

*AN OVERVIEW OF THIRD STREAM / CONFLUENT MUSIC
AND THE
INVOLVEMENT OF AUSTRALIAN COMPOSERS*

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I, Nadia Burgess, declare that this essay is the result of my own efforts.

Signed:

CONTENTS

1. List of Musical Examples.....	3
2. Abstract.....	4
3. Introduction.....	5
4. Historical Overview of Third Stream Composers and Recordings, in the USA, England and Europe:	
Up to the 1950s.....	9
The 1960s.....	24
The 1970s and the 1980s.....	31
From the 1990s to 2004.....	37
5. On the African Front.....	43
6. Third Stream / Confluent Music in Australia up to 2004.....	50
7. Conclusion.....	70
8. Bibliography.....	71
9. Discography and Videos.....	78

LIST OF MUSICAL EXAMPLES

1. Lewis, John. "Django.".....	17
2. Brubeck, Dave. "Blue Rondo a la Turk."	27
3. Evans, Bill. "Time Remembered.".....	29
4. Schneider, Maria. "Gush.".....	41

Abstract

In this essay the author discusses the origins, evolution and impact of *Third Stream* music, the broader outgrowth of it being *Confluent* music.

Reference is made to relevant compositions and recordings from the USA, England and Europe, up to 2004.

Background information about the composers is provided.

Compositions including elements from African music are being examined.

The author investigates the involvement, up to 2004, of Australian composers and composers resident in Australia.

A substantial bibliography and discography is included.

Introduction

At a lecture in 1957 at the Brandeis University, Massachusetts, USA, **Gunther Schuller** (1925-), applied the term *third stream* to a style of music which, in his words:

through improvisation or written composition or both, synthesizes the essential characteristics and techniques of contemporary Western art music and other musical traditions. At the heart of this concept is the notion that any music stands to profit from a confrontation with another; thus composers of Western art music can learn a great deal from the rhythmic vitality and swing of jazz, while jazz musicians can find new avenues of development in the large-scale forms and complex tonal systems of classical music. The term was originally applied to a style in which attempts were made to fuse basic elements of jazz and Western art music - the two mainstreams joining to form a 'third stream.'¹

Third stream music is pre-dominantly composed for ensembles consisting of jazz musicians and instrumentalists who usually perform Western art music, (musicians who can perform both styles well are scarce), a jazz rhythm section being optional.² It can also be seen as the fruit of the labour of mainly composers, rather than jazz performers, who wished to blend improvisation and jazz practices into compositions in the style of contemporary Western art music.³

¹ Gunther Schuller, "Third stream," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers Ltd., 2001), Vol. 25, 401.

² Terry Teachout, "The Third Stream and After," in "Jazz and Classical Music," *The Oxford Companion to Jazz*, ed. Bill Kirchner (New York: Oxford University Press, 2000), 354.

³ Frank Tirro, *Jazz: A History*, 2nd ed. (New York: W.W. Norton&Company, Inc., 1993), 369.

This resulted in practical problems:

1. most musicians with a *classical* background are not used to improvising, and they have a difficulty in realizing the unwritten rhythmic nuances of the jazz idiom;
2. jazz improvisation, which is mostly based on repetitive harmonic patterns, forms a huge contrast to the discipline, literal notation and rigid adherence to extended form of Western art music;
3. the difficulty in maintaining a balance between electronically amplified instruments (and drums) in jazz ensembles and unamplified instruments in *classical* ensembles.⁴

Schuller continues:

Since the late 1950s the application of the term 'third stream' has broadened, notably through the work of pianist Ran Blake, to encompass fusions of classical music with elements drawn not only from African-American sources but also from other vernacular traditions, including Turkish, Greek, Hindustani, Russian and Cuban music, among others.⁵

It became known as *confluent* music,⁶ a fusion of Western art music with jazz and world music (African music, Eastern music, ethnic music, etc.).

In a collection of his writings, *Musings*, Schuller wrote during the 1980s:

⁴ Terry Teachout, "The Third Stream and After," 355.

⁵ Gunther Schuller, "Third stream," 401.

⁶ Joseph Stuessy, "The confluence of jazz and classical music from 1950 to 1970" (PhD dissertation, Eastman School of Music, 1978).

It is a global concept which allows the world's musics - written, improvised, handed-down, traditional, experimental - to come together, to learn from one another, to reflect human diversity and pluralism.⁷

He points out that *third stream* music is merely one of the current styles of music in the world, and is none of the following:

1. jazz with a string ensemble;
2. jazz played on instruments normally used for Western art music;
3. Western art music played by jazz performers;
4. the insertion of a musical quote from Ravel or Schoenberg between be-bop chord changes or vice-versa;
5. contrapuntal jazz;
6. a fugue played by jazz musicians;
7. a music which threatens the existence of jazz or Western art music.⁸

Over a period of about thirty years, Schuller has written several articles on *third stream* music in music dictionaries and encyclopaedias, as well as journal articles. His compositions are focused on orchestral music and he was President of the New England Conservatory, Massachusetts, USA.

The other advocate for the *third stream* cause, **Ran Blake** (1935-), a pianist who

⁷ Gunther Schuller, *Musings: the musical worlds of Gunther Schuller*, (New York: Oxford University Press, 1986), 119.

⁸ Gunther Schuller, *Musings*, 120.

attended summer schools at the Lenox School of Jazz in Massachusetts, where he studied with Gunther Schuller and John Lewis. Blake also studied with Oscar Peterson, Mary Lou Williams, Bill Evans and Thelonius Monk. In 1973 he was appointed Chairperson of the Department of Third Stream Music at the New England Conservatory, and now heads the Department of Contemporary Improvisation there, of which the curriculum integrates jazz, classical and ethnic music.⁹ He has performed widely and recorded as soloist. He has written several journal articles about *third stream* music, eg. “Third Stream and the Importance of the Ear.”¹⁰

⁹ Ed Hazel, “Blake, Ran” in *The New Grove Dictionary of Jazz*, 2nd ed., ed. Barry Kernfeld (London: Macmillan Publishers, Ltd., 2002), Vol. 1, 233.

¹⁰ Ran Blake, “Third Stream and the Importance of the Ear.” *Jazz Forum* (1985): 46-49.

***Historical Overview of Third Stream Composers
and Recordings in the USA, England and Europe
Up to the 1950s***

Earlier in the 20th century a combination of elements from Western art music and jazz can be found in the music of several prominent composers of Western art music such as Charles Ives, Claude Debussy, Erik Satie, Darius Milhaud, Igor Stravinsky, Paul Hindemith,¹¹ Maurice Ravel, Aaron Copland, as well as jazz composers Scott Joplin, George Gershwin, Duke Ellington, and Morton Gould:

American composer **Charles Ives** (1874-1954): *The Circus Band* (1894) and the *3rd Sonata for Piano and Violin* (1904);

African / American Ragtime composer **Scott Joplin** (1868-1917): A ragtime opera called *Treemonisha* (1911) and several through-composed rags, eg. *Maple Leaf Rag*;

French composer **Claude Debussy** (1862-1916): *Golliwog's Cakewalk* (1908), *Preludes* (1910-1913) eg. *Bruyeres*;

French composer **Erik Satie** (1866-1925): *Parade* (1917);

Russian-born composer **Igor Stravinsky** (1882-1971): *L'histoire du soldat* (1918), *Ragtime for Eleven Instruments* (1918) and *Piano Rag-Music* (1919);

German composer **Paul Hindemith** (1895-1963): *Suite fur Klavier* (1922);

¹¹ Markus Plattner, "Aspects of Third Stream Works" (M.Mus. Thesis, Sydney Conservatorium of Music, 2001), 3-6.

French composer **Darius Milhaud** (1892-1974): jazz fugue in the 2nd movement of *La creation du monde* (1923);

American composer **George Gershwin** (1898-1937): one-act opera *Blue Monday* (1922), *Rhapsody in Blue* (1924), *Piano Concerto in F* (1925), *Preludes for Piano* (1927), and the opera *Porgy and Bess* (1935);

American composer **Aaron Copland** (1900-1990): *Piano Concerto* (1927);

French composer **Maurice Ravel** (1875-1937): *Piano Concerto in G* (1931);

African / American composer **Duke Ellington** (1899-1974): *Creole Rhapsody* (1931), *Reminiscing in Tempo* (1935), and *Black, Brown and Beige* (1943);¹²

American composer **Morton Gould** (1913-1996): *Interplay* (1943) and *Concerto for Orchestra* (1944).

Many jazz musicians have looked to European music for inspiration, eg. cornet player Bix Beiderbecke (1903-1931), whilst some others received *classical* training first, eg. pianist Earl Hines (1903-1983). Prolific composer, Duke Ellington, had a long and successful career, and developed a unique musical style. His compositional energies broke out of the boundaries of mainstream jazz and the dance hall, into large-scale form and the concert hall. From 1949 the microgroove 12 inch 33 $\frac{1}{3}$ r.p.m. long playing vinyl records were introduced by Columbia records, allowing 25 minutes of playing time per side. This lifted the three minute restriction from before, allowing extended compositions and improvisations to be recorded.

¹² *Duke Ellington: Excerpts from "Black, Brown and Beige"* (by Louie Bellson and His All-Star Orchestra), BMG Music 01612-65096-2, 1994, CD.

A pioneer in modern jazz, pianist **Stan Kenton** (1911-1979), from the West Coast of the USA, formed his 14-piece jazz orchestra in 1940, which grew to 18 members by 1945 and to 20 members a few years later. The orchestra's repertoire included compositions which leaned heavily towards contemporary Western art music with frequent tempo changes, and was criticised for sacrificing the true jazz feel for innovation.

Kenton employed highly skilled arrangers / composers such as **Pete Rugolo** (1915 -), who had studied with Darius Milhaud previously. Rugolo worked for Kenton during the most successful period of the band, i.e. 1945-49, which was characterised by layers of big, elaborate clusters of sound.¹³

The forward-looking composer, **Robert Graettinger** (1923-1957), a graduate of Westlake College, wrote *Thermoplae* for the Kenton band in 1947 and the unconventional *City of Glass* which is scored for 10 violins, 3 violas, 3 cellos, 5 saxophones, 3 French horns, 5 trumpets, 5 trombones, tuba, bongo, drums, guitar, 2 basses and piano. This new, avant-garde music literally stunned the members of the orchestra, as well as the audience at its premiere at the Chicago Civic Opera in 1948. It is featured along with *This Modern World (A Cello, A Trumpet, An Orchestra)* by Graettinger on the album *Stan Kenton and his Orchestra: City of Glass and This Modern World* (1951).¹⁴

City of Glass consists of three movements:

¹³ J. Bradford Robinson and Barry Kernfeld, "Kenton, Stan(ley Newcomb)," in *The New Grove Dictionary of Jazz*, 2nd ed., ed. Barry Kernfeld (London: Macmillan Publishers, Ltd., 2002), Vol. 2, 482 - 484.

¹⁴ Stan Kenton and His Orchestra: *City of Glass and This Modern World*, Creative World, Inc., ST 1006, 1951 -53, Vinyl.

Entrance Into The City (1st movement part 1) portrays the approach to the city and *The Structures* (1st movement part 2) a tour of the city, the sections of the orchestra describe the different buildings;

Dance Before The Mirror (2nd movement) describes the view of the surrounding structures, while dancing in front of a huge mirror, with a combination of vivid orchestral colours, blazing dissonances and driving jazz rhythms;

Reflections (3rd movement) is a view of the city in its entirety, the sunset and darkness. This composition is an example of atonal jazz and a fusion of avant-garde techniques from contemporary Western art music and jazz orchestral writing. Arrangements by Rugolo and Robert Graettinger are featured on the recording of the 20-piece Kenton orchestra *A Concert in Progressive Jazz* (1947 / 1951).¹⁵

Three compositions containing strong *third stream* tendencies appear on *Stan Kenton: Innovations in Modern Music*¹⁶ from the early 1950s (instrumentation: 5 reeds, 5 trumpets, 5 trombones, 2 French horns, 1 tuba, 16 strings, bass, guitar, drums, conga, vocal, piano):

1. Pete Rugolo's *Conflict* displays unconventional treatment of the jazz orchestra, making it sound more like an avant-garde symphony orchestra adding glissandos in the strings and brass, the use of the voice without lyrics and no regular underlying pulse.

His *Mirage*, characterised by an appropriate pedal point, is similar to *Conflict* and is a portrait painted in contemporary Western art music colours; a slow, foreboding march

¹⁵ *Stan Kenton and His Orchestra: A Concert in Progressive Jazz*, Creative World, Inc. Duophonic ST 1037, 1951, Vinyl.

¹⁶ *Stan Kenton: Innovations in Modern Music*, Creative World, Inc., ST 1009, Early 1950's, Vinyl.

develops in the second half;

2. Bob Graettinger's *Incidents in Jazz* is a swing which breaks into a Latin feel briefly, but the bebop unison lines in the saxes and exclamations by the brass are angular and unusual for the time;

3. Also featured is *Solitaire* by trombonist, **Bill Russo** (1928-2003), who worked for the Kenton orchestra from 1950-54, contributing several experimental compositions. Russo later taught at the Lenox School of Jazz and the Manhattan School of Music. He composed *An Image of Man* for alto sax, guitar and string quartet in 1958.

Kenton led his 43-piece Innovations in Modern Music Orchestra on nationwide tours performing in concert halls in the early 1950s. Breaking away from dance music, Kenton was hoping to narrow the gap between jazz and *classical* music. Tenor saxophonist, **Bill Holman** (1927-), worked for Kenton from 1952-56, continuing to write for the orchestra until the 1970s. A contrapuntal piece in the jazz idiom by Holman, (often experimenting with *classical* form), *Invention for Guitar and Trumpet* and *Improvisation* by Russo are featured on *New Concepts in Artistry in Rhythm*¹⁷ (1952). In 1954 Kenton was honoured by the *Down Beat* Hall of Fame for his contribution to American Music, Louis Armstrong and Glenn Miller being his forerunners. In 1965 Stan Kenton founded the short-lived 23-piece Los Angeles Neophonic Orchestra, which featured Austrian **Friedrich Gulda** performing his *Jazz Piano Concerto*. Kenton endured sharp attacks from jazz critics over the years, but produced sensitive and inventive big band music and

¹⁷ *Stan Kenton: New Concepts in Artistry in Rhythm*, Capitol Records CDP 7 92865-2, 1952, Re-release on CD.

featured several outstanding jazz soloists. Some of his arrangements are kept at the North Texas State University.¹⁸

On the East Coast of the USA, a giant in the history of jazz, trumpeter **Miles Davis** (1926-1991), made a huge impact with the recording *The Birth of the Cool* (New York, January 1949 - March 1950),¹⁹ produced by Walter Rivers and Pete Rugolo, - a *third stream* extension of the Cool style.²⁰ The nonet included:

Miles Davis - trumpet

J.J. Johnson - trombone

Gunther Schuller - French horn

John Barber - tuba

Lee Konitz - alto sax

Gerry Mulligan (who wrote for The Stan Kenton Orchestra in 1951) - baritone sax

John Lewis – piano

Nelson Boyd - bass

Kenny Clarke / Max Roach - drums.

This recording features the scores of *Boplicity* and *Moondreams* by arranger **Gil Evans** (1912-1988). *Moondreams*, by Chummy MacGregor and Johnny Mercer, is clad in Evans' unique timbral textures with strong *third stream* tendencies and is one of the most stunning ballad arrangements ever written. It includes short alto sax, and baritone sax

¹⁸ Bradford Robinson and Barry Kernfeld, "Kenton, Stan(ley Newcomb)," 483.

¹⁹ *Miles Davis: The Birth of the Cool*, Capitol Records 7243 5 30117 2 7, 1949, Re-release on CD.

²⁰ David W. Megill and Paul O.W. Tanner, "Classical / Jazz Distinctions," *Jazz Issues*. (Dubuque, Iowa: Wm. C. Brown Communications, 1993), 286-295.

improvisations, and a contrapuntal section towards the end with slow moving contrapuntal parts and prominence of the French horn. Evans wrote for Claude Thornhill's big band in the late 1940s, adding two French horns and a tuba and restrained the vibrato in the reeds and brass, producing a similar sophisticated sound as that of Duke Ellington and Eddie Sauter. His arrangements re-composed pieces and included orchestral improvisation, the emphasis being on the ensemble, rather than soloists.²¹

Lennie Tristano (1919-1978), New York-based jazz pianist and teacher, who studied at the American Conservatory of Music in Chicago, influenced Bill Russo, Lee Konitz and Bill Evans. He recorded *Intuition*,²² also produced by Pete Rugolo, with Warne Marsh in 1949. The compositions *Intuition* and *Digression* by Tristano display counterpoint, advanced harmony and collective improvisation, with the minimum swing feel.

African / American pianist and composer from the East Coast, **John Lewis** (1920-2001), a graduate from the Manhattan School of Music, was aware of and receptive to the developments on the West Coast. During the mid 1950s Lewis and Gunther Schuller established the Modern Jazz Society, later known as the Jazz and Classical Music Society, which was devoted to the performance of the less conventional music written by composers in the jazz field. The album *The Modern Jazz Society: Presents a Concert of Contemporary Music* (1955)²³ features:

²¹ Gunther Schuller, "Evans, Gil," in *The New Grove Dictionary of Jazz*, 2nd ed., ed. Barry Kernfeld (London: Macmillan Publishers, Ltd., 2002), Vol. 1, 727.

²² Lennie Tristano and Warne Marsh: *Intuition*, Capitol Records CDP 7243 8 52771 2 2, 1949, Re-release on CD.

James Politis - flute

Aaron Sachs, Anthony Sciacca, Tony Scott - clarinet

Manuel Ziegler - bassoon

Stan Getz (from Stan Kenton's orchestra in 1945) - tenor saxophone

Lucky Thompson - tenor saxophone

Gunther Schuller - French horn

J.J. Johnson - trombone

Janet Putnam - harp

John Lewis - composer / arranger / pianist

Percy Heath - double bass

Connie Kay - drums.

The record includes:

Little David's Fugue, by John Lewis, in which the expositions are composed and the episodes are improvisations on a predetermined chord progression;

Midsommer, by John Lewis, is an adagio in rondo form, of which the harmony of the 2nd theme is used for improvisation;

Turnpike, composed by **J.J. Johnson** (1924-2001), points to future directions;

Django by John Lewis, arranged by Schuller, has a *third stream* intent in this author's opinion. It is in symmetrical form:

²³ *The Modern Jazz Society*, Polygram Records, Verve 314 559 827-2, 1955. Re-release on CD.

Musical Example No. 1

The musical score consists of four staves of music in 4/4 time, marked with a tempo of 76. The key signature has three flats (B-flat, E-flat, A-flat). The chords are as follows:

- Staff 1: FmI, BbmI, C7(b9), FmI, F7(b9)
- Staff 2: BbmI, Eb7(b9), Ab, Db, Dbm7 GmI7(b5)
- Staff 3: G7/F, C/E, C, FmI9(MA7), FmI FmI7/Bb, BbmI, C+, C7
- Staff 4: BbmI7/F, FmI, FmI9(MA7), FmI FmI7/Bb, BbmI, C+, C7 BbmI7/F, FmI

Slow opening section of 20 bars at MM 76 per crotchet. **A:** thematic material by the harp

Swing improvisation section at MM 110 per crotchet: B - 12 bars, C - 8 bars, D - 12 bars

(solos for the clarinet, saxophone and trombone with the backing provided by the ensemble plus bass and drums):

B: harmonic basis derived from **A**, two chord changes per bar:

FmI Dmi7(b5) / G7 C7 / F7(b9) Bbmi7 / Eb7 Ab7 / Db7 G7 / C7

FmI Dmi7(b5) / G7 C7 / F7(b9) Bbmi7 / Eb7 Ab7 / Db7 C7 / FmI6 //

C: tonic pedal

D: Bbmi Gmi7(b5) / C7 F7 / Bb7 Ebmi7 / Ab7 Db7 /

Gb7 / Gb7 / Db7 / Db7 /

Gb7 / Gb7 / Db7 / C7 //

E: interlude of last 8 bars of A played in double time by tutti before next soloist

A: Repeat of opening section by the whole ensemble.

Lewis, was the leader of the Modern Jazz Quartet, in which he found a perfect vehicle for expressing his ideas as composer. This quartet grew directly out of the Dizzy Gillespie big band, because its rhythm section played together nightly to give the brass section the chance to re-group. When Dizzy's band broke up in 1950, vibist Milt Jackson, pianist John Lewis, bassist Ray Brown and drummer Kenny Clarke, all "graduates" from bop combos of the 1940s, recorded as the Milt Jackson Quartet. Shortly thereafter, Brown went on the road with his wife, Ella Fitzgerald, and was replaced by Percy Heath. After another recording, the group started to attract attention and resolved to stay together, keeping the same initials MJQ, which then stood for the Modern Jazz Quartet. Connie Kay joined the group when Kenny Clarke left for Europe in 1955. Ironically the quartet developed its first big following playing the concert halls of Europe. Almost all the arrangements for the quartet were written by Lewis, and his compositions for the group included film scores, ballets and works for quartet and symphony orchestra.²⁴ Lewis' piano playing often featured counter-melodies which add a polyphonic flavour and his solos display great motivic unity.²⁵ He played a key role in the development of *third stream* music. A composition which reflects this is *European Windows* (1958),²⁶ a composition for jazz rhythm section and soloists with the Stuttgart Chamber Orchestra

²⁴ Bradford Robinson, "Modern Jazz Quartet," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers Ltd., 2001), Vol. 12, 453.

²⁵ Thomas Owens, "Lewis, John," in *The New Grove Dictionary of Jazz*, 2nd ed., ed. Barry Kernfeld (London: Macmillan Publishers, Ltd., 2002), Vol. 2, 584-585.

²⁶ *John Lewis: European Windows*, RCA Victor Records LPM-1742, 1958, Vinyl.

conducted by Lewis. John Lewis directed annual summer schools at the School of Jazz at the Music Inn, Lenox, Massachusetts from 1957-1960, and the Monterey Jazz Festival 1958-1982.

Classically trained French pianist **Jacques Loussier**, famous for his improvisations on the music of J.S. Bach since 1959, said of John Lewis:

I began to listen to jazz seriously in the early 1950s, just as the Modern Jazz Quartet was starting to become famous, and I noticed a strange paradox. Just as I was beginning seriously to experiment with putting some jazz into my classical playing, I realised that the MJQ's pianist, John Lewis, was trying to bring classical elements into his jazz playing. I felt John wanted so, so much to be a classical pianist, while I was exactly the contrary.²⁷

John Lewis taught at the City College of New York and at Harvard University during the 1970s. The Modern Jazz Quartet became the longest-lived combo in jazz history and delighted audiences all over the world with their special brand of music, eg. *The Best of The Modern Jazz Quartet*(1984).²⁸ Lewis founded the American Jazz Orchestra in 1985.

The record, *Modern Jazz Concert* (1957),²⁹ features six compositions commissioned by the 1957 Brandeis University Festival of the Arts. The ensemble, conducted by Gunther Schuller (who provided comprehensive cover notes) and George Russell, consisted of:

²⁷ Loussier, J. Cover Notes by Alyn Shipton of *The Jacques Loussier Trio : The Bach Book*, Telarc CD-83474, CD.

²⁸ *The Best of The Modern Jazz Quartet*, Pablo Records PACD-2405-423-2, 1955, Re-release on CD.

²⁹ *Modern Jazz Concert*, Columbia Records WL 127, 1957, Vinyl.

Hal McKusick and John de la Porta - saxes

Louis Mucci and Art Farmer - trumpets

Jimmy Knepper - trombone

Robert Di Domenico - flute

Manuel Ziegler - bassoon

Bill Evans - piano

Teddy Charles - vibes

Joe Benjamin - bass

Margaret - harp

James Buffington - French horn

Barry Galbraith - guitar

Teddy Sommer – drums.

The compositions featured are:

On Green Mountain by **Harold Shapero** (1920-) is a chaconne after Monteverdi, which involves jazz improvisation on a *classical* theme;

Suspensions by **Jimmy Giuffre** (1921-) is quite contrapuntal and contains no improvisation;

All Set by **Milton Babbitt** (1916-) is very contemporary in flavour;

Transformation, by **Gunther Schuller**, is a passacaglia which is gradually transformed into a jazz dominated piece, with improvisation threaded through with care;

Revelations (1st movement) by bassist **Charles Mingus** (1922-1979) exhibits his great

skill as composer and is an example of his unique achievement of minimizing the line between composition and improvisation, yet maintaining the flow of the latter.

Composer / arranger **George Russell** (1923-) previously worked for Dizzy Gillespie and Artie Shaw, and wrote a book called *The Lydian Chromatic Concept of Tonal Organization*. By the late 1950s Russell was teaching at the summer schools at the Lenox School of Jazz, and was composing on a large scale. Along with Gil Evans, he was regarded as a leading jazz composer, who maintained form and harmony within an advanced jazz idiom, as well as a balance between composition and improvisation.³⁰ On *A Modern Jazz Concert* his composition *All About Rosie* consists of three movements, fast-slow-fast (all in D minor) based on a traditional tune. It utilizes elements of jazz such as instrumentation, performance practise, harmony, and improvisation, and *classical* instrumentaion, extended form, bitonality and devices of development. It is scored for flute, 2 saxophones, bassoon, French horn , 2 trumpets, 1 trombone, piano, guitar, bass and drums. Movements 1 and 2 are through-composed, but the 3rd movement includes several improvised solos of which the one by **Bill Evans** is one of the most outstanding and famous solos in the repertoire of jazz piano. The solo lasts for four choruses of 32 bars each: the first backed by cymbal only, the second by bass and drums in stop-time, the third by walking bass and the fourth by the ensemble.³¹

³⁰ James G. Roy, Jr., Carman Moore, Barry Kernfeld, "Russell, George," in *The New Grove Dictionary of Music Online*, ed. L. Macy. <http://www.grovemusic.com>. Accessed 30 November 2004.

³¹ Frank Tirro, *Jazz: A History*, 42*- 44*.

Sketch, by John Lewis and *Conversation* by Gunther Schuller both composed for The Modern Jazz Quartet and The Beaux Arts String Quartet, are featured on a ground-breaking record entitled *Third Stream Music / The Modern Jazz Quartet and Guests* (1960).³² They are great examples of the two ensembles integrating, yet maintaining their individual identity. In this author's opinion *Conversation* is the more rigid of the two pieces, containing rather incongruous background figures by the strings to the improvisation of the quartet. The same record features Lewis' *Exposure* for jazz quartet, clarinet, flute, bassoon, French horn, cello and harp which consists of unswinging non-jazz thematic material played by the ensemble accompanied by a swing feel in the drums, which is then followed by a swinging blues vibes solo with piano, bass and drums. More jazz-based is *Da Capo* by Lewis and the quasi-contrapuntal *Fine* by Jimmy Giuffre for The Modern Jazz Quartet and The Jimmy Giuffre Three (Giuffre on clarinet / tenor sax, Jim Hall on guitar and Ralph Pena on bass).

It is the author's opinion that **Gunther Schuller**, composer / French horn player / conductor, who was already teaching at the Manhattan School of Music at the age of 25 and later became professor in composition at the School of Music at Yale, takes a rather serious, intellectual approach to his *third stream* compositions. However, *Suite for Woodwind Ensemble*,³³ composed in 1957, contains a delightful blues without improvisation, reminiscent of the style of Gershwin, as second movement.

³² *Third Stream Music / The Modern Jazz Quartet and Guests*, Atlantic Records SD 134, 1960, Vinyl.

³³ *Aulos-Bläserquintett Vol. 1: Barber / Carter / Cage / Schuller*, KOCH International 3-1153-2, 1992, CD.

Concertino for Jazz Quartet and Orchestra (1959)³⁴ features serial techniques combined with jazz harmony (not committing to either tonality or atonality) and does contain some interaction between The Modern Jazz Quartet and the orchestra in concerto grosso style, but displays similar tendencies as in *Conversation*.

³⁴ *The Modern Jazz Quartet and Orchestra*, (featuring *Concertino for Jazz Quartet and Orchestra* by Gunther Schuller), Atlantic Records 1359, 1959, Vinyl.

The 1960s

The tension between composition and improvisation is emphasized in the suite *Focus* (1961),³⁵ composed and arranged by **Eddie Sauter** (1914-1981) from New York. It is performed by New York-born tenor saxophonist Stan Getz (1927-1991), accompanied by a string ensemble which includes members of the Beaux Arts Quartet, John Neves on bass, and Roy Haynes on drums / percussion. Getz improvises throughout in a jazz style along with the non-jazz composed string score, at times accompanied by a swing feel of brushed snare drum, as on *I'm Late, I'm Late*. An extraordinary effect is created with great success. Sauter wrote for the bands of Benny Goodman and Artie Shaw. His composition, *The Maid With The Flaccid Air* (1945) for Shaw, shows an influence from the French impressionists, such as extended harmony, and use of modes and exotic scales.

Brilliant jazz trombonist **J.J. Johnson**, attracted attention with his compositions *Poem for Brass* (1956), *El Camino Real* and *Sketch for Trombone and Orchestra* (1959). He taught at the Lenox School of Jazz in 1960. However, *Perceptions* (six movements for soloist and a 21-piece orchestra including two harps, conducted by Gunther Schuller), recorded by jazz trumpet legend Dizzy Gillespie³⁶ in 1961, reflects Johnson's study of the music of Stravinsky, Bartok, Ravel, Hindemith, R. Strauss, Britten and Debussy, yet provides plenty of room for improvisation.

³⁵ *Stan Getz: Focus*, Polygram Records 821 982-2, 1961, re-release on CD.

³⁶ *Dizzy Gillespie: Perceptions*, Polygram Records 314 537 748-2, 1961, Re-release on CD.

In 1962, John Lewis founded the Orchestra U.S.A. which was conducted by Harold Faberman and Gunther Schuller, and consisted of musicians who were proficient in both jazz and Western art music. Examples of their recordings are:

1. *Concerto for Jazz Soloist and Orchestra* by Bill Smith (1962),³⁷ which contains three compositions and performances by **William O. Smith** (1926-): *Concerto for Jazz Soloist and Orchestra*, *Variants for Solo Clarinet* and *Mosaic for Clarinet and Piano*

(Robert Suderburg); Smith studied at Juilliard School of Music in New York and with Darius Milhaud in California, later founding an octet with Dave Brubeck;

2. *Orchestra U.S.A.: Jazz Journey* (1964),³⁸ produced by **Teo Macero** (1925-), features *Journey into Jazz* composed and conducted by Gunther Schuller, which was performed at the First International Jazz Festival in Washington, D.C. in 1962, by The National Symphony Orchestra conducted by Schuller; an abbreviated version was broadcast by the CBS Television Network in 1964 and Leonard Bernstein narrated it at one of the New York Philharmonic youth concerts, conducted by Schuller; the record also includes *Silver*, (similar in form to *Django*, but lighter in character) composed by John Lewis, who is the soloist;

3. *Orchestra U.S.A.: Sonorities*,³⁹ (1965), produced by Teo Macero, includes: *Hex*, by jazz composer Jimmy Giuffre, which leans more towards contemporary Western art music; Giuffre was a leader in avant-garde jazz at this time and composed a clarinet quintet and several pieces for solo instruments and string orchestra, eg.

the through-composed *Piece for Clarinet and String Orchestra in 1959*; he also

³⁷ *Two Sides of Bill Smith*, Composers Recordings, Inc. CRI SD 320, 1964, Vinyl.

³⁸ *Orchestra U.S.A.: Jazz Journey*, Columbia Records CL 2247, 1964, Vinyl.

³⁹ *Orchestra U.S.A.: Sonorities*, Columbia Records CS 9195, 1965, Vinyl.

collaborated with alto sax player Lee Konitz on some recordings with strings, which contain *third stream* elements;

Pressure by Teo Macero is an atonal orchestral piece; he also experimented with welding avant-garde *classical* ideas (eg. quarter tones) into the ensemble work of jazz combos and introduced studio-created electronic effects into the recording of his composition *Sounds of May* in 1955.⁴⁰

Composer / arranger **Gil Evans** is known for his tremendous skill in the use of blends of timbre. The record *The Gil Evans Orchestra: Out of the Cool* (1961)⁴¹ includes his *Le Navada* and *Sunken Treasure*, and *Stratusphunk* by George Russell. One of Gil Evans' albums with Miles Davis, *Sketches of Spain* recorded in 1959-60,⁴² produced by Teo Macero, displays voicings in tight proximity, polyphony and complex harmony. It contains arrangements by Evans of the slow movement of Rodrigo's *Concierto De Aranjuez* and Manuel de Falla's *Will O' The Wisp*, as well as *The Pan Piper*, *Saeta* and *Solea* composed by Evans, in which *third stream* tendencies are displayed.

Jazz pianist, **Dave Brubeck** (1920-), studied with Darius Milhaud at Mills College in California in the mid 1940s, along with Bill Smith. During the late 1950s Brubeck started experimenting with unusual time signatures and in 1959 his quartet recorded the first jazz instrumental piece to sell a million copies, *Take Five*, in 5/4 time, by alto sax

⁴⁰ Frank Tirro, *Jazz: A History*, 341-342.

⁴¹ *Gil Evans Orchestra: Out of the Cool*, Impulse Records 254 615-2, 1961, Re-release on CD.

⁴² *Miles Davis: Sketches of Spain*, Columbia Records CBS 460604 2, 1967, Re-release on CD.

player, Paul Desmond. It was released with Brubeck's *Blue Rondo a la Turk*, which is in 9/8, grouped as 2+2+2+3:

Musical Example No. 2



Etc.

In 1963 the Dave Brubeck Quartet and Orchestra recorded *Time Changes*,⁴³ produced by Teo Macero. It includes *Elementals for Jazz Quartet and Orchestra*, (which contains polyrhythms, polytonality and unusual non-jazz resources), conducted by Rayburn Wright. Brubeck has written ballet music, chamber music, a musical, oratorios, cantatas and solo piano music. As a celebration of Dave Brubeck's 80th birthday, *Dave Brubeck Live with the LSO*⁴⁴ was recorded London, in December 2000. It includes *Chorale* by Dave Brubeck, an arrangement of *Take Five* by conductor Russell Gloyd and arrangements of Brubeck's compositions by his sons Darius, Chris and brother, Howard. It features Dave Brubeck - piano, Darius Brubeck - piano, Chris Brubeck - bass trombone / electric bass, Matthew Brubeck - cello, Dan Brubeck - drums, Bobby Militello - alto sax / flute, Alec Dankworth - double bass.

Bill Evans (1929-1980), initially a *classical* pianist, set out along a unique

⁴³ The Dave Brubeck Quartet with Orchestra: *Time Changes*, Columbia Records CS 8927, 1963, Vinyl.

⁴⁴ *Dave Brubeck Live with the LSO*, LSO Mode / LSO Live 0011, 2001, CD.

path, his trio perfecting the sensitive art of trio playing⁴⁵ with refined harmony and implied polyphony. His lyrical, introspective and sensitive piano playing reflects his awareness of the music of J.S. Bach through to Chopin and Webern, as in eg. *Peace Piece* (1958), improvisation remaining paramount and structured.⁴⁶ On the solo album *Conversations With Myself* (1963),⁴⁷ he performs along with pre-recordings of himself, made possible by the development of recording techniques at the time. The record *The Bill Evans Trio: With Symphony Orchestra* (1966), is a collaboration with conductor / composer / arranger **Claus Ogerman** (1930-) to produce versions of works by *classical* composers Bach, Chopin, Faure, Scriabin and Granados, and Evans' compositions *My Bells* and *Time Remembered*.⁴⁸

⁴⁵ Peter Pettinger, *Bill Evans: How My Heart Sings*, (New York: Yale University Press, 1998), 54.

⁴⁶ Gunther Schuller, "Jazz and classical music," in *The New Edition of the Encyclopedia of Jazz*, ed. Leonard Feather (New York: Bonanza Books, 1960), 498.

⁴⁷ *Bill Evans: Conversations With Myself*, Verve Records 685526, 1963, Re-release on CD.

⁴⁸ *The Bill Evans Trio: With Symphony Orchestra*, Polygram Records 821 983-2, 1966, Re-release on CD.

*Musical Example No. 3**Medium Ballad**Time Remembered**Bill Evans*

The musical score for "Time Remembered" by Bill Evans is presented in five staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The chord symbols above the notes are as follows:

- Staff 1: 8MI⁹, CMA7(♯11), FMA7(♯11), EMI⁹, AMI⁹, DMI⁹ (triplets)
- Staff 2: 6 GMI⁹, E♭MA7(♯11), A♭MA7(♯11), AMI⁹, DMI⁹, GMI⁹
- Staff 3: 12 CMI⁹, FMI¹¹, EMI⁹, 8MI⁹
- Staff 4: 17 E♭MI⁹, AMI⁹, CMI⁹, F♯MI⁹, 8MI⁹
- Staff 5: 22 GMI⁹, E♭MA7(♯11), DMI⁹, CMI⁹

On this recording, Chuck Israels plays double bass and Larry Bunker and Grady Tate alternate on drums. On *Time Remembered* (4mins 4secs), the introduction is a short conversation between the orchestra and the piano, swaying back and forth over two chords. The 26-bar chorus is stated by the orchestra, accompanied by bass and drums in a slow 4/4 at MM crotchet = 66. At the beginning of the improvised piano solo, the trio doubles the tempo (i.e. MM minim = 66 and the chord changes are twice as fast).

In the second chorus of the solo, the cellos and basses play a counterline in the first eight bars, and the orchestra joins in on the second last bar with a pedal point-ending, which is faded out.

Thus, the interaction between the orchestra and the trio is minimal, yet, in this author's opinion, the combination does produce a *third stream* version of this unusual, but enchanting ballad with extended harmony by Evans. The same record includes *Elegia* by Ogerman (an example of contemporary Western art music and jazz improvisation). Evans recorded Ogerman's *Symbiosis* in 1974.

Composer **Carla Bley** (1938-), and her Austrian husband **Michael Mantler** (1943-) formed the Jazz Composers Guild Orchestra in New York in the mid 1960s and the record *The Jazz Composers Orchestra: Communications* (1968),⁴⁹ includes Mantler's avant-garde jazz composition *Communications* (Nos.8-11). The orchestra consisted of reeds and brass with Don Cherry - cornet, Pharoah Sanders - tenor, and avant-garde jazz composer and free jazz pianist Cecil Taylor, bass and drums. The Gary Burton Quartet recorded Bley's composition *A Genuine Tong Funeral* in 1967 and in 1971 she completed the large-scale eclectic jazz opera *Escalator over the Hill*, which was premiered in Cologne in 1997,⁵⁰ a fusion of the avant-garde and jazz.

⁴⁹ *The Jazz Composers Orchestra*, JCOA Records 1001/2, 1968, Re-release on CD.

⁵⁰ J. Bradford Robinson, "Bley, Carla," in *The New Grove Dictionary of Jazz*, 2nd ed., ed. Barry Kernfeld (London: Macmillan Publishers, Ltd., 2002), Vol. 1, 239.

The 1970s and 1980s

American composer **James L. Mack** (1932-1991) wrote *Legacy*⁵¹ in 1978, and it was performed and recorded by the Ramsey Lewis Quartet and Symphony Orchestra. This is a light and most entertaining piece which reflects many musical characteristics from the 1970s, as well as *third stream* elements. Also by Mack, *After the Rain*, performed by Ramsey Lewis - jazz piano and Linda Sanfilippo - cello on the record, *One Night Stand Keyboard Event* (1981),⁵² is a beautiful example of a *third stream* duet.

Free jazz advocate, **Ornette Coleman** (1930-), composed an orchestral piece in 21 short movements called *Skies of America*.⁵³ It was performed and recorded by the London Symphony Orchestra conducted by David Measham in 1972, but was not as successful as his combo work.

English composers involved in *third stream* music include:

John Dankworth (1927-), alto saxophone / clarinet player and band-leader, who collaborated with Hungarian-born Matyas Seiber on *third stream* jazz band and orchestra works in 1959, has written large-scale suites;⁵⁴

Michael Gibbs (born in Rhodesia 1937-), trombonist, who studied with Aaron Copland and Gunther Schuller, composed amongst others, *Seven Songs for Quartet and Chamber*

⁵¹ *Ramsey Lewis: Legacy*, Columbia Records 35483, 1978, Vinyl.

⁵² *One Night Stand Keyboard Event*, Columbia Records KC2 37100, 1981, Vinyl.

⁵³ *Ornette Coleman: Skies of America*, Columbia Records C 31562, 1972, Vinyl.

⁵⁴ Gunther Schuller, "Jazz and classical music," 355.

Orchestra (with Gary Burton - vibes) and *Europeana Jazzphony* in 1994 (based on folk music featuring Markus Stockhausen on trumpet).⁵⁵

An early contribution from Europe came from Swiss composer **Rolf Liebermann** (1910-1999). His attempt to combine jazz and *classical* performers, culminated in *Concerto for Jazz Band and Orchestra* from 1954.⁵⁶ French jazz pianist **Claude Bolling** (1930-) recorded *Suite for Flute and Jazz Piano* (plus bass & drums) with Jean-Pierre Rampal in 1975⁵⁷ and *Toot Suite* (for jazz piano, bass, drums and trumpet) with Maurice Andre in 1981.⁵⁸ In the author's opinion, these delightful compositions for a *classical* soloist with a jazz rhythm section are very successful. French pianist **Jacques Loussier** (1934-), famous for his improvisations on the music of J.S. Bach, Vivaldi, Debussy, Ravel and Satie, composed *Nymphes*⁵⁹ in 1999, which was inspired by paintings of the French Impressionist Claude Monet. It is an excellent example of contemporary *third stream* music in a jazz trio setting.

During the 1970s multi-track master tapes, (recorded simultaneously or consecutively - up to 24 tracks onto a wide tape) mixed down to 2-track master tapes, made new and complex editing techniques possible. Acoustic instruments were amplified and the sound treated with wah-wah and fuzz pedals, echo devices and phase shifters. Electric guitars,

⁵⁵ Terry Teachout, "The Third Stream and After," 355.

⁵⁶ Peter Ross, "Liebermann, Rolf," in *The New Grove Dictionary of Music Online*, ed. L. Macy. <http://www.grovemusic.com>. Accessed 7 December, 2004.

⁵⁷ *Claude Bolling: Suite for Flute and Jazz Piano*, Columbia Records M 33233, 1975, Vinyl.

⁵⁸ *Claude Bolling: Toot Suite for Trumpet and Jazz Piano*, CBS Records FM 36731, 1981, Vinyl.

⁵⁹ *Jacques Loussier Trio: Ravel's Bolero*, Telarc CD-83466, 1999, CD.

electric bass guitars, electronic organs, portable synthesizers and electric pianos became state-of-the-art. German-born bassist / composer **Eberhard Weber** (1940-), much influenced by the music of Steve Reich, made a big impact with his album *Colours of Chloe* in 1973. He designed a revolutionary 5-string, bodyless double bass with deep sustain, more overtones, and a lyrical sound, enabling melodic emphasis. He used amplification, echo and loop effects for multi-layered pieces in which he performed to his own accompaniment. *Silent Feet*⁶⁰ from 1978 displays a fusion of the avant-garde, electronic effects and jazz improvisation, creating an example of *confluent* music.

Norwegian-born tenor and soprano saxophonist / composer **Jan Garbarek** (1947-), was strongly influenced by the music of jazz tenor saxophonist, John Coltrane. Garbarek performed with Don Cherry (who played with Ornette Coleman, and embraced world folk traditions in his free jazz), and studied with George Russell. In 1969 he was invited to record for ECM Records with producer Manfred Eicher.⁶¹ He recorded *Jan Garbarek: DIS* in 1977,⁶² which is a combination of contemporary Western art music, the use of synthesizers and electronic effects, and improvisation. It features a wind harp on some tracks and *Skygger* features a brass sextet, all this creating *confluent* music.

Austrian concert pianist / composer **Friedrich Gulda** (1930-2000) turned to jazz in the 1960s and led a jazz combo, as well as a big band called Eurojazz. His compositions contain influences of *classical* music, impressionism, jazz and Viennese folk music.⁶³

⁶⁰ *Eberhard Weber: Silent Feet*, ECM Records ECM 1107 835 017-2, 1978, Re-release on CD.

⁶¹ Jan Garbarek, Program notes of Jan Garbarek Group Asia / Australia Tour February-March 2004.

⁶² *Jan Garbarek: DIS*, ECM Records ECM 1093 827 408-2, 1977. Re-release on CD.

Gulda and American jazz pianist / composer, Chick Corea (1941-), recorded an album of two piano improvisations in 1983, *The Meeting*.⁶⁴ An Austrian big band (with fewer saxes, trumpets and trombones, but with tuba and vibraphone), The Vienna Art Orchestra, was formed in 1977 by Swiss pianist / composer / arranger, **Mathias Ruegg** (1952-). The orchestra has a large repertoire which includes the music of Scott Joplin, Duke Ellington, Charles Mingus, Lennie Tristano, Eric Dolphy, Anthony Braxton and Erik Satie, and has toured extensively. It took part in the Gunther Schuller Festival in Linz, Austria in 1996.⁶⁵

American composer / arranger **Patrick Williams** (1939-) received a Cable Ace Award, and a Pulitzer Nomination, and Grammy Nomination for his *American Concerto for Jazz Quartet and Orchestra* from 1980.⁶⁶ It was recorded by the London Symphony Orchestra and Phil Woods - alto sax, Dave Grusin - piano, Chuck Domanico - bass and Grady Tate - drums, and released by Columbia Records.⁶⁷

During the 1970s, **Miles Davis**, always the innovator, took an interest in the music of German pioneer in *classical* electronic music and open forms, Karlheinz Stockhausen.⁶⁸

⁶³ Gerhard Brunner and Martin Elste, "Gulda, Friedrich," in *The New Grove Dictionary of Music Online*, ed. L. Macy. <http://www.grovemusic.com>. Accessed 7 December, 2004.

⁶⁴ *Chick Corea and Friedrich Gulda: The Meeting*, Phillips Digital Classics 410 397-2, 1983, CD.

⁶⁵ Klaus Schultz, "Vienna Art Orchestra," in *The New Grove Dictionary of Music Online*, ed. L. Macy. <http://www.grovemusic.com>. Accessed 7 December 2004.

⁶⁶ Jay Chattaway, "Artists at Work - Patrick Williams," in The Society of Composers and Lyricists' Website, <http://www.thesocl.com/site/socl/content.php?type=1&id=5958>, Accessed 30 December 2004.

⁶⁷ Les Tomkins, "Phil Woods - The First English Tour," in http://www.jazzprofessional.com/interviews/Phil%20Woods_2.htm, Accessed 30 December 2004.

⁶⁸ Frank Tirro, *Jazz: A History*, 411.

He was also experimenting with new sounds, eg. his album *Bitches Brew*, from 1970,⁶⁹ produced by Teo Macero. In 1985 Davis went to Copenhagen, Denmark to record *Aura*,⁷⁰ by Danish composer **Palle Mikkelborg** (1941-) who has performed with Abdullah Ibrahim, Jan Garbarek, Gil Evans, George Russell, Michael Gibbs and Markus Stockhausen. *Aura* is a ten movement suite (of composition and improvisation) for electric sounds and the acoustic combination of Davis' trumpet with John McLaughlin - electric guitar, Vincent Wilburn - electric drums and a large European recording band with synthesizers and percussion. On *White*, Davis joins himself in an overdubbed duet, accompanied by percussionist Marilyn Mazur with triangles, cymbals, and chimes. *Yellow* begins with oboe and harp accompanied by the orchestra, which later swells into full force with Davis at the helm. *Green* shows the influence of Charles Ives and the beauty of nature is described by synthesizers, trombones, reeds, brass and the trumpet of Davis. In this authors opinion, *Aura* encompasses all the characteristics of a *confluent* orchestral work with electronic effects, and a combination of contemporary Western art music, jazz improvisation and rock music.

German trumpet player **Markus Stockhausen** (1957-), son of Karlheinz, along with American jazz bassist Gary Peacock recorded *Markus Stockhausen and Gary Peacock: Così lontano...quasi dentro*,⁷¹ in 1988. It is a combination of avant-garde jazz, use of

⁶⁹ *Miles Davis: Bitches Brew*, CBS Records CBS 460602 2, 1970, Re-release on CD.

⁷⁰ *Miles Davis: Aura*, CBS Records CBS 463351 2, 1989, CD.

⁷¹ *Markus Stockhausen and Gary Peacock: Così Lontano.....Quais Dentro*, ECM Records ECM 1371 837111-2, 1989, CD.

synthesizers and electronic effects and improvisation - an outgrowth of jazz and the European tradition.

From the 1990s to 2004

Don Sebesky (1937-), American composer, arranger, and trombonist, had been influenced by jazz and the music of Samuel Barber, as well as the European music of J.S. Bach, Handel, Brahms, Hindemith, Stravinsky and especially Bartok (Sebesky is of Hungarian descent). He did some arrangements for the Stan Kenton Orchestra and in the late 1990s arranged and recorded tributes to Duke Ellington and Bill Evans (includes *Peace Piece* for harp and orchestra). His scores for film and television combine elements of jazz, classical music and rock.⁷² *Three Works for Jazz Soloists and Symphony Orchestra* (1999),⁷³ is played by the Royal Philharmonic Orchestra, conducted by Harry Rabinowitz, M.B.E., and features:

John Faddis - trumpet and fluegelhorn

Bob Brookmeyer - trombone

Alex Foster - alto sax

Joe Beck - guitar

Gordon Beck, Don Sebesky - piano

Richard Davis - bass

Jimmy Madison - drums.

The recording features a re-construction and arrangement of Igor Stravinsky's *The Rite of Spring*, and *Sebastians's Theme*, a composition and arrangement inspired by a theme

⁷² Patrick T. Will, "Sebesky, Don," in *The New Grove Dictionary of Music Online*, ed. L. Macy. <http://www.grovemusic.com>. Accessed 14 April 2003.

⁷³ *Don Sebesky: Three Works for Jazz Soloists and Symphony Orchestra*, DCC Jazz DJZ-63, 1979, Re-release on CD.

from J.S. Bach. However, the composition *Bird and Bela in Bb*, “A musical account of an imaginary meeting between Charlie Parker and Bela Bartok in the form of a Concerto for Jazz Quintet and Orchestra in the key of Bb,” is a brilliant example of combining such opposing ensembles, creating interaction and opportunity for improvisation. It is in conventional three movement concerto form, the second and third movements connected with a drum roll. The thematic material, and the members of the quintet are introduced one by one in the first movement, which has a free blues improvised section with big band brass-like backgrounds followed by a short recapitulation. The second movement is a ballad in slow three part song form, not in strict time initially, which features an angular piano solo, with orchestral backgrounds. The third movement is in rondo form which contains a fugue. A recapitulation from the first movement ends the last movement.

American jazz pianist **Lyle Mays** (1953-), has worked with Eberhard Weber and Pat Metheny, amongst others. He was among the first keyboard players to use a polyphonic synthesizer in concert. He recorded a new album called *Lyle Mays Solo* in 2000. On *Improvisation for Expanded Piano*, he recorded the acoustic piano sound and blended it with computer generated samples to achieve orchestral proportions,⁷⁴ thus creating a fusion between jazz and computer music.

In 2000, Terry Teachout reflected:

⁷⁴ *Lyle Mays Solo*, Warner Bros 10019-6908, 2000, CD.

...it may be the future of attempts to synthesize jazz and classical music lies not in third stream works for traditional classical media or mixed groups but in substantially through-composed instrumental pieces written for large and medium-sized jazz ensembles.⁷⁵

Compositions which fit this mould have come from George Russell, *Jazz in the Space Age* (1960) and *Living Time* (1972), and Dizzy Gillespie's former arranger, **Lalo Schifrin** (1932-) *The New Continent* from 1962 (Schifrin also composed *Jazz Suite on the Mass Texts* which was recorded in 1965). Recent extended compositions which contain challenges of form and complex harmony and counterpoint, have come from **Bob Brookmeyer** (1929-), *Celebration* (1997), **Bill Holman**, *All About Thirds* (1998) and **Maria Schneider**, *Dissolution*⁷⁶ (1998 - 20mins 46secs), featured on the album *Allegresse*⁷⁷ (2000), composed for the ballet *The Hand That Mocked, The Heart That Fed* at the American Dance Festival.

Composer, arranger and bandleader, **Maria Schneider** (1960-), was born in Minnesota, USA. She learned piano, clarinet and violin before her studies in theory and composition at the University of Minnesota. She moved to New York for postgraduate studies in jazz and contemporary writing at Eastman School of Music, where she studied with Rayburn Wright. She has been influenced by Ravel, Hindemith, Webern, Copland, Ogerman, Mingus and Monk. She worked as an apprentice for Gil Evans, who left a lasting imprint on her work, from 1985-88. In 1986-1991 she studied with Bob Brookmeyer and

⁷⁵ Terry Teachout, "The Third Stream and After," 355.

⁷⁶ *ibid.*, 356.

⁷⁷ *Maria Schneider Orchestra: Allegresse*, ENJA Records ENJ-9393 2, 2000, CD.

wrote pieces for the Village Vanguard Orchestra. She was awarded the International Association of Jazz Educators Gil Evans Fellowship Award in 1991, which commissioned the composition *Evanescence*. In 1992 she formed her own big band, which has been playing at Visiones in Greenwich Village every Monday night since 1993. In 1995 she was commissioned by the Monterey Jazz Festival to present the suite *Scenes from Childhood*.

The Maria Schneider Jazz Orchestra has toured Europe and the Far East. Orchestras which she has conducted include the Carnegie Hall Jazz Orchestra, Orchestre National de Jazz in Paris, the Radioens Big Band, the Stockholm Jazz Orchestra⁷⁸ and the Australian Art Orchestra in Sydney. She has been placed in many *Downbeat*, *Jazztimes*, Readers and Critics Polls as arranger / composer. The albums *Evanescence* (1994)⁷⁹ and *Coming About*⁸⁰ (1996) have been nominated for Grammy Awards.

In this author's opinion, Maria Schneider's music reflects a combination of big band music of the twentieth century, rock music and contemporary Western art music. Each composition is like an adventurous trip during which one never knows what to expect next. Some of her compositions, all exhibiting a variety in combination of these, show strong *confluent* tendencies. As in the music of Gil Evans, great care is given to the variety of timbres such a jazz orchestra can produce, polyphonic textures, and cluster-like

⁷⁸ Gary Kennedy, "Schneider, Maria." in *The New Grove Dictionary of Jazz*, 2nd ed., ed. Barry Kernfeld (London: Macmillan Publishers, Ltd., 2002), Vol. 3, 521-522.

⁷⁹ *Maria Schneider Jazz Orchestra: Evanescence*, ENJA Records ENJ-80482, 1994, CD.

⁸⁰ *Maria Schneider: Coming About*, ENJA Records ENJ-9069 2, 1996, CD.

voicings, but always with a contemporary approach and continuous development of thematic material. As in Duke Ellington's orchestra, most of the musicians in Schneider's orchestra are devoted long-time members. The reed players double on piccolo, flute, alto flute, oboe, English horn, clarinet, and bass clarinet. The brass section includes a tuba and the double bass player doubles on electric bass. From *Evanescence*, in *Gush*:

Musical Example 4

The musical score for 'Gush' from 'Evanescence' is presented in two systems. The first system shows the piano accompaniment and the flute part. The tempo is marked as quarter note = 104. The piano part features a complex, layered texture with many notes per chord. The flute part has a melodic line with grace notes. The second system shows the piano accompaniment, bass clarinet, and bass parts. The bass clarinet and bass parts provide a steady, ostinato-like rhythmic foundation.

the rhythm section and bass clarinet retain their ostinato-like rhythms throughout the whole piece, even during the soprano sax solo, (see example above). The composition *Some Circles* has a slow opening section, (repeated at the end), which displays brilliant polyphonic writing. Apart from chord symbols, Schneider also suggests modes and scales to her soloists, always welcoming their contributions to her compositions.⁸¹

⁸¹ Maria Schneider: *Evanescence - Complete Scores*, ed. Fred Sturm, (New York: Universal Edition UE 70008, 1998), 125-140 and 176-207.

The album *Coming About* includes *Scenes from Childhood*: 1. *Bombshelter Blast*, 2. *Night Watchmen*, 3. *Coming About*. In the first two movements, Schneider uses the sounds of the seventies - her teenage years - i.e. the fuzzy electric guitar and use of the brass similar to the small big band *Blood, Sweat and Tears*. The third movement paints a picture of a sailing yacht on a lake in the summer, oblivious of anything negative. The outcome of the suite is a *confluence* of jazz and rock music, improvisation and contemporary harmony.

The album *Allegresse* reflects Schneider's love of dance and movement. *Hang Gliding* seems to alternate per bar between 6/8 and 5/8. *Nocturne* (senza percussion) features the woodwinds in the opening section, followed by a piano solo backed by the orchestra in the style of a slow movement from a *third stream* piano concerto. *Allegresse*, which was commissioned by the Metropole Orchestra, contains a straight 8's feel in the drums, dissonant "cries" from the reed and brass sections, and plenty of colour.

The 2004 release by the Maria Schneider Orchestra *Concert in the Garden* has been nominated for several Grammy Awards. Maria Schneider maintains a busy performance schedule for her orchestra and for herself as conductor.⁸²

⁸² <http://www.mariaschneider.com>. Accessed 9 December 2004.

On the African Front

Because of an African background, this author has a keen interest in traditional and popular sub-Saharan African music, and the fusion of African music with contemporary Western art music and/or jazz.

African Sanctus (1973)⁸³ by English-born composer and ethnomologist, **David Fanshawe** (1942-), was inspired by his travels to Egypt, Sudan, Uganda and Kenya in 1969-1972.⁸⁴ It is an unorthodox setting of the Latin Mass which integrates a recording of traditional African music by Bwala dancers from Uganda, with a Western choir, an operatic soprano, a “light” soprano, a shouter, African drummer, rock drummer, two percussion, electric guitar, bass guitar, piano and Hammond organ.

South African-born **Kevin Volans** (1949-), a former student of Karlheinz Stockhausen, combines elements of traditional African music and contemporary Western art music in his composition for string quartet *White Man Sleeps*⁸⁵ (1985). The music draws on the colours, textures, landscape, bird and insect sounds from Africa.

⁸³ *David Fanshawe: African Sanctus*, Phillips Classics 426055-2, 1973. Re-release on CD.

⁸⁴ David Fanshawe, *African Sanctus: A Story of Travel and Music*, (London: Collins and Harvill Press, 1975), 176.

⁸⁵ *Kronos Quartet: Pieces of Africa*, Elektra Nonesuch 7559-79275-2, 1992, CD.

George Russell and the Living Time Orchestra recorded *The African Game*⁸⁶ in 1986, which is a combination of jazz, African music and contemporary Western art music. New York jazz singer **Bobby McFerrin** (1950-) recorded the African influenced *Kalimba Suite* on the album *Beyond Words* in 2002, imitating the sound of the thumb piano in his singing.

New Zealand-born composer / jazz pianist, **Mike Nock** (1940-) composed *Dance of the Global Village* which is featured on the album *Dark and Curious* (1990).⁸⁷ It begins with percussion, followed by flute with echo effects, tuned percussion and African ostinato patterns on the bass, entries of the drums and piano following next. A piano solo follows, maintaining the same character.

Tall Stories by Australian-born composer / saxophonist **Sandy Evans** (1960-) is featured on the album *Tall Stories* (1994)⁸⁸ by the hugely successful Australian jazz ensemble

Ten Part Invention:

John Pochee - drums

Roger Frampton - piano / soprano sax

Steve Elphick - double bass

Miroslav Bukovsky - trumpet / flugelhorn / percussion

Warwick Elder - trumpet

⁸⁶ *George Russell and The Living Time Orchestra: The African Game*, Blue Note/Manhattan Records CDP-7 46335 2, 1986, CD.

⁸⁷ *Mike Nock: Dark and Curious*, ABC Records 846 873-2, 1990, CD.

⁸⁸ *Ten Part Invention: Tall Stories*, Rufus Records RF 006, 1994, CD.

James Greening - trombone

Bernie McGann - alto sax

Bob Bertles - alto / baritone / clarinet

Sandy Evans - tenor / soprano / flute

Ken James - tenor / soprano / flute.

In *Tall Stories*, a unison line in the trombone and lower saxes is stated, a repeat including the trumpets. Drums and an ostinato bass line enter in an African 12/8 feel. A line in parallel fourths in the sopranino and two soprano saxes follow, and a mosaic of ostinato patterns on a modal base is created. During the trombone solo the ensemble accompanies in a tapestry of ostinati. The bass solo is unaccompanied, followed by a trumpet solo with similar backing as in the trombone solo. It is a very powerful and effective piece in a blend of jazz and African music in this author's opinion.

The history of the music of Black South Africans has been documented with great care by David Coplan, in the book *In Township Tonight!*⁸⁹ Especially the Cape Town-born pianist **Dollar Brand / Abdullah Ibrahim** (1934) has earned international acclaim.

Brand left South Africa for Zurich in 1962, and after hearing Brand's trio, Duke Ellington organized a recording session for them in 1963. Brand went to New York in 1965 to appear at the Newport Jazz Festival, thanks to Ellington, who later appointed Brand as his substitute during a tour of his orchestra on the East Coast. Brand also

⁸⁹ David Coplan, *In Township Tonight!*, (New York: Longman Inc., 1985).

performed at Carnegie Hall, Lincoln Centre, Village Vanguard, and several colleges and universities. He received a Rockefeller Grant and studied with Hall Overton. In 1972 Brand toured with his 10-12 piece band and performed with the Jazz Composer's Orchestra in New York. During the late 1970s he recorded several duos with Max Roach and Archie Schepp amongst others. He returned to South Africa for an extended period in 1990, receiving several honorary doctorates. He performed at the inauguration of President Nelson Mandela in 1994. In the 1990s he performed with symphony and chamber orchestras,⁹⁰ eg. *African Suite* for Trio and String Orchestra, recorded in Switzerland in 1997.⁹¹ Brand's music contains a *confluence* of traditional and popular African music, jazz (especially the piano styles of Ellington and Monk) and contemporary Western art music.

This is most evident on his solo albums *African Piano*⁹² and *Anthem for New Nations*.⁹³ The ensemble album *Voice of Africa*⁹⁴ (1988) includes *The Pilgrim*. It begins with solo piano. A piano bass pattern is later joined by an ostinato in the bass, then by percussion and flute improvisation. Brand / Ibrahim continues to tour internationally and is based in Cape Town and New York.⁹⁵

⁹⁰ Ed Hazel and Barry Kernfeld, "Ibrahim, Abdullah [Brand, Dollar: Brand, Adolph, Johannes]," in *The New Grove Dictionary of Music Online*, ed. L. Macy. <http://www.grovemusic.com>. Accessed 8 December, 2004.

⁹¹ *Abdullah Ibrahim: African Suite for Trio and String Orchestra*, Enja Records JENJ 3314-2, 1998, CD.

⁹² *Dollar Brand: African Piano*, ECM Records 835 020-2, 1973, Re-release on CD.

⁹³ *Dollar Brand: Anthem for New Nations*, Denon / Nippon Columbia Denon 38C38-7261, 1984, CD.

⁹⁴ *Dollar Brand/Abdullah Ibrahim: Voice of Africa*, Kaz Records KAZ CD 101, 1988, CD.

⁹⁵ Dollar Brand/Abdullah Ibrahim, Interview by author, Conversation, 8 January 2004, Cape Town, South Africa.

Chris McGregor (1936-) was born in the Transkei, South Africa, studied piano at the Cape Town College of Music, and was mainly influenced by the music of Debussy, Bartok and Schoenberg. He formed a racially mixed band called The Blue Notes, which became very popular in Europe. He also had been influenced by the free jazz of Ornette Coleman. His band played at the Jazz-hus Montmatre Club in Copenhagen in 1966, where they had been preceded by Albert Ayler, Archie Shepp, Don Cherry and Cecil Taylor. They treasured the non-Western elements in their music, and in 1969, his 11-13-piece ensemble The Brotherhood of Breath, came into being, playing in a most unique, confluent style.⁹⁶

Established South African composer / musicologist **Stefans Grove** (1922-) returned to South Africa in 1972 after studying at Harvard University and teaching at the Peabody Conservatoire in Baltimore, USA. In 1984 he composed *Sonata on African Motives* for Violin and Piano, in 1986 *Dance Rhapsody - An African City* for Orchestra and in 1989 *Concertato Overture on Two Zulu Themes* for Orchestra. His seven etudes for piano, *Songs and Dances from Africa*,⁹⁷ from 1988 / 1991 also mould Afro-ethnic elements into contemporary Western art music:

1. *Stamping Dance*
2. *Night Song in the Distance*
3. *Greeting the New Day*

⁹⁶ Ian Carr, *Music Outside*, (London: Latimer New Dimensions Ltd., 1973), 97.

⁹⁷ *Benjamin Fourie: Hubert du Plessis, Stefans Grove, Etienne van Rensburg*, Obelisk Music OBCD-01, 1997, CD.

4. *Quiet Song in the Twilight*
5. *Dance of the Witch-doctor*
6. *Mbira Song carried by the Night Breezes*
7. *Dance of the Wind Spirit.*

The internationally acclaimed **Soweto String Quartet** released a new recording called *Our World*⁹⁸ in 2004. Their music is a ground breaking cross-over of traditional African music, native African township rhythms, Cape Malay music, pop, jazz and *classical* music, and they have been very active during the past decade or so.

South African composer / arranger / educator / jazz pianist, **Noel Stockton** (1930-) has composed several pieces in *third stream* / confluent style:

Mangaung Suite for Wind Band (early 1990s - African / contemporary)

Concerto for Stage Band in 3 movements (1994 - jazz / contemporary)

Suite for String Quartet and Clarinet (1999 - contemporary)

Sol y Sombra - Suite for String Quartet, Clarinet and Castanets (1999 - contemporary)

Invictus - Orchestral Prelude for Jazz Quartet and Symphony Orchestra

(2004 - Western Art Music with Jazz Improvisation, also includes an African lullaby;

Commissioned by SAMRO for the 10th Anniversary of Democracy in South Africa;

Premiered in Bloemfontein in November 2004 by the Free State Symphony Orchestra and Jazz Quartet, conducted by Chris Dowdeswell).⁹⁹

⁹⁸ *Soweto String Quartet: Our World*, BMG Africa 82876595422, 2004, CD.

⁹⁹ Noel Stockton, Interview by author, Written notes, Bloemfontein, South Africa.

Composer and lecturer, **Mike Campbell** (1953-) was born in Durban and studied jazz at the North Texas State University, USA in the early 1980s. He is currently Chair of Jazz Studies at the University of Cape Town, where he completed his Masters in Composition, as well as a PhD. Campbell is very much involved in a mixture of activities including African music, jazz and contemporary Western art music. According to him, a high level of stylistic fusion is currently taking place in South Africa. His own compositions include:

Suite for Jazz Orchestra (for Symphonic Jazz Orchestra in 4 movements)

Shades of Blue (Rhapsody for Symphonic Jazz Orchestra)

Zishubile: Three Parts for Band (Stage Band)

CT Kwela (for Stage Band)

Sunspots (for Stage Band)

Sermon (for Stage Band).¹⁰⁰

¹⁰⁰ Mike Campbell, Interview by author, 29 June 2002, Minidisc recording, Sydney.

Third Stream / Confluent Music in Australia

In Australia several prominent composers have composed *third stream / confluent* music for solo instruments, chamber ensembles, jazz ensembles and symphony orchestras - the avant-garde of contemporary art music, jazz and rock finding common ground and being influential despite its small audience.¹⁰¹

Don Banks (1923-1980), highly regarded jazz musician and composer, was born in Melbourne and was already involved in the jazz circles in his teens. He worked with the visiting Duke Ellington in 1949. Banks studied at the University of Melbourne, continuing his studies in composition in London with Matyas Seiber 1950-52, with Milton Babbitt in Salzburg in 1952, with Luigi Dallapiccola in Florence and with Luigi Nono back in London in 1956, where he remained as arranger, composer (including films) and jazz pianist until 1971. Banks returned to Australia permanently in 1972, and was the first Chairman of the Music Board of the Australia Council, Head of Composition and Electronic Music at the Canberra School of Music 1973-77 and Chair of Composition at the NSW State Conservatorium of Music 1978-80,¹⁰² (now known as the Sydney Conservatorium of Music, University of Sydney).

Banks became established as an avant-garde composer, but also composed several *third*

¹⁰¹ John Clare and Gail Brennan, *Bodgie Dada and The Cult of Cool*, (Sydney: University of NSW Press, 1995), 188.

¹⁰² Michael Barkl and Bruce Johnson, "Banks, Don," in *The Oxford Companion to Australian Music*, ed. Warren Bebington (Melbourne: Oxford University Press, 1997), 46.

stream works, such as *Equation 1* (1963) and *Equation 2* (1969) for ensemble including jazz instrumentalists; and *Prelude, Night Piece and Blues* (1968)¹⁰³ for clarinet and piano. *Three Short Pieces* for voice and jazz quartet (1971) and *Settings from Roget* (1966) were written for Cleo Laine and the John Dankworth Quartet. Banks produced much electronic music and besides purely electronic music, he also combined it with traditional composition, as in *Intersection* (1969) and the audio-visual medium of electronics, tape and laser beam as in *Synchronos '72. Meeting Place* for jazz group, chamber ensemble and synthesizer, (commissioned by the London Sinfonietta in 1970), in six movements of varied orchestration, and *Equation 3* (1972) for chamber group, jazz quartet and electronics, reflect his workmanship in serialism, bebop and electronics.¹⁰⁴

Nexus, (which means tie or link), three movements for orchestra and jazz quintet, was commissioned and premiered by the Staatstheater Kassel and the Johnny Dankworth Quintet in 1971. It was recorded in 1987 at the Sydney Opera House by the Sydney Symphony Orchestra, conducted by Stuart Challender, and the Judy Bailey Quintet:

Judy Bailey - piano

Don Burrows - saxophone / flute

John Hoffman - trumpet

Ed Gaston - double bass

Ron Lemke - drums.¹⁰⁵

¹⁰³ *Don Banks: A Tribute in Memoriam*, Australian Music Centre HEL Music 002, 1997, CD.

¹⁰⁴ Philip Bracanin, "Don Banks," in *Australian Composition in the Twentieth Century*, ed. Frank Callaway and David Tunley (Melbourne: Oxford University Press, 1978), 111.

¹⁰⁵ *Nexus/Nocturnes*, Vox Australis VAST 006-2, 1991, CD.

Nexus (19mins 31secs) is accessible to a broad audience, contains improvised solos by all the jazz players, treats the small and large groups both in a concerto grosso fashion and as a united force. It has withstood the test of time.

In the first movement both the quintet and orchestra present the melodic content and there are solos for all five jazz players. The second movement is a ballad which contains a trumpet solo and orchestral interlude. In the third movement the rhythm section maintains the rhythmic feel underneath the orchestral forces, except in a slow contrasting middle section in 8-part harmony. In 2001 *Nexus* was performed in the Sydney Town Hall by the Sydney Conservatorium Orchestra and a quintet consisting of students from the Jazz Studies Unit, led by pianist Jackson Harrison.

English-born **Roger Frampton** (1948-2000) settled in Australia in 1966 and taught at the Jazz Studies Unit of the Sydney Conservatorium for more than 20 years. Frampton was a brilliant pianist, saxophonist and composer and contributed a great deal to the modern jazz scene in Australia. He completed his PhD at the University of Wollongong shortly before his death. He was well known for his prepared-piano performances and modern jazz compositions for Ten Part Invention. Frampton was a founding member of this leading large contemporary jazz ensemble in Australia.¹⁰⁶ Noteworthy for its *confluence* of contemporary Western art music and jazz is his album with the experienced American-born jazz trumpet maestro, Don Rader: *Modern Jazz Duo: Off the Beaten*

¹⁰⁶ Roger, T. Dean, "Frampton, Roger," in *The New Grove Dictionary of Jazz*, 2nd ed., ed. Barry Kernfeld (London: Macmillan Publishers, Ltd., 2002), Vol. 1, 843.

*Track*¹⁰⁷ from 1998, the title track reflecting the overall style. Frampton - piano / sopranino sax / tenor recorder, and Rader - flugelhorn / trumpet / pocket trumpet, explore new territories. The absence of bass and drums liberates the flow of the musical concepts. All the tracks are recorded live, Frampton switching instruments frequently. *High Jinks* features call and response practises (as found in traditional African, and Indian music), as well as avant-garde / bebop-like unison lines.

A fellow musician of Frampton, Australian-born **Bruce Cale** (1939-), jazz double bass player and composer, recorded a most forward-looking album, *The Bruce Cale Quartet at the Opera House* (1978),¹⁰⁸ with the outstanding, sensitive pianist, Paul McNamara, Bob Bertles - saxophone and Alan Turnbull - drums. It is a mix of modern jazz and contemporary art music. Cale went to study at Berklee School of Music from 1966 on a *Down Beat* Jazz Study Grant. He also studied with well known composer George Russell in the USA in 1981. He performed his *Concerto for Double Bass and Orchestra* with the Melbourne Symphony Orchestra later in 1981. During the 1980s the Sydney-based Bruce Cale Orchestra recorded three albums. Cale now resides in Tasmania, and his compositions, which include Afro / American and Brazilian rhythms and reflect his long career as improviser, have won several awards.¹⁰⁹

American-born **William Motzing** (1937-), former jazz and orchestral trombonist,

¹⁰⁷ *Modern Jazz Duo: Off The Beaten Track*, Tall Poppies Records TP 130, 1998, CD.

¹⁰⁸ *The Bruce Cale Quartet at the Opera House*, Polygram Records 6357 724, 1978, Vinyl.

¹⁰⁹ Roger, T. Dean, "Cale, Bruce," in *The New Grove Dictionary of Jazz*, 2nd ed., ed. Barry Kernfeld (London: Macmillan Publishers Ltd., 2002), Vol. 1, 371-372.

composer, arranger and conductor, has taught at the Eastman School of Music and the Cologne Hochschule für Musik. From 1972 to 1991 he lived and worked in Sydney. He taught at the Sydney Conservatorium for 12 years and was Chair of the Jazz Studies Unit from 1976-78.¹¹⁰ During the 1970s he composed two *third stream* works: *The Whole Earth Suite* (three movements for large ensemble) and *Night Cries* for Roger Frampton - soprano sax and the Australian Chamber Orchestra.¹¹¹ Following his return to the Sydney Conservatorium in 2001, Motzing organised a *third stream* concert at the Music Cafe in April 2002. The main work was performed by the combination of a string trio and a quasi - jazz trio: Wayne Goodwin, Melissa Cox - violins, Georg Pederson - cello, Judy Bailey - piano, Craig Scott - double bass and Darryl Pratt - percussion. It was a rondo-like piece consisting of a 'theme' by Alison Newman, an African 'episode' (with violin and bass solos) by Nadia Burgess, a tango 'episode' (with piano and cello solos) by Bill Motzing and a celtic 'episode' (with violin solo) by Wayne Goodwin.¹¹²

Motzing's composition for percussion ensemble, *Three Pieces for Percussion Quartet: Cul de Sac* (for xylophone, vibes and marimba) *Ambient Landscape* (for cymbals and hanging chimes) *Bush Telegraph* (for 12 drums), incorporates elements from contemporary Western art music and traditional African music. Motzing remains active as conductor, arranger and composer, and continues to teach at the Sydney Conservatorium of Music. Several of his arrangements and

¹¹⁰ L. Thompson, "Motzing, Bill," in *The Oxford Companion to Australian Music*, ed. Warren Bebbington (Melbourne: Oxford University Press, 1997), 392-393.

¹¹¹ William Motzing, interview by author, 6 March 2003, written notes, Sydney Conservatorium of Music.

¹¹² Third Stream Concert 11 April 2002, Sydney Conservatorium of Music, live recording, CD.

compositions (some containing a fusion with African music) have been performed by the Sydney Conservatorium of Music Big Band.

Slovenian-born **Bozidar Kos** (1934-) played jazz throughout Europe in his earlier years and came to Australia in 1965. He studied composition at the University of Adelaide, where he became Fellow in Composition in 1978-83. He was active in composition in Australia and Europe and later held the position of Chair of Composition at the Sydney Conservatorium until the end of 2002.¹¹³ *Cross Winds*, (for jazz trumpet, alto saxophone and orchestra), was commissioned by the ABC to commemorate what would have been Don Banks' 70 birthday in 1993. In *Crosswinds*, Kos combines post-serial techniques, African polyrhythms and jazz improvisation in this *confluent* work, which contains a great degree of instrumental integration.¹¹⁴

Jazz pianist and composer, **Paul Grabowsky** (1958-), of Polish descent and born in New Guinea, moved to Melbourne as a young child and started having classical piano tuition at the age of five. After some study at the University of Melbourne and the Juilliard School in New York, he worked in Munich for five years. Grabowsky returned to Australia in 1985 and has been active as jazz pianist, composer of film, television, chamber and orchestral music.¹¹⁵ Grabowsky is known for crossing the boundaries of styles frequently.¹¹⁶

¹¹³ Markus Plattner, "Aspects of Third Stream Works" (M.Mus. thesis, University of Sydney, 2001), 45.

¹¹⁴ *Ibid.*, 47.

¹¹⁵ Roger T. Dean, "Grabowsky, Paul," in *The New Grove Dictionary of Jazz*, 2nd ed., ed. Barry Kernfeld (London: Macmillan Publishers, Ltd., 2002), Vol. 2, 77-78.

¹¹⁶ Jim McLeod, *Jazztrack*, (Sydney: ABC Books, 1994), 178.

In 1990 he was commissioned to arrange European popular songs of the 1930s and 1940s for a contemporary German orchestra, The Conference, which resulted in the experimental *confluent* suite *Ringling the Bell Backwards* (1994)¹¹⁷ which consists of: *Miracolo*; *Spectre of a Rose*; *Unregrettable*; *Unter Dayne Vayse Stern*; *Tsu Eyns*, *Tsvay Dray*; *Immortal, Invisible*; and *Strange Meeting*. This project gave rise to the establishment by Grabowsky of the successful Australian Art Orchestra, which also performs compositions by Australian composers of contemporary art music:

Ian Chaplin - alto / soprano saxes

Peter Harper - alto sax / flute / bass clarinet

Tim Hopkins - tenor sax / bass clarinet

Jim Glasson - tenor sax / flute / piccolo / clarinet

Elliott Dalgeish - baritone sax

Bob Coassin, Scott Tinkler - trumpets / flugelhorns

Stephen Grant - cornet / accordion

Simon Kent (currently James Greening) - trombone

Adrian Sherriff - bass trombone / didgeridu

Phillip Rex – tuba

John Rodgers - violin

Alex Pertout - percussion

Steve Magnusson - guitar

Paul Grabowsky, Stuart Campbell - piano / synthesizers / samplers

¹¹⁷ *Australian Art Orchestra: Ringling The Bell Backwards*, Origin Recordings OR 008, 1994, CD.

Jacqueline Grenfell - sampling

Gary Costello - bass

Niko Schauble - drums.

Melodic unity, melodic development, adherence to form, romanticism, unique pianistic sound production and tremendous lyricism can be found in jazz trio recordings of Grabowsky's compositions, many of them beginning with solo piano and all including improvisation, such as:

Colonial Sketch No. 1 (a celtic folk-based composition with jazz improvisation) from the album *Browne, Costello, Grabowsky: Six By Three* (1989);¹¹⁸

Stars Apart (a waltz), *La Scragga* (a tango) from the album *Paul Grabowsky Trio: When Words Fail* (1995);¹¹⁹

White Chord Dreaming (a modern jazz piece), *Beyond the Black Suit* (a potential hit tune) and *A Quiet Place* (very contemporary in style) from the album *Paul Grabowsky Trio: Three* (2000).¹²⁰

Some of Grabowsky's compositions have been performed by the chamber ensemble, Pipeline, the Australian Chamber Orchestra and the Melbourne Symphony Orchestra. He has served as chairman of the Music Board of the Australia Council.¹²¹

¹¹⁸ *Browne, Costello, Grabowsky: Six By Three*, Spiral Scratch 0001, 1989, CD.

¹¹⁹ *Paul Grabowsky Trio: When Words Fail*, Origin Recordings OR 010, 1995, CD.

¹²⁰ *Paul Grabowsky Trio: Paul Grabowsky Trio: Three*, Origin Records OR 058, 2000, CD.

¹²¹ Jeff Pressing, ed., *Compositions for Improvisers: An Australian Perspective*, (Bundorra, Vic.: La Trobe University Press, 1994), 111.

Born in England, **Mark Isaacs** (1958-), of Iraqi - Jewish descent, emigrated to Australia with his family when he was four, soon after which he commenced piano lessons. Isaacs later studied composition with Peter Sculthorpe, and is a graduate of the Sydney Conservatorium of Music, and recipient of the Don Banks Fellowship (1984). He is a fine jazz pianist and composer who includes a mix of classical music and jazz in many of his compositions - it is in his “make-up” - his works having been performed by prominent ensembles and orchestras in Australia and overseas.¹²² *So It Does*, for flute / alto flute, clarinet / bass clarinet, piano, violin, viola and cello, was commissioned and recorded by the Australia Ensemble in 1989,¹²³ which featured Australian composer Nigel Westlake on clarinets. The first movement is rhythmic and explorative, the second is a lyrical passacaglia, the third features ostinato patterns and throughout the entire composition runs an underlying jazz-coloured thread of syncopated rhythms and jazz chords - a work reminiscent of the music of Gershwin. *Canticle* for jazz trumpet and orchestra was premiered on 24 August 2003 by James Morrison and the Melbourne Symphony Orchestra.

Internationally acclaimed jazz pianist, **Mike Nock** (born in New Zealand, 1940), moved to Australia in the late 1950s. He travelled to England in 1961, and then to the USA where he attended the Berklee College of Music. He performed with many great jazz players, established a pioneering jazz-rock group, the Fourth Way, and was a member of the orchestra at the premier of Gunther Schuller’s *third stream* opera *Visitations* in San

¹²² Mark Isaacs, Interview by author, 5 June 2003, written notes, Sydney.

¹²³ *Australia Ensemble: Cafe Concertino*, Tall Poppies Records TP 002, 1991, CD.

Francisco in the late 1960s.¹²⁴ He worked as a studio musician in New York during the 1970s, played with the Thad Jones-Mel Lewis Orchestra and toured Germany and the Far East with different groups. He settled in Sydney in 1985 and has been a lecturer in jazz at the Sydney Conservatorium since 1986.¹²⁵ Needless to say, Nock has received countless awards and maintains a busy schedule of touring and recording. He does not divide his music in styles, but composes according to the ensemble at hand, resulting in several *third stream* and contemporary works since the mid 1970s, including:

Land of the Long White Cloud / Aotearoa (1982), for Orchestra with piano soloist (40mins), commissioned and performed by the Dunedin Civic Orchestra, New Zealand, 1982 (live broadcast, Radio NZ);¹²⁶ a jazz trio version of the slow movement was recorded in 1982 on the album *Ondas* (released by ECM), of which the title track is in the same style;¹²⁷ the slow movement was arranged for the Cello Ensemble from the Sydney Conservatorium in 2001;

Transformations 1, 2, and 3 (1987), for String Orchestra with Jazz Quartet (25mins), commissioned by the Australian Chamber Orchestra for a performance at the Sydney Town Hall, July 1987 (recorded by 2MBS FM and broadcast by ABC AM),¹²⁸ where compositions by Don Banks, Mark Isaacs and Eddie Sauter were also performed;

Nebulae (1989) for trombone, percussion, flute, English horn and piano (10mins), commissioned by the Pipeline Ensemble, and supported by a grant from the Music

¹²⁴ Mike Nock, Interview by author, 21 October 2003, written notes, Sydney.

¹²⁵ Robert L. Doerschuk/Roger T. Dean, Barry Kernfeld, "Nock, Mike," in *The New Grove Dictionary of Jazz*, 2nd ed., ed. Barry Kernfeld (London: Macmillan Publishers, Ltd., 2002), Vol. 3, 159.

¹²⁶ Mike Nock, *Land of the Long White Cloud*, Live recording, Cassette.

¹²⁷ *Mike Nock: Ondas*, ECM Records ECM 1220, 1982, CD.

¹²⁸ Mike Nock, *Transformations 1,2,3*; recording by 2MBS, Cassette.

Board, Australia Council; performed in Melbourne in 1989; recorded and broadcast by ABC FM¹²⁹; an example of contemporary art music;

Environments (1993),¹³⁰ for String Quartet plus Jazz Group (55mins), commissioned by the Wangaratta Jazz Festival supported by a grant from the Music Board, Australia Council; the premiere performance was recorded and broadcast by ABC TV; very contemporary in style;

Time-lines (1994), for Percussion Quartet plus optional improvising soloist (ca.12-20mins), commissioned by Tall Poppies for Synergy and supported by a grant from the Music Board, Australia Council;¹³¹

Pandora Was No Lady (1996) for Chamber Orchestra and Saxophone (20mins), was commissioned and performed by the Cleveland Chamber Symphony and saxophonist Howie Smith in 1997.¹³²

A beautiful solo piano album by Nock, *Touch* (1993), shows his romantic side, and interest in African music.¹³³ A set of piano pieces (2003) is to be recorded in the near future.

In this author's view, the above compositions exist in the fine line between modern jazz and contemporary Western art music. Nock's music is exhilarating, adventurous, at times

¹²⁹ Mike Nock, *Nebulae*, recording by ABC FM, Cassette.

¹³⁰ Mike Nock, *Environments*, live recording at Melba Hall, Melbourne, Cassette.

¹³¹ Mike Nock, Interview by the author, 21 and 22 May, 2003, written notes and email, Sydney.

¹³² Mike Nock, *Pandora Was No Lady*, Live recording, Cassette.

¹³³ *Mike Nock: Touch*, Birdland Records BL 001, 1993, CD.

free and lyrical, and forever seeking new territories. His compositions for jazz small ensemble and big band are being performed at the Sydney Conservatorium frequently.

New Zealand-born **Judy Bailey** (1935-) received tuition in classical piano, culminating in an ATCL when she was 16 years old. However, she focused on jazz, and soon after arriving in Sydney in 1960, she became pianist and arranger with a number of television orchestras. She had two children, continued performing and became lecturer at the Jazz Studies Unit, NSW State Conservatorium of Music, at the time of its inception in 1973.

Highlights from Judy Bailey's long and illustrious career include:

Musical Director for the Jazz Component of the Bennelong series at the Sydney Opera House in 1978;

Member of the Music Board of the Australia Council (1982-85);

Winner of the inaugural APRA Award for Jazz Composition in 1985;

Musical Director of the Sydney Youth Jazz Ensemble, Inc. since 1990;

Winner of the Australian Entertainment Industry "MO" Award for Female Jazz

Performer in 1992;¹³⁴

Committee member of the Jazz Co-Ordination Association of NSW;

Has amassed performances both as soloist and member of various ensembles featuring local and overseas artists;

Has toured extensively throughout Australia, New Zealand and Asia for Musica Viva;

¹³⁴ Bruce Johnson, "Bailey, Judy," in *The Oxford Companion to Australian Music*, ed. Warren Bebbington (Melbourne: Oxford University Press, 1997), 40-41.

Wide studio and recording experience, including numerous albums and CD's;

Extensive teaching with lectures, tutorials and workshops;

Awarded an OAM by the Australian Government in 2002.¹³⁵

Bailey has composed several jazz works, music for children, music for marionette theatre,

film and television music, music for dance, and improvised music for ABC Radio.¹³⁶

Quoting from her CV:

A long and diverse career has given Bailey the experience to successfully develop the composition and orchestration skills necessary to extend from previous Small Ensemble and Jazz Big Band writing to larger Orchestral works. Total fascination with the challenge of endeavouring to integrate the Classical and Jazz musical genres has produced (in addition to three smaller choral pieces, a solo clarinet piece and a string quartet) the following (since 1994)...¹³⁷

Two Minds One Music (2 movements) for Symphony Orchestra and Jazz Big Band:

The first movement was performed and recorded at the Conservatorium in 1994

(15 mins 33 secs)¹³⁸; the second movement was composed in 1998; a third is on the way;

The composer explains:

¹³⁵ Judy Bailey: Pianist, Composer, Arranger, Educator, (Sydney: Australian Music Centre, 2003).

¹³⁶ Eric Myers, "Judy Bailey: An Improvised Career," *APRA Journal* (May 1986): 60.

¹³⁷ Judy Bailey: Pianist, Composer, Arranger, Educator.

¹³⁸ Judy Bailey, *Two Minds One Music*, live recording, CD.

This piece has an historical and cultural background which traces the development of African-American folk music from its early beginnings; it is based on the marriage of African tribal rhythms and European classical harmony - and that's jazz.¹³⁹

Australiana Suite (6 movements) for Jazz Big Band from 1996:

1. *Walkabout* (10mins 50secs) & 2. *Red Desert* (4mins 15secs) focus on the Australian landscape and the indigenous people of Australia;
3. *What Goes Round (Comes Round)* (3mins 24secs) has a political theme;
4. *Shuffle off to Bendigo* (2mins 10secs) refers to an old, well known tune;
5. *White Waratah* (3mins 9secs) is a tone poem or ballad about the blossoming of this unique flower and features piano improvisation;
6. *Where's Matilda* (2mins 30secs) is based on the traditional *Waltzing Matilda*.

The suite was recorded by the Jazz Connection in 2000, at the 2MBSFM studios in Sydney.¹⁴⁰

Out of the Wilderness (3 movements) for Symphony Orchestra and Two Soloists from 1998 was commissioned by the Wilderness School (kindergarten to year 12 for girls) from Adelaide. It is based on the growth process in adolescence and the three movements are thematically related:

First movement: *Searching* has an explorative nature and features an improvised trumpet solo (5mins 24secs);

¹³⁹ Judy Bailey, interview by author, written notes, 8 October 2003, Sydney Conservatorium of Music.

¹⁴⁰ *Jazz Connection: Compositions and Arrangements by Judy Bailey*, 2MBSFM, 2000, CD.

Second movement: *Discovery* is in unhurried 3/4 time with an unfolding nature, depicting the gradual process of development; features an improvised trombone solo;

Third movement: *Celebration* reflects the contents of the previous two movements, then breaks out into a festive, rhythmic samba, featuring improvisation from the two previous soloists (3mins 32secs). It features Paul Goodchild (trumpet) and Stuart Kidmond (trombone).

As she was dealing with classically trained musicians, Bailey chose ‘feels’ or rhythms which involve straight, not swung, quavers, so avoiding the artificially swinging of the players.¹⁴¹ The first was performed and recorded by the Sydney Sinfonia conducted by Richard Gill, for the series “Adult Themes” at the Recital Hall, Angel Place, in 2001. The third movement was performed at the “Adult Themes” series in 2000 and recorded at the ABC studios in 2000.¹⁴²

Four Reasons (4 movements) for Symphony Orchestra and Jazz Soloist was composed in 2000. This was commissioned by the SBS Youth Orchestra for James Morrison, jazz multi-instrumentalist, who nominated Judy Bailey as composer. It consists of four independent movements:

1. *Pastorale* for flugelhorn (6mins 13secs);
2. *Blues* for trombone (3mins 50secs);
3. *Dolce* for euphonium (5mins 13secs);
4. *Presto Latino* for trumpet (5mins).

¹⁴¹ Judy Bailey, Interview by author.

¹⁴² Judy Bailey, *Out of the Wilderness*, ABC, 2000&2001, CD.

This was premiered and recorded (audio and video) at the Sydney Town Hall in May 2000 by the SBS Youth Orchestra and James Morrison conducted by Matthew Krel.¹⁴³ It has since also been performed in Perth and Munich, and again in Sydney in September 2004.

Unity for Symphony Orchestra and Soloists was first performed and recorded by a mixed orchestra of classical and jazz musicians conducted by William Motzing, in a packed Verbruggen Hall, Sydney Conservatorium of Music, November 2002.¹⁴⁴

The composer indicates:

It was my intention to compose and orchestrate a new mixed work featuring players in an integrated formal musical setting, while at the same time providing scope for individual creative expression. Conceptually, the motific basis for the composition rests entirely with the practise of “tuning” - establishing a musically pitched point of reference in order to produce harmonic unity. This work has allowed me to present the diverse range and breadth of musical activity and talent that is readily available at the Sydney Conservatorium of Music, and of which we may be proud and thankful.¹⁴⁵

The Calling from 2001, is a contrapuntal piece which includes improvisation closely related to the main theme, for soprano sax, trumpet, trombone and baritone sax.¹⁴⁶

Works for piano include:

¹⁴³ *James Morrison and Judy Bailey*, SBS TV/Marcom Projects SBJMJB, 2002, Video.

¹⁴⁴ Judy Bailey, *Unity*, live recording, 2002, CD.

¹⁴⁵ Judy Bailey, Interview by author.

¹⁴⁶ *Judy Bailey Jass Septet: Speakeasy*, ABC FM, 2001, CD.

Children's Suite;¹⁴⁷

an untitled solo improvisation recorded in Wellington in 2001;

Kaleidoscope #2 for two pianos, performed and recorded by Judy Bailey and Bernadette Balkus on Stuart pianos in 2003;

an untitled piece for solo piano performed and recorded by Judy Bailey in Sydney at the anniversary of 150 years of Steinway pianos, 2003.¹⁴⁸

In this author's opinion, all the compositions mentioned above by Judy Bailey form a vast contribution to *third stream* music in Australia and is accessible to a broad audience. Bailey has greatly enriched jazz education in Australia. She encourages free improvisation in small ensemble classes and conducts excellent composer / performer workshops. Her work with the Jazz Connection is commendable. Judy Bailey continues to teach at the Sydney Conservatorium of Music.

A similar work to Isaacs' *Canticle* and Bailey's *Four Reasons* was composed by prominent Australian composer **Graeme Koehne** (1956-) from Adelaide. *Concerto for Jazz Trumpet - High Art*, was performed at the Sydney Opera House by James Morrison and the Sydney Symphony Orchestra on 11 September 2003, and also at the Festival Centre Adelaide with James Morrison and the Adelaide Symphony Orchestra conducted by Kristjan Jarvi on 21 November 2003. It does not include improvisation, but the composer welcomes the soloist's freedom of interpretation.¹⁴⁹ Koehne

¹⁴⁷ *Judy Bailey: The Spritely Ones*, Tall Poppies Records TP 159, 2001, CD.

¹⁴⁸ Judy Bailey, Interview by author.

studied with Richard Meale at the Elder University in Adelaide, where he is currently Head of Composition. He was awarded the Young Composers Prize for the orchestral work *Rain Forest* and has collaborated with choreographer Graeme Murphy on the ballet scores of *The Selfish Giant* and *Nearly Beloved*. In 1984 Koehne studied at Yale University, and with Virgil Thompson, whose influence is reflected in Koehne's later anti-modern style, which is welcomed by the broad public. Recent compositions include the music for the Sydney Dance Company / Australian Ballet production *Tivoli*, *String Quartet No. 3*,¹⁵⁰ the Oboe Concerto *In-Flight Entertainment* (1999), and the orchestral trilogy *Unchained Melody* (1990), *Powerhouse - Rhumba for Orchestra* (1993), which contains Latin American rhythms, and *Elevator Music* (1997).¹⁵¹ The composer explains:

“Entertainment” is also one of my favourite words. I particularly like to use it to see the shocking effect it has on many of my composer colleagues and newspaper critics. I’ve often heard it said that “entertainment” is not a value that a contemporary composer should consider, but I think that music which does not set out to entertain often ends up being boring. To entertain means to excite the senses and the imagination and it certainly does not preclude the possibility of a more “intellectual” engagement with musical materials.¹⁵²

Powerhouse has been a popular opening piece for the Sydney Symphony Orchestra on

¹⁴⁹ Graeme Koehne and Andrew Ford, http://www.abc.net.au/ru/mshow/s_964163.htm. Accessed 12 November 2004.

¹⁵⁰ Graeme Koehne, http://www.music.adelaide.edu.au/staff/composition/graeme_koehne.html. Accessed 12 November 2004.

¹⁵¹ *Koehne: Inflight Entertainment*, Naxos 8.555847, 2004, CD.

¹⁵² Graeme Koehne, In Cover Notes by James Koehne, of *Koehne: Inflight Entertainment*.

its Asian tours, and from the cover notes of the CD *Sydney Symphony Orchestra:*

Rachmaninov, Koehne, Wagner, John,¹⁵³ Phillip Sametz quotes how Koehne has shocked the avant-garde music establishment:

The melding of different types of musical character, form and temperament generate a multi-dimensionality far more exciting than the superficial notational mannerisms which are often passed off as representing musical complexity.¹⁵⁴

Recent postgraduate students at the **Sydney Conservatorium of Music** who have been involved in *third stream / confluent* music include:

1. Swiss-born jazz guitarist **Markus Plattner**, student of Bozidar Kos, composed *In Between Worlds* for orchestra, jazz guitar soloist, bass and drums, which was broadcast on ABC FM Jazztrack in 1997.¹⁵⁵ It contains *classical*, jazz and rock elements; as well as improvisation by all three players. Other works by Plattner include *Missa*

¹⁵³ *Sydney Symphony Orchestra: Rachmaninov, Koehne, Wagner, John*, ABC Classics 462 012-2, 1997, CD.

¹⁵⁴ Phillip Sametz, Cover Notes of *Sydney Symphony Orchestra: Rachmaninov, Koehne, Wagner, John*, ABC Classics 462 012-2, 1997, CD.

¹⁵⁵ Markus Plattner, *In Between Worlds*, ABC FM Jazztrack, Jan. 1997, broadcast and CD.

Australis for choir, strings, percussion and jazz ensemble and *Pittwater Sonata* for jazz trio, alto flute, French horn, violin and cello.¹⁵⁶ In the M.Mus.(Comp.) thesis by Markus Plattner entitled “Aspects of Third Stream Works,” he gives a historical background of jazz elements in the music of composers before the 1950’s, and analyses and discusses *Concertino for Jazz Quartet and Orchestra* by Gunther Schuller, *Nexus for Jazz Quintet and Orchestra* by Don Banks, and *Crosswinds for Alto Saxophone, Trumpet and Orchestra* by Bozidar Koz;

2. Austrian-born jazz pianist **Michael Kahr** has composed for jazz trio and string quartet, such as *Es Wird Scho (It Will Be)* in three movements (2003);

3. Australian-born jazz guitarist **Dave Reaston**’s compositions contain improvisation, and elements from jazz and contemporary Western art music, such as *Breakaway / Explorations* (2004);

4. Australian-born jazz pianist **Kevin Hunt** has been investigating the viability of improvising on the music of J. S. Bach, Claude Debussy, Maurice Ravel, Olivier Messiaen and Duke Ellington. Based on Debussy’s *Suite Bergamasque*, his composition from 2004, *Suite Horizons (Suite Rhizomasque)*, five movements for jazz piano, double bass and drums is a vibrant addition to third stream music in Australia;

5. South African-born *classical* and jazz pianist **Nadia Burgess**’s compositions for jazz small ensemble, big band, chamber ensemble, flute quartet, piano, and orchestra, contain elements from contemporary Western art music, jazz, rock, and African music.

¹⁵⁶ Markus Plattner, Interview by author, 29 May 2003, written notes, Sydney Conservatorium of Music.

Conclusion

The self indulgence of many composers of contemporary Western art music, and jazz, has turned away once enthusiastic audiences. Music without recognisable melody, rhythm and form, and long drawn-out jazz improvisation, only kept the attention of “educated” listeners. This gap has been filled by *third stream/confluent music*, which satisfies a need of musicians and audiences alike to enjoy the best of both worlds.

It is evident that cross fertilization between styles of music is taking place to a large extent these days, and especially the younger generation seems more accepting of the process of “crossing over.” One hopes that the performance of music which spills out onto the canvas of contemporary Western art music, contemporary jazz and free improvisation, will continue to flourish in Australia, and worldwide, as all the above mentioned composers have set the stage in an admirable fashion. There exists an audience, ready to receive new works. Indicating the viability of *third stream/confluent music* are performances in Sydney in 2005 of Lalo Schifrin’s on-going project since the early 1990’s, *Jazz Meets the Symphony*, with the Sydney Symphony Orchestra; the Kronos Quartet’s performance of music by Charles Mingus, and performances at the Sydney Conservatorium of Music, of Judy Bailey’s *Two Minds One Music* and *Unity*.

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