

avant garde

Improvisationen (1969)

Gruppe Nuova Consonanza

Mario Bertoncini · Walter Branchi · Franco Evangelisti · John Heinemann · Egisto Macchi · Ennio Morricone

Seite 1:

«... e poi?»

Gruppe Nuova Consonanza

M. Bertoncini, Schlagzeug
W. Branchi, Kontrabass
F. Evangelisti, Piano
J. Heinemann, Violoncello/Posaune
E. Macchi, Schlagzeug
E. Morricone, Trompete

Seite 2:

1. Quasiraga

Gruppe Nuova Consonanza

2. Light music

Gruppe Nuova Consonanza

3. Ancora un trio

W. Branchi, Kontrabass

J. Heinemann, Posaune

E. Morricone, Trompete

4. Credo

Realizzazione: Studio R 7

(Laboratorio elettronico di musica sperimentale, Roma)

W. Branchi · F. Evangelisti · E. Macchi

Elektronischer Techniker: G. Guiducci

Elektronische Instrumente:

Phonosint (Marinuzzi)

Sintek (Ketoff)

des Studios R 7 Rom

Produktion · Production · Directeur de

production: Karl Faust

Aufnahmeleiter · Artistic Supervision

Direction artistique: Hansjoachim Reiser

Toningenieur · Recording Engineer

Ingenieur du son: Federico Savina

Techniker: Maurizio d'Achille

Design: Holger Matthies, Hamburg

Improvisationen — Gruppe Nuova Consonanza
Komposition und Interpretation, die in der traditionellen europäischen Musikpraxis bisher immer getrennt rangierten, in einem simultanen schöpferischen Akt zu vereinen — das ist das erklärte Ziel der Improvisationsgruppe »Nuova Consonanza«. Sie ist das einzige Ensemble dieser Art in Europa und wurde 1964/65 von Franco Evangelisti, nachdem er seine Theorien als Resultat der Aleatorik schon 1959 formulierte, in Rom gegründet — nach dem Vorbild des seit 1963 bestehenden »New Music Ensemble« in Kalifornien, das von denselben Voraussetzungen ausgeht und verwandte Ziele verfolgt, nicht aber elektroakustische Musik improvisiert. Wichtige Anregungen verdankt das Ensemble auch dem Jazz und der indischen Kunstmusik, die beide — wenn auch innerhalb eines ganz anderen Zusammenhangs von Ästhetik und Tradition — ähnliche Praktiken kollektiv improvisierter Komposition entwickelt haben. Sämtliche Mitglieder der Gruppe »Nuova Consonanza« sind Komponisten, die zugleich eines oder mehrere Instrumente virtuos beherrschen.

Die Musiker spielen abwechselnd verschiedene Instrumente in diversen Formationen: von der kleinsten Besetzung an (zwei Spieler) bis hin zur Mitwirkung aller. Wichtiges Element der Gruppe ist das Aufeinander eingestelltes. Es ist die eigentliche Vorbedingung für die Arbeit des Ensembles, das so — zuerst für die Diskussion und dann für die Operation selbst — fruchtbaren Boden findet. Kritische Einstellung und persönliche Bescheidenheit aller Mitglieder bilden die einzige Verständigungsmöglichkeit für eine Gruppe von Komponisten. So entsteht ein Zusammenspiel, bei dem keiner den anderen überflügelt, und so kann eine gemeinsame Sprache gefunden werden, die dann Ausdruck der Gruppe selbst ist oder wird.

Von dieser Voraussetzung ausgehend sind im gemeinsamen Einverständnis die Grenzen des Operationsfeldes abgesteckt worden: d. h. die Grenzen des temperierten Systems. Diese Begrenzung wird von allen Mitgliedern akzeptiert, und gerade hierdurch findet die Gruppe die Ausdrucksfreiheit, innerhalb des traditionellen Systems eine eigene aktuelle Sprache zu entwickeln. Es sind verschiedene Übungen auf allen Sektoren erdacht worden: dem der Zeit, dem der Verhältnisse zwischen den Tonhöhen, dem der verschiedenen Dynamiken etc. Jede dieser Übungen wird solange wiederholt, bis das gestellte Problem gelöst und ein alle zufriedenstellendes Niveau erreicht ist. Dies ist von grosser Wichtigkeit, denn die Disziplin führt zur Selbstkontrolle und dann zum endgültigen Resultat der Improvisation.

Sehr wichtig sind auch zunächst der innere und dann der dynamische Grad der Konzentration auf die Reflexe und einige Reaktionen-Provokationen des einzelnen Elements. Über die Konzentration, Provokation, Reaktion wäre viel zu sagen, denn in dieser Fähigkeit des Anhörens der eigenen Fehler und der Fehler der anderen und in der unmittelbaren Reaktion, sich entsprechend zu korrigieren, also in der Verteilung der individuellen Energie im Dienste der gemeinsamen Idee, liegt das Wesen der Improvisation. Zum erstenmal in der abendländischen Musikgeschichte vollzieht sich ein solcher Prozess, in dem das Werk nicht mehr das Resultat der Bestrebungen einer Person ist, sondern der eines Kollektivs.

Die Gruppe improvisiert nicht nur instrumentale, sondern auch elektroakustische Musik mit tragbaren elektronischen Apparaten, die speziell zu diesem Zweck entwickelt wurden. Dies ist insofern erstaunlich, als es bisher in der elektronischen Musik, die nach allgemein üblichem Verfahren die Klanggestalt des Werks definitiv auf dem Tonband fixiert, unmöglich erschien, einen Interpreten direkt in die Realisation der Komposition bei ihrer Aufführung einzuschalten. Die Gruppe »Nuova Consonanza« arbeitet daher mit Bändern, die den Verlauf einer Komposition nicht endgültig festlegen, vielmehr bestimmte Passagen für spontane Interventionen der Ausführenden offenlassen. Auf diese Weise wird es den Interpreten ermöglicht, an solchen Stellen unmittelbar

den Charakter der Komposition durch technische Verfahren wie Direktübertragung von Signalen, Transposition, Ringmodulation und Bandmanipulationen aller Art zu verändern.

Wie die magischen Akkorde Wagners eine Krise im tonalen System verursachten, wie Schönbergs Zwölftontechnik und die daran anschliessende Entwicklung der seriellen Musik die äusserste Grenze des temperierten Systems und seine letzte syntaktische Neuordnung bildeten, so erfüllt die »offene Form« — als logische Entwicklung der Idee der Variation, die sich hier auf die Variation der Form selbst erstreckt — das abendländische, d. h. das auf der temperierten Skala und ihren Produktionsquellen aufgebaute System. Die Kunst der Improvisation ist faszinierend, und diese Art des »gemeinsamen Musizierens« führt zu einer sehr empfindlichen inneren und äusseren Spannung, die für mich in der jetzigen, nicht mehr schriftlich fixierten Musik die einzige heute noch mögliche Magie ist. Allerdings wird dabei die Figur, die sich bisher Autor nannte, vollkommen ihres Mythos beraubt.

Bei allen hier vorgelegten Stücken handelt es sich um authentische »life«-Improvisationen, die nicht geschnitten sind. Sie entstanden im Studio der International Recording, Rom, mit Ausnahme der elektronischen Improvisation, die im »Laboratorio elettronico di musica sperimentale«, Rom, realisiert wurde.

Franco Evangelisti

To unite composition and interpretation, which have hitherto always been separate functions in traditional European musical practice, in a simultaneous creative act — that is the declared aim of the "Nuova Consonanza" improvisation group. The only ensemble of its kind in Europe, it was founded in Rome in 1964/65 by Franco Evangelisti (who had formulated his theories as a result of aleatory already in 1959) — following the example of the "New Music Ensemble" which has been working in California since 1963, with the same terms of reference and similar aims but without regard to electroacoustic music. The ensemble also receives important stimulus from jazz and from Indian music, both of which — though each within an entirely different context of aesthetics and tradition — have developed somewhat similar principles of collective, improvised composition. All the members of the "Nuova Consonanza" group are composers, who also have a virtuoso command of one or more instruments.

The musicians alternate between various instruments in diverse formations — from the smallest combination (two players) up to participation by the entire group. Give and take on an equal basis is vital to the group's existence, the primary condition for its work, which bears fruit first in discussion and then in actual operation. A lively mind and personal modesty in all those taking part are absolutely vital if a group of composers are to work together successfully. The result is ensemble playing in which no one participant overshadows the others, so that a common language can be found which is, or becomes, the mode of expression of the group itself.

On this basis, with the agreement of all, the bounds of the group's sphere of operation have been laid down: i. e. the bounds of the tempered system. This restriction is accepted by all the group's members, and in fact it provides the freedom of expression needed to evolve a distinctive contemporary style within the traditional system. Various exercises in all categories have been devised: exercises in time, in the relationships between levels of pitch, different dynamics etc. Each of these exercises is repeated until the particular problem has been solved, and a level of attainment has been reached which satisfies everyone. This is of great importance, as discipline leads to self-control, then to the final result of meaningful improvisation.

Also very important are firstly the inner and then the dynamic grade of concentration

on the reflexes and reaction-provocations of the individual. A great deal could be said on this subject of concentration, provocation and reaction, because in the ability to perceive one's own mistakes and those of the others, and in the immediate reaction of correcting oneself accordingly, i.e. putting one's individual energy to the service of the common idea, lies the very essence of improvisation. The result, for the first time in the history of Western music, is a process in which the work is no longer the product of one person's efforts, but a collective achievement.

The group improvises not only instrumental, but also electronic music, with portable electronic apparatus developed especially for this purpose. This is an unexpected development, because hitherto electronic music, which normally fixes the definitive tonal structure of the work on the tape, has made it seemingly impossible for an interpreter's contribution to be added to the realization of a composition during its performance. The "Nuova Consonanza" group therefore work with tapes which do not establish the definitive course of a composition, but leave particular passages open for spontaneous interventions by the performers. This enables the interpreters, at such points, spontaneously to alter the character of the composition by such technical means as direct transmission of signals, transposition, ring modulation, and tape manipulation of all kinds.

Just as Wagner's magical chords brought about a crisis in the tonal system, and as Schoenberg's twelve-tone technique, with the evolution of serial music to which it gave rise, formed the extreme limits of the tempered system and its ultimate new syntactic order, so the "open form"—as a logical development of the idea of variation, which here extends to variation of the form itself—brings to fulfilment the system of Western music founded on the tempered scale and its sources of musical creation. The art of improvisation is fascinating, and this kind of joint music making leads to a highly sensitive internal and external tension, which to me is the only magic still possible today, created through music which is no longer fixed in writing. True, the figure hitherto known as the composer is completely robbed of the myth which has surrounded him.

All the pieces presented here are authentic "life" improvisations, which have not been edited. They originated in the International Recording Studio, Rome, with the exception of the electronic improvisation, which was realized in the "Laboratorio elettronico di musica sperimentale", Rome.

Franco Evangelisti

Réunir en un acte créateur unique la composition et l'interprétation qui dans la pratique musicale traditionnelle de l'Europe ont jusqu'à présent toujours été séparées, tel est le but déclaré du groupe d'improvisation « Nuova Consonanza ». Il est l'unique ensemble du genre en Europe, et fut créé en 1964/65 à Rome par Franco Evangelisti (qui formulait déjà en 1959 ses théories comme résultat de l'aléatoire) — sur le modèle du groupe « New Music Ensemble » en Californie issu des mêmes besoins et qui poursuit des buts voisins depuis 1963, mais sans égard à la musique électro-acoustique. L'ensemble est redevable d'une part importante de son inspiration au jazz et à la musique indienne qui — encore que dans un contexte tout différent d'esthétique et de tradition — ont développé des pratiques analogues d'improvisation collective. Tous les membres du groupe « Nuova Consonanza » sont des compositeurs-instrumentistes-virtuose d'un ou de plusieurs instruments.

Les musiciens jouent alternativement de plusieurs instruments dans des formations diverses: de la distribution la plus réduite (deux exécutants) jusqu'à l'ensemble complet. L'ajustement réciproque des musiciens est un élément important du groupe. Il est la condition préalable essentielle pour le travail de l'ensemble qui y trouve — pour la discussion d'abord, pour l'opération

ensuite — le terrain fructueux. Attitude critique et humilité personnelle de tous les membres constituent l'unique possibilité de compréhension pour un groupe de compositeurs. C'est ainsi que s'établit une collaboration dans laquelle nul ne cherche à surpasser l'autre et que peut être trouvée une langue commune, expression du groupe.

En partant de ce postulat, les limites du champ opérationnel sont jalonnées d'un commun accord: ce sont les limites du système tempéré. Cette délimitation est acceptée par tous les membres du groupe, et c'est précisément grâce à elle que le groupe acquiert sa liberté d'expression, la possibilité de développer sa langue propre dans le système traditionnel. Divers exercices ont été imaginés dans tous les secteurs: les uns pour les tempi, d'autres pour les rapports de hauteur des sons, les diverses dynamiques, etc. Chacun de ces exercices est répété jusqu'à ce que le problème posé soit résolu et qu'un niveau satisfaisant pour tous soit atteint. Ceci est très important, car la discipline conduit au self-contrôle et au résultat définitif de l'improvisation.

Très important également est le degré, interne tout d'abord, dynamique ensuite, de la concentration sur les réflexes et les réactions-provocations des divers éléments. Il y aurait beaucoup à dire sur la concentration, la provocation et la réaction, car c'est dans la faculté d'entendre ses propres fautes et celles des autres, ainsi que dans la réaction immédiate pour se corriger, donc dans la répartition de l'énergie individuelle au service de l'idée commune, que réside l'essence de l'improvisation. C'est la première fois dans la musique occidentale que s'accomplit un tel processus dans lequel l'œuvre n'est plus le résultat du travail d'une personne mais bien d'une collectivité.

Le groupe n'improvise pas seulement de la musique instrumentale, mais aussi de la musique électro-acoustique au moyen d'appareils électroniques portables spécialement conçus à cet effet. Ceci est d'autant plus surprenant qu'il paraissait jusque là impossible d'incorporer directement un interprète dans la réalisation d'une composition lors de son exécution dans la musique électronique qui, selon les procédés habituels, fixe définitivement l'œuvre sur la bande magnétique. Aussi le groupe « Nuova Consonanza » travaille-t-il avec des bandes qui ne fixent pas totalement le déroulement de la composition mais laissent au contraire disponibles des passages déterminés pour l'intervention de l'exécutant. Ainsi les interprètes conservent la possibilité de modifier le caractère de la composition par des procédés techniques tels que la retransmission directe de signaux, la transposition, la modulation circulaire ou des manipulations diverses de la bande.

De même que les accords magiques de Wagner ont provoqué une crise dans le système tonal, de même que la technique dodécaphonique de Schoenberg et le développement consécutif de la musique sérielle ont atteint les dernières limites du système tempéré et formé son dernier ordre syntaxique, la « forme ouverte » — en tant que développement logique de l'idée de la variation qui s'étend ici jusqu'à la variation de la forme elle-même — parachève le système occidental, c'est-à-dire le système fondé sur l'échelle tempérée et ses sources de production. L'art de l'improvisation est fascinant, et cette nouvelle forme conduit à une tension interne et externe de la sensibilité qui est pour moi, dans la musique actuelle non écrite, l'unique magie encore possible. Il est vrai que le personnage que l'on nommait jusqu'à présent l'auteur y perd totalement son mythe.

Toutes les pièces présentées ici sont d'authentiques improvisations « life » qui n'ont pas été montées. Elles ont été créées dans le studio International Recording, à Rome, à l'exception des improvisations électroniques qui ont été réalisées dans le « Laboratorio elettronico di musica sperimentale » de Rome.

Franco Evangelisti

FREE JAZZ

cadenza

8'21''

Manred Schoof, D-Trompete
Gerd Dudek, Tenor-Saxophon
Jacky Liebezeit, Flöte und Schlagzeug
Alexander von Schlippenbach, Piano
Buschi Niebergall, Kontrabaß
Sven Ake Johansson, Schlagzeug

Mit freundlicher Genehmigung von WERGO © 1967

Tower

11'31''

Alexander von Schlippenbach-Septett
Manfred Schoof, Kornett, Flügelhorn
Paul Rutherford, Posaune
Peter Brötzmann, Tenor- und Baritonsaxophon
Michel Pilz, Baßklarinette, Baritonsaxophon
Alexander von Schlippenbach, Piano
Buschi Niebergall, Baß, Baßposaune
Han Bennink, Schlagzeug

Mit freundlicher Genehmigung der Free Music Production,
0100/The Living Music © 1969

Filet americain

8'47''

Peter Brötzmann, Tenorsaxophon
Fred van Hove, Piano
Han Bennink, Schlagzeug

Mit freundlicher Genehmigung der Free Music Production,
0020/Balls © 1970

GERMAN JAZZ OF THE SIXTIES

German "free jazz" of the 1960s – the subject of our documentary recordings – grew out of a complex and multi-faceted socio-economic background. It departed radically from the 15-year history of post-war German jazz, which had emerged in Berlin, Frankfurt, Baden-Baden and the West German radio stations. German jazz musicians of the post-war period lived in a sort of symbiotic relationship to American jazz, and tried to adapt as quickly and as thoroughly as possible to the changing styles of the American music. With the rebirth of German jazz in the 60s – or the end of the "plagiarist period", as Michael Naura once called it – German musicians did everything in their power to break with the American jazz scene which, in the recordings of Ornette Coleman and Don Cherry, John Coltrane and Cecil Taylor, had already parted company in its own way with the American jazz tradition. The "New Thing" – as this new American music was called – was no longer a matter of improvising on pre-set melodic and harmonic models whose chords and tunes were elaborated and recast according to the rules of the prevailing traditional practice of chorus structure. Jazz techniques now took their starting point from structures of a much more general character such as jazz gestures or constellations of sonorities. Sequential structures of any sort and even repetition were avoided, and the customary duration of jazz improvisations – never more than a few minutes – expanded enormously, and often excessively.

Furthermore, the role of the drummer was greatly enlarged in these recordings, even to the point of functioning as an equal partner. Of the four traditional pillars of jazz – the melodic and harmonic model, the fixed pulse, articulation, and phrasing – the first two had been fundamentally changed by the beginning of the 1960s, and articulation and phrasing had been expanded almost beyond belief.

This rebirth of American jazz took a more radical form in German jazz – as it did in European jazz as a whole. The process of radicalization was made possible by the extraordinary enthusiasm of young European jazz musicians for the attainments of contemporary art music. They avidly discussed aleatoric and serial techniques, Klangfarben compositions, or the works of the preceding generation as performed in Darmstadt, Donaueschingen and Cologne and subsidized by the radio stations. In his essay "Free Jazz", published in 1979, Alexander von Schlippenbach – one of the creative new figures in the German jazz scene along with Peter Brötzmann, Manfred Schoof and Gunter Hampel – gave the following account of the spheres of interest and spirit of discovery felt by these young musicians:

"Free jazz is not, as people often like to claim, a transitional style of the 60s. Rather, its beginnings at the outset of the decade mark a turning point of great significance in the history of jazz, comparable to the role played by the Vienna School at the turn of this century in the evolution of Western art music. This comparison is justified by the fact that the evolution resulted from similar processes within the – as the phrase goes – 'proclivities of the material', and not from a protest stance as people so often and hastily assumed due to the contemporary student rebellion.

Even as early as bebop the increase in chromaticism had changed the notion of harmony – not to mention the dimensions of time created by the new manner of phrasing. Bud

Powell played lots of clusters, and Monk's bizarre two-, four- and eight-bar sequences reflect the shattering of formal design. An early warning of the liberation of jazz from functional harmony, key and metre can be found in Tristano's recording 'Intuition' in the cool jazz style which followed bebop . . . Tristano's piano solo 'Descent into the Maelstrom' of 1953 has everything in embryo that later exploded with such force in the work of Cecil Taylor. When Ornette Coleman and Don Cherry appeared on the scene a short while later with their sensational quartet, the first stage was complete.

We listened time and time again, stoned to the gills, to the recordings of this quartet, most of all their Atlantic series. By 'we' I mean, besides myself, the members of the Schoof Quintet at that time. But besides this there were also other influences of a complete by different sort which changed our thinking and stimulated our musical imagination: our enthusiasm for the poems of Georg Trakl, for example, and the poetic content of Paul Klee's paintings, whose titles we translated directly into music. We listened to Bartók's string quartets; 'Pierrot Lunaire' hit us like a drug. The magic word was the term 'atonality' that Schoenberg so hated. A veritable pandemonium of sounds, forms and rhythms opened up and offered those who grasped it, and who had the good luck to find like-minded friends, an abundance of creative possibilities. For all its strident beginnings, there was a new gesture of dramatic truth in the music, a gesture which found perhaps its most radical expression in Brötzmann. It was from a connection between the Schoof Quintet and Brötzmann's trio at that time that the Globe Unity Orchestra came into being in 1960."

What were these "proclivities of the material" – to borrow Theodor Adorno's phrase from his "Philosophy of New Music" – which Schlippenbach mentions at the outset of his essay? One of them was the tendency to blur or dissolve melodic and harmonic contours; another was rhythmic articulation as found at the same time in Ligeti's and Penderecki's Klangfarben compositions such as "Apparitions" (1958–59) and "Atmosphères" (1961), or in "Anaklasis" (1959–60) and "Threnos" (1960). Indeed, there was a fundamentally new stance of "dramatic truth" in this music. It was given expression, in the musical material, by the natural use of clusters and tone-colour spectra, by modes of articulation that went far beyond mere "dirty notes", by a tendency to seek extreme registers and to make unstinting use of dynamic extremes. Not only were the horns and piano, bass and guitar, involved in the creative process, but also to a great extent the drummer, whose kit expanded into a whole arsenal of percussion instruments. All too often the lengthy improvisations, sometimes lasting as long as three-quarters of an hour, took on the character of a process of musical attrition and physical exhaustion. The vague or non-existent signposts arranged at the outset of these jazz excursions – except in a few jazz compositions – gave these collective performances to a hitherto unknown degree the character of personal self-expression, guided solely by close kinship of fellow musicians playing in a new spirit and by the unwritten rules which, like the restrictions of serialism, gave rise to a sort of meta-language of jazz in which the only thing that mattered was the individual "free" musical word. It was not until many years later, in the early 70s, that free jazz, like contemporary art music,

returned to "tonal" gestures and modes of expression. At first, however, the new European and German jazz developed in a direction of orgiastic profligacy which has gone down in history as the so-called "Kaputtspiel" or "play-it-to-pieces" phase of jazz.

The history of German free jazz is closely linked to a series of ensembles comprising the most radical and, in this sense, creative jazz musicians. The first of these, the Gunter Hampel Quintet, was founded in 1964 and issued an album entitled "Heartplants" in 1965. In a lengthy essay on the development of European free jazz, "Europäische Jazz-Avantgarde – Emanzipation wohin?", Ekkehard Jost characterized the early music of this group as follows:

"The musical horizons of Gunter Hampel's 1965 quintet were, at that time, largely determined by the techniques of modern jazz. Its members then included, besides Hampel himself, Manfred Schoof, Alexander von Schlippenbach, Buschi Niebergall and Pierre Courbois 'Heartplants', the only LP issued by the group in this setting, contains free jazz, in the sense of an interactive music of consistently free harmony and rhythm, only in one piece, Schlippenbach's 'Iron Perception'. The remaining pieces contain echos from widely varying modern jazz styles, though here there is not so much a synthesis of styles as a juxtaposition of divergent techniques, including the periodic modal structures initiated by Coltrane and Davis in their Milestone years ('Heartplants' and 'Our Chant') as well as free, tonal linear counterpoint in the manner of George Russel ('No Arrows') and even reminiscences of the euphony of the Modern Jazz Quartet ('Without Me'). And although all these factors are sporadically permeated or overlapped by more or less extended eruptions in free jazz style, the music is still a long way from forming a style in its own right." ("For Example", liner notes to "Workshop Freie Musik 1969-78", Berlin, 1978).

At this time, substantially more self-contained music was to be heard from Manfred Schoof's sextet, to judge from their album "Manfred Schoof Sextett" of 1967. This group was founded in 1965, and contained, besides Schoof, Alexander von Schlippenbach (piano), Gerd Dudeck (saxophone), Buschi Niebergall (bass) and two drummers, Jacky Liebezzeit and the Swedish musician Sven Ake Johansson. A similarly self-contained music was produced by Peter Brötzmann's trio, founded in 1963. Its work is illustrated on the 1967 album "Peter Brötzmann Trio", in which Brötzmann, Peter Kowald (bass) and Sven Ake Johansson (drums) took part.

When the radio station RIAS in Berlin commissioned Alexander von Schlippenbach in 1966 to write a jazz composition for the Berlin Jazz Festival he was at first advised to write a piece for double string quartet and jazz soloists in collaboration with the Berlin composer Boris Blacher. Schlippenbach, however, preferred to write a piece for large jazz group, and combined two extant jazz ensembles whose work he knew well into a large jazz orchestra. In this way he created a jazz formation which has since become a symbol of European free jazz – the Globe Unity Orchestra. As Schlippenbach recalls:

"Of the groups that started playing free jazz in Germany at that time the best, to my mind, were the Manfred Schoof Quintet and the new Peter Brötzmann Trio with Mani Neumeier and Peter Kowald. When I heard Brötzmann's trio for the first time in Cologne in autumn 1966 I imagined a combination of this group with Schoof's quintet as the basis of my projected composition. Six further horns were added, and we rehearsed for three days in Cologne before performing the piece, entitled 'Globe Unity', at the Berlin Philharmonic

during the Berlin Jazz Festival. It created quite a stir. Some of the audience were enthusiastic, others were shocked and repulsed. The critics wrote, among other things, 'Sensation with Hoops and Hollers' (Kurier), 'Grownup Pranks in the Philharmonie' (Der Abend) and 'Musical Black Mass with Peter Brötzmann as Devil Incarnate' (Tagesspiegel). There were also some ambitious critics who wrote about a 'fusion of jazz and art music' (Werner Burckhardt in: Die Welt), and Don Heckman of 'Down Beat' wrote about an initial solution to the problem of combining new jazz and contemporary compositional techniques, referring to the significantly European origins of the result." ("Das Globe Unity Orchester", unpubd.)

Admittedly, this inclination to bring jazz and art music closer together, or if possible to merge them, had been in evidence for nearly 60 years. But the results – whether in Debussy, Satie, Milhaud and Stravinsky, or in Blacher, Fortner, Hindemith and Liebermann – seemed no more than exotic hybrids, with the exception of Stravinsky's jazz portraits such as "Ragtime for 11 Instruments" (1918) and "Ebony Concerto" (1945). Yet Stravinsky himself referred to his works as jazz compositions, and was fully aware of the difference between composition and jazz performance.

Schlippenbach's "Globe Unity" went several steps further. During the working out and performance of this piece, new jazz and contemporary art music in fact did approach one another. Not only were comparable musical materials involved, but the modes of musical creation and reaction were likewise similar, especially in light of the advanced improvisation ensembles which arose in art music in the 60s.

In Italy, the "Nuova Consonanza" under Franco Evangelisti was one such group; another, in England, was Cardew's "Scratch Orchestra", or the group "Iskra 1903". In France and Germany the "New Phonic Art" – an improvisation ensemble associated with the composer and trombonist Vinko Globokar – created a sensation.

Free jazz was no longer competing with composed art music alone, but also with the improvisation ensembles led by contemporary composers. It had sacrificed its privileged position as an improvised music. At this time the boundaries between jazz and avant-garde music were unusually fluid. It was necessary to listen very intently to note the fine points which set these ensembles apart – for example the undercurrent of broadly-arched swinging phrases that, then as now, distinguish all good free jazz ensembles despite the absence of a "time keeper".

Several avant-garde composers of the 60s reacted enthusiastically to the new jazz and its groups. In 1968 Bernd Alois Zimmermann – Schlippenbach had studied with him and, in "Globe Unity", had attempted to implement Zimmermann's aesthetic conception of the "time-sphere" – worked with the Manfred Schoof Quintet to produce his incidental music to the radio play "Die Befristeten" by Elias Canetti; he also recorded a set of "improvisations" on the jazz episode from Act 2, Scene 2 of his opera "Die Soldaten". In the same year a lively collaboration arose between Hans-Joachim Hespos and Peter Brötzmann, who took the saxophone part in "dschen". And Krzysztof Penderecki, who had heard the Globe Unity Orchestra in Donaueschingen in 1967, attempted to transmute his early enthusiasm for this ensemble and its music in "Actions" (1971), a jazz composition, which, however, because of its traditional jazz gestures, was given a lukewarm reception at its première in Donaueschingen.

To document this uncommonly interesting initial phase of

new German jazz on one side of gramophone disc is problematical for several reasons. In these years, improvisations grew out of spontaneous actions, and tended to form two fields of tension: one between the musicians, and another consisting of the imponderables of "sense of space" and audience reactions. At all events, we are dealing with long drawn – out musical processes, and to present them in excerpt on disc is to rob them of one of their special features: the musicians' enlarged, expansive sense of time, and the intensity generated by the extremes of relaxation or "backpedaling" and extraordinary physical exertion. "Sun" and "Globe Unity" by Schlippenbach – both undoubtedly key documents in jazz history – had to be omitted for "reasons of space" since the jazz numbers would have taken up two-thirds of one side of a disc.

It may puzzle some readers to note that our documentation of the 60s completely bypasses Wolfgang Dauner, Rolf and Joachim Kühn and Gunter Hampel – all musicians who enlivened the jazz scene in their own way. The reasons are obvious. Instrumental virtuosity and the ability to handle with complete mastery the various stylistic approaches of jazz are not qualities deserving of preservation in a survey of contemporary German music. Instead, we have included examples of musical innovation, music which disturbs and, besides being novel, in a larger sense helps to form our contemporary sensibility. This is the goal we have set ourselves in selecting our jazz documents from the 60s.

cadenza

Manfred Schoof provided the following note to "cadenza": "cadenza" symbolizes the pre-eminence of playing. Our ability to play becomes a force which imparts form. We have time and a chance to play: this makes a piece possible."

In fact, "cadenza" (8'45") is a multi-section jazz process which not only gives the musicians a chance to play solo "cadenzas" but is also articulated formally by a recurrent complex of motives and a frequently-cited chord sequence.

The piece opens with a tentative virtuoso trumpet solo by Schoof.

1'20" There now follows a "screaming" solo for tenor saxophone (Gerd Dudek). At first it seems to settle on the pitches ab-g before descending into the low register and occasionally playing repeated riffs, all the while catapulting breathlessly from register to register.

3'35" Only now do the unison horns (Jacky Liebezeit on flute) play that complex of three three-note motives which will recur throughout the remainder of the improvisation: b'-d''-1b', transposed to c#'''-e''-c'' and concluding with the descending constellation bb''-''-f#.

4'30" The motivic complex is followed by a chord sequence for horns, a further quotation of the motives.

5'30" Now there comes a longish solo for piano, accompanied or thwarted by the drums (Jacky Liebezeit and Sven Ake Johansson) and vividly accentuated by the bass (Buschi Niebergall). This results in moments of congestion in the instrumental fabric, and equally suddenly in eruptions and breakthroughs. The piano settles into tremolos and "barbaric" pile-ups of chords. The whole passage is dominated by those "register-hopping" clusters which are the unmistakable hallmark of Alexander von Schlippenbach's piano playing and of free jazz.

7'45" Chords in the horns announce the end of the jazz process, which concludes in a unison rendition of the motivic complex.

Tower

In 1969 Brötzmann, Schlippenbach and Schoof recorded a series of their own compositions which have since become documents of free collective music-making. In listening to Schlippenbach's "Tower" (11'25") we are at first surprised by the pianist's elegantly relaxed opening. Equally surprising is a theme-like passage consisting of short phrases which will later recur to conclude the improvisation. Between them, i. e. between the opening and concluding passages, is music of thundering, propulsive, orgiastic gesticulations mounting in density and overflowing in explosions of jazz. Apart from Schlippenbach's relaxed, rhapsodic piano excursions, there is nothing elastic about "Tower" which might suggest restructuring or a new mode of expression. The piece is adamantly intense; its basis is the scream, and its purpose is literally to break through, to open new horizons. It is this historic earnestness which we wish to document with "Tower".

Filet americain

The final example in our survey of German jazz of the 60s has an odd intermediate position. The new "chamber music" atmosphere of "Filet Americain" (8'20"), which points to the 70s, is unmistakable, as are the virtuoso elegance and sophistication with which the players handle these new moods. On the other hand, the piece is noticeably and unalterably in the "intensity tradition" established by German and European jazzmen in the 60s. As the music becomes more familiar we notice four distinct structures. The piece opens with a group of rapid figures on saxophone (Peter Brötzmann) and piano (Fred van Hove), with continual interpolations from the drums (Hans Bennink). In other words, it begins at full volume, and Brötzmann increases the tension with saxophone filigrees which are gradually transposed upwards until, extremely "dirty", they can only be heard as noise and disintegrate in the upper register.

1'40" A second section begins as a duet between piano and drums. Widely spaced, "register-hopping" piano passages in ascending and descending jolts are given strong accentuation by Bennink: metallic, clattering strokes alternate with percussion rolls. This leads ultimately to a sort of cadenza, to a fluttering single-note motion and the fortissimo entrance of the saxophone, forming a transition to the third section.

3'25" A new realm of material opens up: abrupt, repeated saxophone sounds at mezzo forte. The intensity relents: from inside the piano chirping sounds are heard, the sound fades into the distance with echos from the saxophone and a grumbling voice. Again the dynamic level increases, building on the abrupt saxophone sounds; screams are heard, and once again the musical stimuli fade away into grumbling and soft, sonorous interpolations from the piano.

6'30" There now follows a section which has the character of a recapitulation of the opening. The abrupt gestures return, and the musicians work their way into that orgiastic musical realm whose remarkable "realism", directness and sensuality became the trademark of the trio. Bennink makes use of his full arsenal of rolls, clattering noises and screams; Brötzmann plays an eruption in broad phrases on the saxophone against van Hove's metallic punctuations on piano.

8'20" Sudden cessation of the fortissimo section.

Wolfgang Burde

(Translation: J. Bradford Robinson)