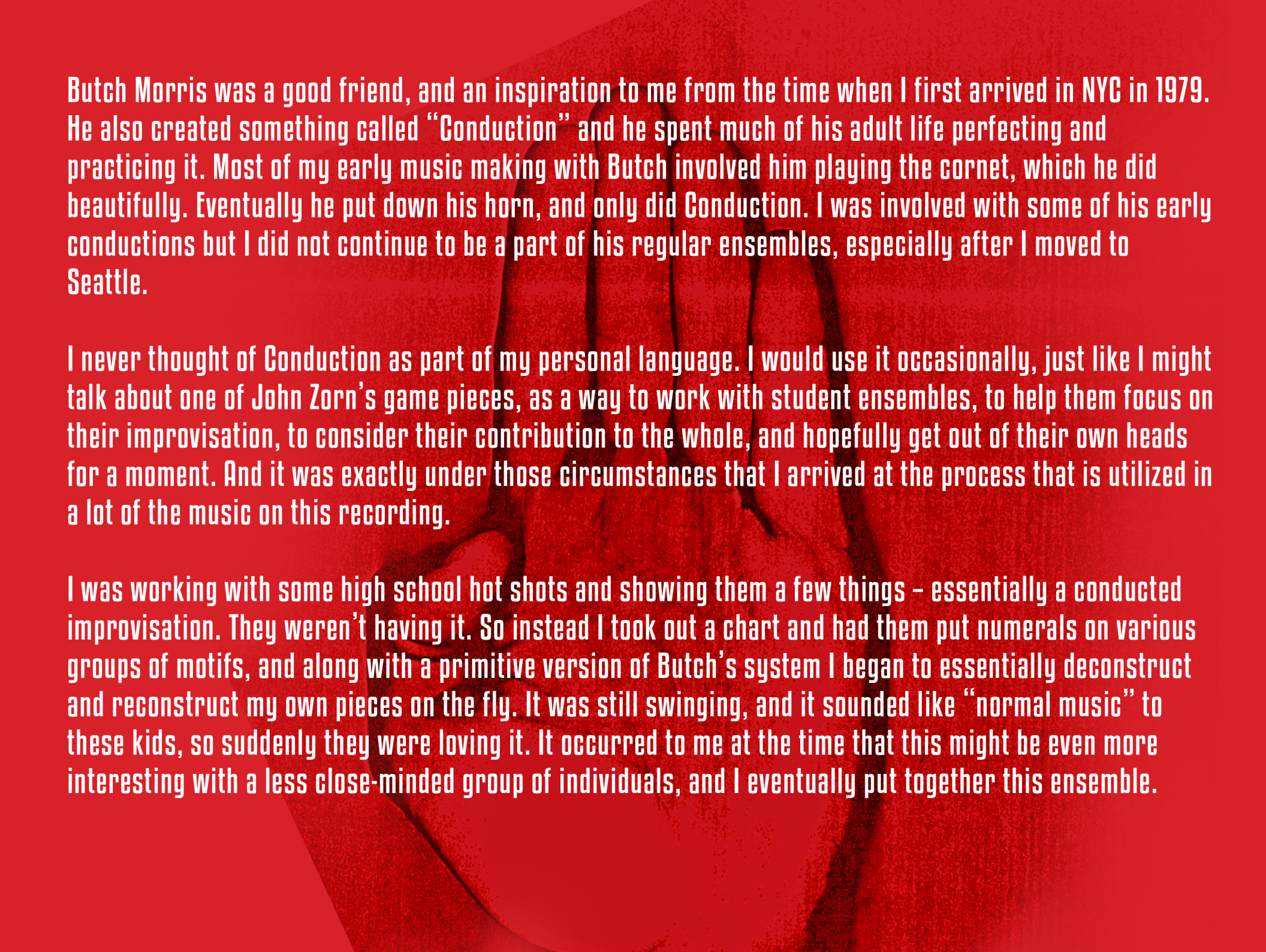


**WAYNE
HORVITZ**



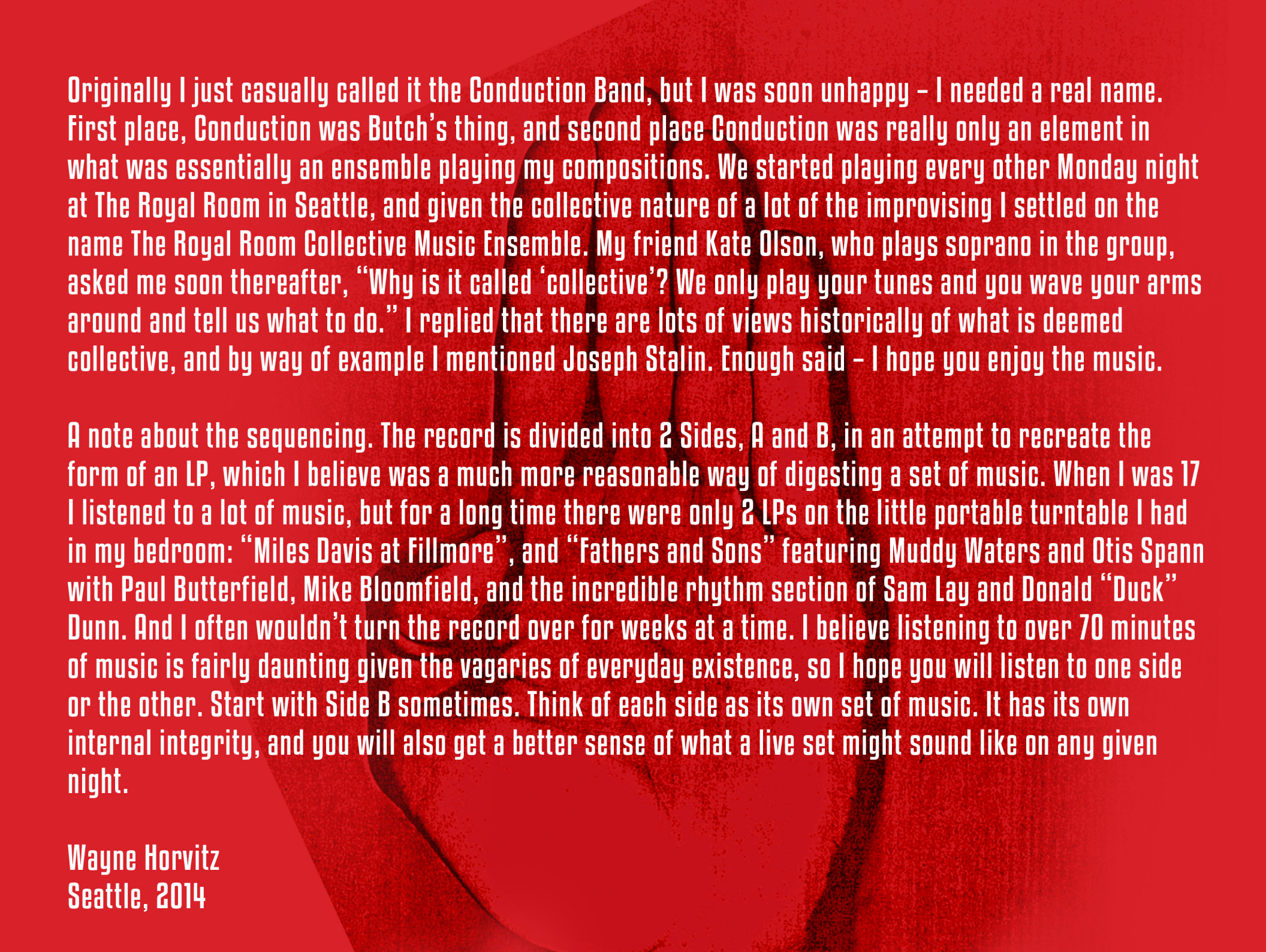
THE ROYAL ROOM
COLLECTIVE MUSIC ENSEMBLE



Butch Morris was a good friend, and an inspiration to me from the time when I first arrived in NYC in 1979. He also created something called “Conduction” and he spent much of his adult life perfecting and practicing it. Most of my early music making with Butch involved him playing the cornet, which he did beautifully. Eventually he put down his horn, and only did Conduction. I was involved with some of his early conductions but I did not continue to be a part of his regular ensembles, especially after I moved to Seattle.

I never thought of Conduction as part of my personal language. I would use it occasionally, just like I might talk about one of John Zorn’s game pieces, as a way to work with student ensembles, to help them focus on their improvisation, to consider their contribution to the whole, and hopefully get out of their own heads for a moment. And it was exactly under those circumstances that I arrived at the process that is utilized in a lot of the music on this recording.

I was working with some high school hot shots and showing them a few things – essentially a conducted improvisation. They weren’t having it. So instead I took out a chart and had them put numerals on various groups of motifs, and along with a primitive version of Butch’s system I began to essentially deconstruct and reconstruct my own pieces on the fly. It was still swinging, and it sounded like “normal music” to these kids, so suddenly they were loving it. It occurred to me at the time that this might be even more interesting with a less close-minded group of individuals, and I eventually put together this ensemble.



Originally I just casually called it the Conduction Band, but I was soon unhappy – I needed a real name. First place, Conduction was Butch's thing, and second place Conduction was really only an element in what was essentially an ensemble playing my compositions. We started playing every other Monday night at The Royal Room in Seattle, and given the collective nature of a lot of the improvising I settled on the name The Royal Room Collective Music Ensemble. My friend Kate Olson, who plays soprano in the group, asked me soon thereafter, "Why is it called 'collective'? We only play your tunes and you wave your arms around and tell us what to do." I replied that there are lots of views historically of what is deemed collective, and by way of example I mentioned Joseph Stalin. Enough said – I hope you enjoy the music.

A note about the sequencing. The record is divided into 2 Sides, A and B, in an attempt to recreate the form of an LP, which I believe was a much more reasonable way of digesting a set of music. When I was 17 I listened to a lot of music, but for a long time there were only 2 LPs on the little portable turntable I had in my bedroom: "Miles Davis at Fillmore", and "Fathers and Sons" featuring Muddy Waters and Otis Spann with Paul Butterfield, Mike Bloomfield, and the incredible rhythm section of Sam Lay and Donald "Duck" Dunn. And I often wouldn't turn the record over for weeks at a time. I believe listening to over 70 minutes of music is fairly daunting given the vagaries of everyday existence, so I hope you will listen to one side or the other. Start with Side B sometimes. Think of each side as its own set of music. It has its own internal integrity, and you will also get a better sense of what a live set might sound like on any given night.

Wayne Horvitz
Seattle, 2014





TRUMPETS Al Keith | Samantha Boshnack | Steve O'Brien
TROMBONES Naomi Siegel | Jacob Herring | Willem de Koch
CLARINET Beth Fleenor **ALTO SAXOPHONE** Ivan Arteaga
SOPRANO SAXOPHONE Kate Olson **TENOR SAXOPHONE** Skerik
BARIOTONE SAXOPHONE Greg Sinibaldi **PIANO** Ryan Burns **BASS** Geoff Harper
DRUMS Eric Eagle **CONDUCTOR** Wayne Horvitz

SGL 1609-2
C & P 2014 Songlines Recordings
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SIDE A

- 1 A Walk in the Rain (RB, NS, Sk, AK, JH) 7:38
- 2 Forgiveness 6:05
- 3 Daylight (SB, CH, SO, IA) 8:19
- 4 Trish (CS) 4:43
- 5 Barber Shop (KO, Sk) 3:55
- 6 Ironbound (BF) 4:59
- 7 Redux #2 (Daylight) 2:25

SIDE B

- 8 Prepaid Funeral (AK, IA, WdK, Sk) 9:16
- 9 First Light 6:57
- 10 Sweeter Than the Day (WdK, Sk) 6:35
- 11 Disingenuous Firefight (NS, AK) 5:23
- 12 At the Reception (SO, KO, BF) 5:26
- 13 Redux #4 (Sweeter Than the Day) 1:16

Recorded and mixed in 24 bits/88.2K Total time: 74:42

Bonus download tracks:

- 14 After All These Years (KO, IA) 5:03
- 15 In the Lounge (Sk, NS) 4:56

[Initials in parentheses indicate featured soloists.]



All Compositions by Wayne Horvitz, Other Room Music (ASCAP)

Produced by Wayne Horvitz

Executive Producer: Tony Reif

Recorded by Andy Meyer, assisted by Carson Lehman
at London Bridge Studios, Seattle, February 26-27, 2014

Production Assistant: Kyle Mooney

Mixed by Brian Montgomery, Astoria, NY

Mastered by Graemme Brown at Zen Mastering, Gabriola Island, BC

Design by Jordan Bent

Thanks to all the staff at the Royal Room.

To Maren for keeping it all together.

To Tristan and Clarissa for assistance in a myriad of ways.

Special thanks to all the musicians
who made it down on Monday nights and to Garrett and Brad.

Dedicated to the memory of Lawrence "Butch" Morris (1947-2013).

<http://theroyalroomseattle.com>

www.waynehorvitz.net