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ISIM Newsletter Fall 2008 Volume 4, No. 2

Message from the President



October 2, 2008

We are fortunate to have among the ISIM membership not only a wealth of world-renowned artists but leading scholars as well. George Lewis exemplifies both of these roles and his new book, *A Power Stronger than Itself: History of the AACM and American Experimental Music* (University of Chicago, 2008), is a shining example of this point. Race. Spirituality. Creativity. Gender. Economics. Culture. Politics. George goes deep into these and many other issues as he masterfully portrays the formation and evolution of the Association for the Advancement of Creative Musicians from its inception in the 1960s to the present day. The contributions of the AACM clearly rank among the most important in the history of contemporary music and it was our distinct honor to benefit from the AACM's participation at last year's ISIM conference. We are also happy that Roscoe Mitchell, one of the luminaries in the AACM and the broader musical world, will deliver a keynote address

at our forthcoming conference in Denver, December 5-7. We are also delighted to have Joëlle Léandre from France and India Cooke from the US as headliners.

As I read George Lewis' book, it struck me how so many of the issues he illuminates are as pressing today as they were decades ago, and that the issues are as hot within improvised music as they are in the world at large. Race—there is a racial divide in improvised music just as there is in society. The same holds for gender, even if the circumstances may differ. The economic reality for musicians is easily as daunting now as ever. When it comes to spirituality, musicians are as oriented today, if not more, toward a kind of trans-traditional spiritual embrace as they were in the 60s, with many baffled and dismayed at the extremism that prevails in the world. That all of this plays out in the political arena makes this a highly charged moment in time. I am hoping that when we meet in Denver in December, barely a month after the elections, we may rejoice not only in our music but in a newfound optimism about the future of our country and our world.

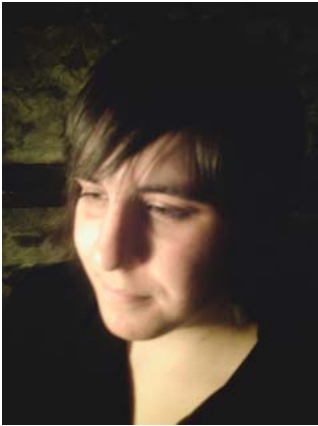
I would like to see ISIM as a forum for open dialogue and action in regards to the important musical issues of our times and their extra-musical ramifications. Karlton Hester and I will be leading a diversity panel at the Denver conference, at which time I anticipate announcing an ISIM diversity initiative. I might also point out that diversity will be the main theme of our 2009 conference. Sarah Weaver describes later in this newsletter a presentation on an international telematic music project that is underway for April 2009 in partnership with the World Association of Former United Nations Internes and Fellows Inc., the International Society of Bassists, and several other organizations, in which music is a vehicle for peace in the Middle East. The issue of improvisation as a model for creativity across fields is another area that has enormous potential and which has come up recently in ISIM circles.

I look forward to seeing you in December and furthering the vision.

Ed Sarath

Executive Director Report

Sarah Weaver, Executive Director



Dear ISIM Members, Board, Advisers,

I am very excited about our upcoming conference *Improvisation and Identity: Discovering Self and Community in a Transcultural Age* December 5-7, 2008 at the Lamont School of Music, University of Denver, Colorado USA. The conference features extraordinary headliners Joëlle Léandre, India Cooke, and Roscoe Mitchell.

I would like to thank supporting Denver organizations The Playground, Creative Music Works, jazz89 KUVU Radio 89.3FM, and KGNU Radio 88.5FM/1390AM Boulder/Denver. I am also grateful to the wonderful conference committee that has assembled, with myself and the rest of the ISIM Board of Directors, to organize this event: Malcolm Lynn Baker (Conference Host, University of Denver), Conrad Kehn (University of Denver, The Playground), Paul Riola (Creative Music Works), and Brandon Vaccaro (University of Denver, Creative Music Works).

The conference will feature seventy-five presentations in three days from renowned performers, educators, and researchers. There is significant presenter representation from Denver, as well as throughout the USA and internationally. This year we have international presenters from Canada, Poland, Italy, England, France, Australia, and Russia.

At the conference I will be giving a presentation about *Deep Tones for Peace*, A Co-Located Music Performance for Peace in the Middle East. Project coordinators include myself, Mark Dresser, Jean-Claude Jones, and Barre Phillips. The project is being presented in partnership with ISIM, the World Association of Former United Nations Internes and Fellows Inc. (WAFUNIF), the International Society of Bassists, and a host of other organizations. The proclamation reads:

"We, string bass players, will meet in Jerusalem and New York on April 25, 2009 in a synchronous musical performance together, in an artistic act for peace, connected live on the internet. Our intention is to add our deep voice to the growing worldwide appeal for peace in the Middle East in a simultaneous performance between two centers, streamed to the world.

Twenty internationally recognized bassists will perform together, ten in each location, with live local audiences. Our concert will consist of three parts. Part one will occur at 8PM Jerusalem/1PM New York. Each participant in Jerusalem will be invited to perform 15-20 minutes of solo. The second part will occur at 11PM Jerusalem/4PM New York. Simultaneously we will perform as a two-city bass ensemble, several pieces especially composed and conceived for the event by Mark Dresser, Sarah Weaver, William Parker, Barre Phillips and others. Part three will occur at 8PM New York/3AM Jerusalem, in which the bassists in New York will perform solos and smaller formations. The totality of the three part concert will be streamed world-wide on the internet.

We sincerely hope that our music (classical, jazz and contemporary), can be received as it is being offered, as a sharing of distinct musical languages and structures that co-exist and are appreciated by all participants."

I am pleased to make this presentation about *Deep Tones for Peace* on behalf of the coordinators and partnerships.

I hope to see you all at the ISIM Conference 2008. Online registration and travel information is available on our website. A special welcome to new ISIM members that joined recently during the conference proposal process. We are very happy to welcome you into our organization. I look forward to gathering together with everyone again for our third conference, continuing our growth as an organization, and fulfilling our mission for the field of improvised music.

Sarah Weaver

An Interview with ISIM Conference 2008 Keynote Speaker Roscoe Mitchell



Roscoe Mitchell, internationally renowned musician, composer, and innovator, began his distinguished career in the spirited 1960s of Chicago, Illinois. His role in the resurrection of long neglected woodwind instruments of extreme register, his innovation as a solo woodwind performer, his and his reassertion of the composer into what has traditionally been an improvisational form have placed him at the forefront of contemporary music for four decades. A leader in the field of avant-garde jazz and contemporary music, Mr. Mitchell is a founding member of the world renowned Art Ensemble of Chicago, the Association for the Advancement of Creative Musicians, and the Trio Space. *Roscoe Mitchell will deliver the keynote address on December 5, 2008 at the ISIM Conference.*

Paul: What is your reaction to this year's ISIM theme?

Roscoe: I agree with it. I mean, we are in a time now where people are starting to reconnect. There has been a big interest by people wanting to know more about what happened around the 60's, trying to reconnect with that era. A lot of people didn't pay much attention when that was really going on, and now people want to look back, including lots of "younger" people... who you know want to produce a music that relates to their lives. I think the theme represents great ideas and now is a great time in music where people are refocusing on these things.

Paul: What do you feel the role of the ISIM is in today's world in realizing those aspects of refocus and unification for a more global community? Let me preface that question by drawing a comparison to organizations that you have been instrumental in developing...specifically, the AACM and the Art Ensemble of Chicago. Obviously those ideas of unification and community were central to the foundations of what you were aiming for with those organizations as well.

Roscoe: That's very true. I always gear my students towards getting together with a group of people and working with them continually over the years. I mean all, of my contemporaries; that is what we are doing. I just did a concert here with Paulina Oliveros. Look at her history, she comes from the bay area where they put together the San Francisco Tape Music Center where they are still doing concerts to this day. What we are trying to learn about this "improvisation" is that it is something that requires a lot of study and it takes time to become a mature improviser. So, that is definitely important for younger musicians to concentrate on--building a network so that you have some "backup". Playing in our favor now is this global community you spoke of earlier....we see this sort of thing playing out all over the world. I travel all of the time, and there are truly pockets of this all over the world where people are focusing on building these networks. So, we are likely to see a period where the younger musicians have the opportunity to just go right out and hook up tours and actually have a supportive network to draw upon. This was one of the main things that the AACM aimed to focus on in the early days; setting up communications with musicians in other cities. Having exchange programs with musicians from other scenes to come to Chicago and do concerts and educational programs; as well as, musicians from Chicago acting in kind. Creating employment for musicians and having schools and training programs for young aspiring musicians, so that all of this information gets disseminated and passed down and preserved so that you **do** have real community.

Paul: You mentioned the AACM which began in the 60's. We can really see the evidence of their work to this day especially in the scene in Chicago. I really think that it is disingenuous to say that "Chicago is just a scene as a scene as Chicago", I don't think that Chicago would be as much of an international scene with such distinct cross fertilization between other scenes around the world had it not been for all the AACM has been doing for all of these years.

Roscoe: Absolutely. That is absolutely true. I consider myself fortunate to have come along at a time when you had a bunch of people in one place that were thinking like this. That really made it a perfect place to be at that particular time.

Paul: I suppose from that standpoint what the ISIM is currently aspiring to do by holding these conferences throughout the country on an annual basis is to attempt to provide regular relationships between communities and scenes. As artists, we have the opportunity to meet up and pow wow, so to speak, for a concentrated period on time, on what it is we are doing in our respective scenes and how we can create channels between our communities.

Roscoe: It is a great opportunity. The thing about doing something like that on a regular basis is that you are able to generate a real "word of mouth" situation. The message then starts to get around and people come to know that this is something that is always going to happen. To have that kind of consistency in a program you are working with is a very valuable asset. Word does spread, and people do become more aware of it.

Paul: You mentioned your travels, and the importance of seeing these pockets of expression. In your travels have you found that your specific identity, both as an improvising artist; as well as, a composer...shifts based upon the cultural environments you are participating in at any given time?

Roscoe: Well, what is really happening in music right now is that you have a lot of different musicians coming together under the banner of improvisation. This is the thing that is stimulating thought patterns amongst the musicians now days. Of course you have music in common, but you also have this other idea of improvisation and everybody is trying to learn about it. Certainly this stimulates collaborations! This summer I went to Nickelsdorf Austria. My friend Johann Spaulf lives there, and he has had concerts at his family's restaurant for many many years. When you go there, you don't have to worry about anything. You just practice your music; they feed you and you can just relax and work on music. There are really more and more opportunities like that sprouting up throughout the world. For example, Spauf's friend Arroyce Fischer in Ourlichberg also runs a similar program there. There is a clear picture out there now of people that are committed to this idea and have enough vision to keep something going on.

Paul: What will you will be speaking about in your Key Note Address?

Roscoe: I plan to talk about my work with Dennis Nauk Vowell the painter and Steven Sylvester the inventor in a series we did entitled "Psalms in the Wind". There are also other people that were participants in this particular project. I will be bringing photographs and videotapes of performances and rehearsals from that experience.

Paul: Is "Psalms in the Wind" your most current project?

Roscoe: No, actually this work actually goes back to the late 80's and early 90's.

Paul: Are there any projects that you are currently involved in that are providing you with inspiration to speak of?

Roscoe: I am totally inspired by music - because it is really an ongoing process for me. What I have finished recently is called "Non-cognitive Aspects of the City"; a piece for orchestra and Baritone singer with a text by Joseph Jarmen recorded by the Janotec Philharmonic Orchestra in the Czech Republic. I have done several concerts and have more to come. I am going to Brazil here in a few days, and then on to Mexico and then to Germany. What I am currently in the process with is music for a large ensemble for concerts I have in Poland in November, so it is a very busy period right now. I think that we are really in the right place at the right time for creative music so to speak. All of this activity is going on for all of us and it is a very exciting period.

Paul: How inspiring to hear you say that! You know, in doing creative music we all go through ups and downs in terms of feeling discouraged with the climate of cultural receptivity to what it is that we do. Just getting our art out to the people is often times quite trying, but it is inspiring to hear you speak in such positive terms about the world that we face artistically. When you mention all of the locations you are working in, it really speaks directly to the idea of tuning ourselves to the various cultural dynamics that present themselves to us.

Roscoe: Absolutely, we are now starting to see an influx of people coming here from Europe to do performances and workshops and such. I was just in Chicago and I missed Han Bennik and those guys due to scheduling, but it really is a great time in music and you have a lot of people now that are excited about the same thing we are talking about right now. Actually, I think this may be a very fruitful period that we are moving into.


Paul: One thing that I have noticed is that the discipline and art form of improvisation is becoming increasingly more non-genre specific. As our world becomes smaller technologically, it becomes smaller culturally and artistically too. We are starting to meld with one another in our collective experimentations to reflect a real "cultural pastiche" where all of the various folks forms; as well as, modern musics from around the world are being absorbed into all of our own personal musical paradigms. It has really become a sharing experience for all of us artistically.

Roscoe: That is correct. In my estimation a good improviser is one who can speak within many languages and conversations with many different people. As a musician, I always encourage people to just study "music" across the board. Learn as much as you can about music, and that is a big job....it would probably take more than one lifetime for **me** to learn as much as I would like to know about music in general. Ultimately, I am just a student here!

Paul: Well, it has been a delight speaking with today. I look forward to seeing you at this year's conference.

Roscoe: Thank you Paul, it was a pleasure.

Paul Riola is a saxophonist, improviser and producer in Denver, CO. Paul leads the The Bottesini Project, featuring Vinny Golia in concert at the ISIM Conference 2008. Paul is the Program Director for the Colorado Arts Non-Profit Creative Music Works.



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ISIM Member Profile::

Malcolm Lynn Baker
ISIM Conference Host 2008



Malcolm Lynn Baker is the Director of the Jazz Studies and Commercial Music Program at the Lamont School of Music, University of Denver, where he directs the Lamont Jazz Orchestra, coaches combos, and teaches Jazz Improvisation and Composition class, Jazz History classes, and Jazz Techniques classes. Lynn holds degrees from the University of Oregon and Western Oregon University and has also studied at Mt Hood Community College with Larry McVeigh and at Indiana University with David Baker, Dominic Spera and Eugene Robinson. Before coming to Denver in 1993 Lynn taught at Indiana University and before that Carleton College, and universities in Oregon.

Lynn is an award-winning composer, performer, and educator winning the 1987 Westside Composer Award (Minneapolis, MN), the 1995 COVisions Award for Jazz Composition, the 1980 Ruth Loraine Close award in performance from the University of Oregon, and the 2005 Downbeat Magazine award for Outstanding Achievement in Jazz Education – College Level and students and ensembles from Lamont are frequent Downbeat Student Music Award winners.

In addition to his educational activities Lynn is an active performer and clinician, performing with his own *Lynn Baker Quartet*, the free-improvisation trio *Rhythmic_Void*, performing with and directing the Rocky Mountain Jazz Repertoire Orchestra, and programming the jazz series at the Cherokee Ranch and Castle Performing Arts Series. His clinician appearances at colleges, universities, high schools, and festivals have taken him across the North American continent and to Asia.

UCSD Department of Music

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*www.music.ucsd.edu***

ISIM Member News:: Fall 2008

Susan Allen On October 4, 2008, Improvising Composers United <http://icu6.wordpress.com/> performs with Susan Allen, Famoudou Don Moye (Art Ensemble of Chicago) and Bill Roper at the Taper Auditorium in the Central Library of Los Angeles.

Pianist/composer **Chris Bakriges** www.bakriges.com was a headliner at the Hartford International Jazz Festival in October. Bakriges, who also co-leads the Oikos ensemble oikos-ensemble.com with saxophonist Rev. Clifford Aerie, performed at this year's "Imaginarium," a sacred art performance for the Connecticut Conference of UCC churches. Oikos also played recently at Intersections International at New York's Hayden Planetarium. Bakriges, lecturer at Elms College in Massachusetts, recently published "Cultural Dispersion, Cultural Creation: African American Jazz Musicians in Europe From Bechet to Braxton" in the book *Cross the Water Blues*, ed. Neil Wynn, by University Press of Mississippi.

Dave Ballou and fellow trumpeter/improviser Herb Robertson have released a CD of improvised music recorded live at the Stone in NYC. *Every Part a Whole* by the Macroquartet also features Tom Rainey-drums and Drew Gress-bass. Available at <http://www.rubyflower-records.com>

Saxophonist and UCSD professor **David Borgo** and trumpeter and PhD student **Jeff Kaiser** did a mini-tour of Northern Europe in September with their electro-acoustic duo KaiBorg. They gave concerts and workshops at The University of Gothenberg and the Brötz club in Sweden and at STEIM (Studio for Electro-Instrumental Music) in Amsterdam. In October KaiBorg is performing at NWEAMO (Northwest Electro-Acoustic Music Organization) and at the UC "State of the Arts" Festival in Riverside, CA. www.kaiborg.com

David Chevan recently released a new CD, *Yizkor: Music of Memory* with Cantor Alberto Mizrahi and the Afro-Semitic Experience (Reckless DC Music). Also, Chevan was awarded a Jazz Composers Grant by Chamber Music America to complete "The Road That Heals the Splintered Soul". That work will consist of new compositions and improvisations distilled from Spirituals and synagogue songs that center around the two themes of travel and spiritual healing.

Alan Emslie DIMP - Dark Improvised Music Project run by Alan Emslie, is joined by the composer & guitarist John Irvine to record the debut DIMP CD "DIMP - KRIEGER". Recording starts in Lille, France on October 4th 2008 & will continue into the new year with recordings planned in Germany and Scotland. DIMP have also announced that there will be a tour to launch the DIMP - KRIEGER CD in May 2009 and that they will also be doing a one off special late night show in the Edinburgh Festival Fringe, Scotland in August 2009.

Phil Fried was just awarded a McKnight Fellowship. Also, two Solo Bass Performances at Dreamland Arts in Saint Paul, Sundays at 7, Oct. 19, Nov. 23, for info: <http://dreamlandarts.com/>

Then a return to Roulette in the Spring. Phil's composition "I remember the 60's..or was it the 70's?" can be heard on the new Innova release *Melville's Dozen performed by Nikki Melville, piano*. Zeitgeist's recent commission "Itty Bitty Symphony" to celebrate their 30th anniversary will be commercially released.

Racheli Galay-Altman conducted Chicago's VanderCook College of Music Orchestra in several concerts that included orchestral improvisation during 2007-08. This initiative culminated with a performance at Orchestra Hall Chicago on VanderCook's Masters program graduation ceremony. During the summer, Galay-Altman taught and directed the Chicago Improvisation Institute at the Music Institute of Chicago together with her father, composer-pianist Daniel Galay, percussionist Mathew Coley and violinist Leo Park. This annual three-day institute is geared towards students age 7 and up who wish to learn to improvise.

Dr. Michael Heffley wrote the liner notes booklet for Mosaic Records' reissue of Anthony Braxton's Arista recordings circa 1975-82. See <http://www.mosaicrecords.com/prodinfo.asp?number=242-MD-CD>

Heffley also published a paper on Braxton's opera for George Lewis's guest edition of the *Journal of the Society for American Music* (2/2 May 2008) that will be re-published by John Szwed's *Jazz Studies Online* web journal for the Center for Jazz Studies at Columbia University in January '09. See <http://jazzstudiesonline.org>

Maud Hickey, Associate Professor of Music Education at Northwestern University, and Vice President of ISIM presented a Paper at the International Society for Music Education titled "*Teaching Improvisation: Is it possible?*" Hickey challenged the community to think more freely about the meaning of improvisation in our educational settings. The conference took place at the University of Bologna, in Bologna, Italy in July, 2008.

Hyperpianist/composer **Denman Maroney** will appear on six CDs in 2009: "Udentity," his quintet with Ned Rothenberg (reeds), Dave Ballou (tpt), Reuben Radding (cb) and Michael Sarin (dr), on Clean Feed Records; "Music for Words Perhaps," his Yeats song cycle with Theo Bleckmann (b), on Innova Records; duos with Miguel Frascioni (glass), on Porter Records; "Sonogram," a double CD with Gamelan Son of Lion, on Innova Records; and duos with Mark Dresser (cb), on Kadima Records.

Keith Miller - The Cross-Cultural Ensemble the Crossroads Project will be celebrating the release of their debut CD *People and Places* at The Sheldon Concert Hall in St. Louis, on Tuesday January 27 at 8 P.M. Tickets for the January 27 concert, which include a reception with the artists following the concert, can be reserved by calling the office at the Sheldon Concert Hall. The members of the Crossroads Project are Alvaro Paiva Bimbo, classical guitar, Keith Miller, string bass, Marianne Trudel, piano, Quentin Joseph, percussion.

Dom Minasi - D.O.M. Music Publishing and Free Hand Music Are Proud To Announce Three Books By CDM Recording Artist, Composer, Author and Educator Dom Minasi Available as Digital Downloads.

Go To: <http://www.freehandmusic.com> 1. *A Singer's Guide To Reading Rhythms* 2. *A Guitarists' Ultimate Guide To Chord Construction and Substitution* 3. *The Dom Minasi Anthology*

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Stephen Nachmanovitch - November 14, 2008, Improv concert with ISIM member Glenn Smith, at George Mason University. December at ISIM in Denver: *Sixth Sense*, with Karlton Hester, Stephanie Phillips, and Glenn Smith. January 16-20, 2009. Performances and teaching at Arizona State University, Tempe, AZ. 4 days of Improv collaborations with musicians, dancers and theater artists. *Publications*: "It Don't Mean a Thing (If it Ain't Got that Swing): Bateson's Epistemology and the Rhythms of Life" *Journal of Ultimate Reality and Meaning*, 2008. "This is Play." *New Literary History*, in press, early 2009.

Doug Van Nort is now a postdoctoral research associate at Rensselaer Polytechnic Institute (RPI) in Troy, NY. He is collaborating with Pauline Oliveros and Jonas Braasch as they explore the use of artificial intelligence and evolutionary computing in improvisation. Doug is experimenting with these notions in the context of the group's trio as well as in the realm of telematic music.

Jack Reilly - The publication of my new Bill Evans book titled, "THE HARMONY OF BILL EVANS- VOLUME 2, Released world wide this January 2009 by the Hal Leonard Corp. To be showcased at the NAMM convention in Anaheim CA. mid-January 2009, with lectures and solo recitals of Evans' music to be followed in Berkeley/Oakland and San Francisco, California. The Wales premiere of my Oratorio, "THE LIGHT OF THE SOUL" for mixed choir, narrator and a 10-piece jazz ensemble next 20 April 2009 in Cardiff, Wales; sponsored by the Royal Welsh College of Music and drama.

David Rothenberg published THOUSAND MILE SONG: Whale Music in a Sea of Sound, concerning his attempts to improvise live with whales. The book comes packaged with a CD, also available separately as WHALE MUSIC. He has been touring the world performing this material, from the Royal Opera House in London to the Now Now series in Sydney, Australia, and coming up, Nov. 20th at the 92nd St. Y in New York. www.thousandmilesong.com

Stephen Rush (professor at the University of Michigan) recently released his CD "This Musicship" by Yuganaut, his multi-media avante-jazz trio with Tom Abbs (bass) and Geoff Mann (drums) on ESP-Disk. He also released his book "Better Get It In Your Soul", his book on Harmolodics, Jazz Theology and how to get and do a church gig and have it mean something other than a paycheck! With significant help from Ornette Coleman, he wrote a chapter discussing (perhaps explaining!) Harmolodics. There is also a nice endorsement from Sue Mingus on the back cover.

Michael Jefry Stevens will be on tour with his quartet, the Fonda/Stevens Group in October. The band features Joe Fonda on bass, Harvey Sorgen on drums, Herb Robertson on trumpet and Michael Jefry Stevens on piano. New CD releases include Michael Jefry Stevens Quartet "For the Children" on Cadence Records featuring: David Schnitter on saxophone, Dominic Duval on bass, Jay Rosen on drums and Michael Jefry Stevens on piano/composition. Conference Call Quartet "Poetry in Motion" on Clean Feed Records. Quartet features Gebhard Ullmann on saxophone and bass clarinet, George Schuller on drums, Joe Fonda on bass and Michael Jefry Stevens on piano.

TranceFormation trio (ISIM members **Connie Crothers**, piano; **Ken Filiano**, bass; and **Andrea Wolper**, voice), will perform a concert in New York on December 5, 2008. Connie will open with a solo set, followed by the trio performing a set of spontaneously improvised music. Ico Art and Music Gallery: 27 N Moore St., NYC • 1 train to Franklin; A, C, E to Canal • \$15 • Free wine reception follows • www.smarttix.com/show.aspx?showCode=CON44

Patrice Madura Ward-Steinman was promoted on July 1, 2008 to full professor at Indiana University's Jacobs School of Music. Her research study "Vocal Improvisation and Creative Thinking by Australian and American University Jazz

Singers: A Factor Analytic Study" was just released in the *Journal of Research in Music Education*, Volume 56, No. 1 (Spring 2008). Madura investigated factors underlying vocal improvisation achievement and relationships with singers' musical backgrounds. Participants were 102 college students in Australia and the U.S. who performed three jazz improvisations and one free improvisation, and were rated by three judges on rhythmic, tonal, and creative thinking criteria.

Sarah Weaver and **Mark Dresser** will premiere a co-composition titled *Spectral Syn* at Location One presented by Roulette, 20 Greene Street NYC 8pm on November 23, 2008. Jen Shyu - voice, Robert Dick - flute, Jane Ira Bloom - soprano saxophone, Marty Ehrlich - clarinet/saxophone, Julie Ferrara - oboe, Sara Schoenbeck - bassoon, Dave Taylor - bass trombone, Ursel Schlicht - piano, Mark Dresser - bass, Gerry Hemingway - percussion, Sarah Weaver - conductor.

Glen Whitehead - The University of Colorado, Colorado Spring Music Program in the Department of Visual and Performing Arts cutting edge Interdisciplinary Arts Major was proud to host two masters of Indian Classical Music—Pandits Sanjoy Bandopadhyay, Sitar, and Pt. Abhijit Banerjee, Tabla, in a "cross-over" concert of improvised music with Dr. Glen Whitehead, trumpet, and UCCS music students on October 8, 2008, in the El Pomar television studio. This performance was broadcast live on the UCCS local T.V. station.

Andrea Wolper Trio, with Michael Howell and Ken Filiano, returns to Germany, November 8 - 10. Concerts at JazzWeekend Festival (Helmbrechts) and Medloft (Erlangen); vocal workshop at Main Street Music (Erlangen). Details at www.AndreaWolper.com/calendar.htm

Michael Zerang - Blair Thomas & Co. (Puppet Theater). THE OX-HERDER TALE. Featuring HAMID DRAKE & MICHAEL ZERANG. Museum of Contemporary Art – Chicago. November 19 - 30, 2008. Museum of Contemporary Art. 220 East Chicago Avenue. www.mcachicago.org 18th Annual Winter Solstice Concerts. HAMID DRAKE & MICHAEL ZERANG. December 20, 21, 22, 2008. 6:00 AM. Links Hall. 3435 N. Sheffield Ave. Chicago Advance tickets available at BOOKWORKS 3444 N. Clark St, Chicago, IL 60657 (773) 871-5318

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JEROME BOURDELLON

Michael Jefry Stevens – “For the Children”

By James Ilgenfritz



Over the past 35 years Pianist/Composer Michael Jefry Stevens has been associated with some of the most important figures in modern jazz. Beginning with his first CD release in 1991 as a member of Mark Whitecage's Liquid Time Group, Mr. Stevens has been in the forefront of the NYC improvised music scene. Between 1988-1990 he co-led the now legendary "Mosaic Sextet" with Dave Douglas. In 1999 Mr. Stevens began the Conference Call Quartet, featuring his partner of many years, bassist Joe Fonda, in collaboration with German saxophonist Gebhard Ullmann and currently featuring George Schuller on drums.

A proponent of the philosophy that there are only 2 kinds of music "good and bad", Mr. Stevens has also been working in a standard jazz piano trio setting for the past 16 years. His collaborative trio "Stevens, Siegel & Ferguson" has released 5 cd's on Imaginary Jazz and toured Europe and the United States continuously for the past decade. They have worked with such jazz luminaries as Steve Turre, Cecil Bridgewater and Valery Ponomarev and they continue to expand and evolve in the tradition of the jazz piano trio. Michael Jefry Stevens is truly a believer in the global music community and a vocal exponent of an international music.



"For The Children" features Dominic Duval on bass, David Schnitter on saxophone, and Jay Rozen on drums. The record features Stevens compositions, all in a more overtly jazz-oriented setting than listeners are likely to expect given Steven's work with Conference Call, the Fonda/Stevens group, and the Mosaic Sextet, where traditional jazz vocabulary is just one of many influences that contribute the ensemble dynamic. "Sadness of the Madness", "The Hunt", "Sunny's Song", and the title track display Stevens' affinity for composers like Duke Ellington. On upbeat cuts like "Specific Gravity", "Henderson", and "Patato's Song" are a wonderful mix of intensity with clear structure. Most of the pieces are dedicated to specific people, including percussionist Patato Valdez and saxophonist Joe Henderson.

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Department of Jazz and Contemporary Improvisation Studies

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International Society for Improvised Music Third Annual Conference

Hosted by Lamont School of Music, University of Denver, Colorado USA with support from The Playground, Creative Music Works, jazz89 KUVU Radio Denver 89.3FM, KGNU Radio 88.5FM/1390AM Boulder/Denver

December 5-7, 2008

Improvisation and Identity: Discovering Self and Community in a Trans-Cultural Age

Keynote Address – Roscoe Mitchell

Featured Performers and Speakers – Joëlle Léandre and India Cooke

When Charlie Parker stated that “if you don’t live it, it won’t come out of your horn,” he conveyed, in his inimitable way, the capacity of improvisation to serve as a vehicle for integrating the totality of influences that shape personal and social identity. From class, culture, economics, and ecology to gender, race, sexuality, and spirituality; improvising musicians spontaneously meld these and other aspects of their being in expressions that serve as both profound personal and collective commentaries. In an era in which unprecedented levels of superficiality, alienation, and violence often overshadow a growing interest in creative and transpersonal development, and where an ever escalating morass of data threatens to engulf a genuine cross-fertilization between disciplines and cultures; the importance of a creative vehicle for accessing and expressing one’s inner and outer worlds has never been greater.

Improvisation not only excels in this regard, it also—through the very moment-to-moment decision making sequences that require individuals to penetrate beyond ordinary patterns of behavior—may exemplify the dissolution of provincial and nationalistic tendencies that divide communities and countries in our politically fragile world. Improvisation, in fact, may be the ultimate lens through which the quest for self and community is revealed to be as much a collective as a personal endeavor. The International Society for Improvised Music presents performances, workshops, and papers based on this theme for its third international conference.

Conference Registration and Travel Information Available Online www.isimprov.org
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Friday and Saturday concert tickets are included with conference registration.

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For more information, contact:

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The advertisement features a dark background with a white lyre logo. At the bottom, there is a row of five small images: a person playing a saxophone, a close-up of a drum set, a person playing a guitar, a person playing a bass guitar, and a portrait of a woman.