From the IASJ Service Bureau

Hello, I am Marloes Kouwenberg, IASJ Service Bureau Coordinator from September 2011 on. In the past few weeks I have worked on finalising the IASJ Membership List included in the envelope in which you found this IASJ Newsletter. Of course I looked into the payment of the membership fee of 2011 as some of you may have noticed. This was not an easy task, because the bank data is often confusing and unclear.
In order to establish a more personal relation with the IASJ Membership, I have started to update the IASJ Fact Sheets. Believe it or not, the factsheet on your school is visited more often than you might think. I have no doubt it is an effective instrument for bringing new students to your school. Budgets permitting, I will participate in the upcoming IASJ Jazz Meeting in 2012. Here in The Hague I keep the flame of the Future Jazz Concerts of the 2010 IASJ Jazz Meeting burning by organising a similar festival for the students of the Royal Conservatoire on the Jazz Strip down town in March 2012.

Please contact me directly on Tuesday morning or Thursday afternoon by phone on + 31 70 315 15484 or e-mail me anytime.

Kind regards,
Marloes Kouwenberg

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Getting paid for playing is slowly becoming a thing of the past. New York is full of clubs for musicians on all levels playing for the door. On occasion I will play a so-called "door" gig because I can present a musical combination that would not be appropriate for a high profile club like Birdland or other name venues. Younger musicians though have no choice, so the door gig is de rigueur. As far as teaching gigs go, if there is a position for an assistant to an assistant to the chief in a saxophone department of a small mid-west school, thirty guys who are all over-qualified for the job will be standing in line. I know this for a fact because I, and others like me, write countless recommendation letters for these kinds of jobs for former students. The bottom line is that making a living doing anything remotely close to jazz, was always
a challenge, and is becoming more and more difficult today. The fact that jazz education continues to thrive in spite of these factors is baffling to me.
I have no idea how to explain this scenario. Yes, I could allude to the magical and spiritual powers of the music, something I do believe in and talk about endlessly at clinics, or that art may be more of a necessity for people when times are difficult, a debatable statement at best. These points, whether valid or not, do not factor into this very practical real world discussion. I don't have to tell you that this topic comes up over countless lunch tables and beer halls when jazz educators get together. Everyone wonders how this situation continues to exist and for how long it will go on. More important is the pedagogical concern of being honest to students with regard to concerning these realities, while not appearing negative or closing the door of optimism. This is one of the major responsibilities of good teaching.... instilling hope for the future.
On the other hand, in a positive light our IASJ meetings that are planned for Austria, South Africa, Denmark and the U.S. for the next few years are always inspirational and invigorating events. The Brazil meeting a few months ago at Souza Lima in Sao Paulo was incredible... a learning and cultural experience no one who was there will ever forget. The IASJ is a symbol of positive energy, apart from philosophy, economics or politics. Our membership consists of the best schools and educators/musicians in the world teaching this music. Whatever happens we will be on top of it, I can assure you.

David Liebman

David Liebman
Artistic Director