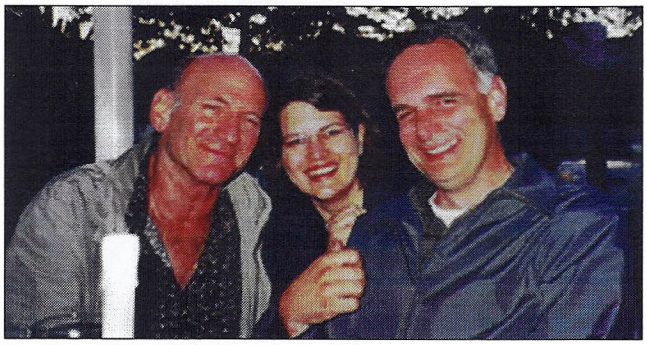
From the Editor

My first position in music management was at the Amsterdam Music School. I was a guitar teacher and had organized some student concerts. Because of that I was immediately offered a job as assistant director. My first task was to establish what later was to become the first 'world music' school in The Netherlands. I also developed a curriculum for individual and group teaching in jazz music. On top of that I organized jazz combos and started to conduct a big band. The director of the Amsterdam Music School liked that but she insisted that I should be officially schooled in management. The music school would pay for my costs of what was the first large scale arts management course to be given in The Netherlands. This course was lacking a lot in management itself. However, it was great meeting interesting people and learning from the mistakes the organizers of the course had made.

One presentation I will never forget. A real manager from the profit sector was brought in. This business manager was a strange man in a suit, with an expensive silk tie and shiny shoes. He spoke eloquently and in the end everybody was very impressed. What remained with me was his way of comparing business management with living organisms. He compared the total life span of an organization with the circle of life: conception, growth, maturity and decline. Colorful drawings on the board made his story convincing. Since then I find myself often thinking along similar lines. There is a danger in reducing complicated matters to simple facts but often it helps in giving insight to difficult situations.



Dave, Tanja and Walter in Helsinki

The IASJ finds itself in a peculiar situation at this moment. It can be compared to a jazz player who finds himself somewhere in the B-section of the AABA-song form. In the B-section the both sides of the coins become clear, the suspense is build up, the development takes place, certainties and uncertainties follow each other at high speed, and risks are taken. Right now the IASJ is somewhere in a B-section. On one side, not having an IASJ Jazz Meeting in 2003 as usual feels wrong, like a strange chord in a remote key. Having an IASJ Jazz Conference in stead though is a positive opportunity, an opening to new ideas, and gives rise to expectations like an altered dominant seventh chord. Two IASJ member schools have immediately offered to be the host school of a regular IASJ Jazz Meeting in June 2003 if the IASJ Jazz Conference in October 2003 could not take place. Since the conference will definitely take place this means that there are two more candidate schools for IASJ Jazz Meetings in the future which brings the planning close to 2010. So now it feels like the IASJ has struck a tonic chord in a new key!

Whether the IASJ is in the middle of an eight, sixteen or thirty two bar bridge remains to be seen. Even if it is an exceptionally long sixty four bar bridge I am sure the way back to the tonic will be found. After the B-section in which the IASJ finds itself for the first time in its life cycle, the A-section will follow again. And afterwards the IASJ will go through a couple of AABA-cycles more!

WALTER TURKENBURG

From the Artistic Director

13th ANNUAL IASJ JAZZ MEETING

The 13th Annual Jazz Meeting was held the first week of July in Helsinki, Finland. It was hosted by the Sibelius Academy, the Helsinki Pop & Jazz Conservatory and the Helsinki Polytechnic. The participants came from over twenty countries and enjoyed an incredible week of concerts, jam sessions, lectures and pedagogical meetings. The highlights were the final two concerts performed by the student ensembles at the famous Jumo Club in Helsinki. Also impressive were lectures by Bill Warfield on arranging, Otto Donner on European publishing agencies and Ronan Guilfoyle on the basics of South Indian music. In the middle of the week all participants enjoyed a tour to the Jean Sibelius home, the possibility of a sauna, an authentic Finnish lunch and a performance by Finnish folk musicians. The day was ended with a concert featuring myself playing works arranged for me and a small big band; two fantastic concerts we given by the attending teachers.

The hospitality, equipment and organization were of the highest level. Student ensembles recorded in the Helsinki Pop & Jazz Conservatory studio which was of professional quality and a CD will be sent to all participants. Truly, this was one of the best organized meetings with among the highest level students we have had over the years. My deepest apprecitation to all the wonderful people who made Helsinki such a success, particularly Anne Etelätalo, Janne Murto and Jari Perkiomaki.

As the years go on I am more and more convinced that the Annual IASJ Jazz Meetings which by now have included hundreds of students, teachers and administrators from several dozen countries are making a contribution even larger than the music itself. With the world in such turmoil now, activities that bring people together rather than divide become even more crucial and important.

I wish all of you the best of health and music for the coming academic year and hope to see many of you on the road during my travels in the near future.

Peace,

DAVE LIEBMAN