

20/FIFTH

25 YEARS IN SUPPORTING THE IDENTITY AND DIVERSITY OF JAZZ IN EUROPE

ROGER SPENCE (ASSEMBLY-EDINBURGH), ENZO COSTA (ITINERARI JAZZ A TRENTO), ANTONIO DE ROSA (MISTER JAZZ-RAVENNA), FRANCESCO MARTINELLI (CRIMPISA), ANDREA OGGIANO (SASSARI), RICCARDO SGUALDINI (JAZZ IN SARDEGNA), NICOLA TESSITORE (VERONA JAZZ), SABINA SACCHI (RAI AUDIOBOX-ROMA), MARCO TRAVAGLI (ELLINGTON CLUB-GENOVA), PIERRE LOSIO - CHRISTIAN STEULET (AMR-GENÈVE), J.F. ROHRBASSER (FESTIVAL DE LA BÂTIE-GENÈVE), SUSANNA TANNER (PRAESIDIAMABTEILUNG DER STADT-ZURICH), JEAN-MARC MONTERA - MICHÈLE PHILIBERT (GRIM-MARSEILLE), HENK HEUVELMANS (GAUDEAMUS-AMSTERDAM), LORENZO PALLINI (CAM-FIRENZE), PIUS KNUSEL - MARKUS BAUMER (MOODS-ZURICH), CHRISTINE FAVART (THÉÂTRE CHÂTELET-PARIS), CHARLES GIL (ARFI-LYON), PAOLO RADONI (LUNDIS D'HORTENSE-BRUXELLES), ROB LEURENTROP (DESINGEL-ANTWERP), KEES VAN BOVEN (MARATHON-GRONINGEN), BASILIO SULIS (ASSOCIAZIONE PUNTA GIARA-SANT'ANNA ARRESI), FABIO RAVAGLIA (COMBO JAZZ-IMOLA), VINCENZO STAIANO (AÇJ-ROCCELLA JONICA), FRANCO CARONI (SIENA JAZZ), LLORENS AMETTLER (ASSOCIACIÓ DE MÚSICS DE JAZZ I MÚSICA MODERNA DE CATALUNYA-BARCELONA), HELGE HINTEREGGER (MICA MUSIC INFORMATION CENTER AUSTRIA), JEAN-PIERRE BISSOT (GAUME JAZZ FESTIVAL), KATRIEN VAN REMORTEL (FLANDERS MUSIC CENTRE), DAVY VAN ROBAYS (JAZZ EN MUZIEK - GENT JAZZ FESTIVAL), WIM WABBES (VOORUIT KUNSTENCENTRUM), LILIANA GRAZIANI (WALLONIE - BRUXELLES MUSIQUES), ELVIS STANIC (LIBURNIA JAZZ), RUDY LINKA (BOHEMIA JAZZ FEST), SIGNE LOPDRUP (COPENHAGEN JAZZ FESTIVAL), LENNART GINMAN (COPENHAGEN JAZZHOUSE), LARS WINNER (JAZZDANMARK), LARS THORBORG (THORBORG BOOKING), JAAK SOOÄR (EESTI JAZZLIIT - ESTONIAN JAZZ UNION), ANNE ERM (JAZZKAAR FESTIVALS), MATTI LAPPALAINEN (APRIL JAZZ ESPOO), MAATIREHOR (FINNISH JAZZ FEDERATION), ANNAMAIJA SAARELA (RAJATSI RY - RAAHE JAZZ ON THE BEACH FESTIVAL), MINNAKAISA KUIVALAINEN AND KUHNA, JUHAMATTI KUIVALAINEN (TAMPERE JAZZ HAPPENING), EEVA PIRKKALA (UMO JAZZ ORCHESTRA), ANTOINE BOS (AFIJMA), LUCIE BUATHIER (ASSOCIATION PARIS JAZZ CLUB), XAVIER LEMETTRE (BANLIEUES BLEUES), JACQUES PANISSET (LES DETOURS DE BABEL), RAINER KERN (ENJOY JAZZ), SYBILLE KORNITSCHKY (JAZZAHEAD!), CHRISTIANE BÖHNKE (JAZZCLUB UNTERFAHRT), REINER MICHALKE (STADTGARTEN CONCERT HALL & STUDIO 672), TAMÁS BOGNÁR (BUDAPEST MUSIC CENTER), JOZSEF GEDEON (GYULA CASTLE JAZZ FESTIVAL), VIKTOR BORI (HUNGARIAN JAZZ FEDERATION), JENO HARTYANDI (MEDIAWAVE INTERNATIONAL FILM AND MUSIC FESTIVAL), GERRY GODLEY (IMPROVISED MUSIC COMPANY), EDIE RUSH (RED SEA JAZZ FESTIVAL RSJF), POMPEO BENINCASA (ASSOCIAZIONE CATANIA JAZZ), GIAMPIERO RUBEI (CASA DEL JAZZ), ROBERTO BOTTINI (CLUSONE JAZZ PROMOTION), FILIPPO BIANCHI, SANDRA CONSTANTINI (JAZZ NETWORK), ANTONIO PRINCIGALLI (PUGLIA SOUNDS), GIAMBATTISTA TOFONI (TAM TUTTA UN' ALTRA MUSICA), MĀRIS BRIEZKALNS (RIGAS RĪTMI FESTIVAL), INDRE JUCAITE (KAUNAS JAZZ CLUB), ANTANAS GUSTYS (VILNIUS JAZZ FESTIVAL), OLIVER BELOPETA (SKOPJE JAZZ FESTIVAL), TOR DALAKER LUND (KONGSBERG JAZZFESTIVAL), HELLEIK KVINNESLAND (MAIJAZZ), BJØRN WILLADSEN (MNJ), JAN OLE OTNAES (MOLDE INTERNATIONAL JAZZ FESTIVAL), LINDA SKIPNES STRAND (NASJONAL JAZZSCENE), JON SKJERDAL (NATTJAZZ FESTIVAL), TORE FLESJØ (NORSK JAZZFORUM), NINA HURUM (RIKSKONSERTENE), ERNST WIGGO SANDBAKK (TRONDHEIM JAZZFESTIVAL), VESTNORSK JAZZSENER, TRUDE STORHEIM (VOSSA JAZZ), PIOTR TURKIEWICZ (JAZZTOPAD FESTIVAL), FERNANDO SOUSA (FUNDAÇÃO CASA DA MUSICA), MARIUS GIURA (GARANA JAZZ FESTIVAL), H.J. KONSTANTIN SCHMIDT (SIBIU JAZZ FESTIVAL FOUNDATION), BOGDAN BENIGAR (CANKARJEV DOM - JAZZ FESTIVAL LJUBLJANA), SERGIO MERINO (ARCO Y FLECHA), LENA ÅBERG FRISK (FASCHING), JAN LUNDIN (JAZZFORENINGEN NEFERTITI), TERESE LARSSON (SVENSK JAZZ), LENNART STRÖMBÄCK (UMEÅ JAZZ FESTIVAL), URS RÖLLIN (SCHAFFHAUSER JAZZ FESTIVAL), CHRISTOPHE ROSSET (STANSER MUSIKTAGE), HUUB VAN RIEL (BIMHUIS - STICHTING JAZZ), FRANK BOLDER (LANTARENVENSTER), SOPHIE BLUSSÉ (MUSIC CENTER THE NETHERLANDS), MICHELLE KUYPERS (NORTH SEA JAZZ FESTIVAL), MEHMET ULUG (AKBANK JAZZ FESTIVAL - POZITIF), JOANNA MACGREGOR (BATH FESTIVALS), TONY DUDLEY-EVANS (CHELTENHAM JAZZ FESTIVAL), GRAHAM MCKENZIE (HCMF), CHRIS HODGKINS (JAZZ SERVICES LTD.), NOD KNOWLES, CATHIE RAE (SCOTTISH JAZZ FEDERATION), JOHN CUMMING (SERIOUS EVENTS / LONDON JAZZ FESTIVAL), ROS RIGBY (THE SAGE GATESHEAD), OLIVER WEINDLING (THE VORTEX JAZZ CLUB), KEVIN APPLEBY (TURNER SIMS)

*Whatever you think can't be done,
someone will come along and do it.
Thelonious Monk*

The first question posed by Francesco Martinelli when interviewing some of the EJN's former presidents for this magazine was: "Are you aware of experiences of European jazz networking before the foundation of EJN in 1987?"

Most of us answered no, but I am quite sure there had been attempts, and they probably had higher ambitions than EJN. But memory is often not fair, and it seems no one remembers even their existence...

Our ambitions were not all that great – basically the idea was to create a platform to support music that was innovative and interesting, but not backed by the major record industry nor by public institutions. I remember discussing whether, as a metaphor, EJN should have resembled a party or a parliament. The prospect of representing 'everyone', as in a parliament, looked out of reach and not that promising. A party then – meaning a group of people that had chosen one another freely, and based around a number of quite specific and limited aims. During meetings we never asked ourselves "how long are we going to last?" . "Our attitude was rather: We've got to do this, and we're going to have fun doing it."

Sharing and co-operating are sometimes seen by people just as extra work (often unpaid) and not worth the trouble. Being a journalist at heart, I have the highest respect for the well known 'five Ws', but while the who, where, what and when normally have only one objective answer, the why often presents more than one option and it is therefore the most intriguing question. When it comes to why EJN survived and prospered for a quarter century, a possible answer is because its members gave it their time – precious time, as we're talking about very busy people. Even in assembling this magazine, the ones who had to write something were sort of late and apologising "sorry, time is short", but in the end they did deliver.

When EJN started, the words jazz or improvisation did not appear in any document of the EU dealing with cultural policy - the old argument being that jazz was born in the US and thus it's an American only artform which is akin to saying theatre was born in Greece and thus it's a Greek only art form! Today we have a steady relationship with the EU and have developed into one of the largest and tightest cultural associations worldwide.

I could go on forever telling you why we should be proud of what we have done in the past and will do in the future, but to keep it short I'll just quote a recent email that Mehmet Ulug wrote to the members which I found explains it well: "I just would like to tell all the EJN members what a wonderful tool our network can be... I needed to find an artist and sent out a general email asking for help. I had more than 10 very helpful replies back in less than an hour! Thanks to all who are a part of this wonderful network."

It's that simple.

FILIPPO BIANCHI

FILIPPO BIANCHI

FOUNDING MEMBER, PRESIDENT 1987–1989, HONORARY EJN PRESIDENT, ITALY



▲ From left: Antonio De Rosa (EJN's first Secretary General), Filippo Bianchi and Sonny Rollins in 1987, just about when EJN was founded...

Were there experiences of European jazz networking before the Foundation of EJN in 1987?

Not that I recall, except maybe some short lived attempts.

What were the criteria used to contacting the promoters that took part in the first meeting (in 1986) and then in the formal establishment of EJN in 1987 in Pisa?

Very simple. I had a number of friends in the continent who shared similar views. I invited them to a meeting in Ravenna between 13-15 September 1986 and proposed to form an association and start an electronic network to make our co-operation more effective. Sounded a good idea, but it took some time – considering that, in those days, most of them didn't even have a computer. Months later there was a restricted meeting in Reggio Emilia, with John Cumming, Roger Spence, Pierre Losio, J.F. Rohrbasser and others including you (Francesco Martinelli) and me. You then issued an invitation to meet in Pisa (1-3 October), where we established the association.

Can we have for the record, dates, places and participants of those first meetings? And did others join in the first few years?

Ravenna 1986: Roger Spence, John Cumming (UK); Pompeo Benincasa, Filippo Bianchi, Enzo Costa, Antonio De Rosa, Luciano Linzi, Gilberto Giuntini, Andrea Oggiano, Riccardo Sgualdini, Nicola Tessitore, Giovanni Tafuro, Livio Testa, Giambattista Tofoni, Marco Travagli (Italy); Pierre Losio, J.F. Rohrbasser (Switzerland); Michel Orier, Christian Mousset, J.P. Boutillier (France). We also invited some agents who only took part in one session where we informed them of our intentions. They were Thomas Stöwsand, Ted Kurland and Edith Kiggen. Pisa 1987: Roughly the same personnel plus Huub van Riel (Netherlands) and Susanna Tanner (Switzerland) but minus Orier and Boutillier. I was elected president and Antonio De Rosa appointed secretary general.

Members that joined in the following four to five years were Gaudeamus in Amsterdam, Oosterport in Groningen, GRIM in Marseille, Theatre Châtelet and Banlieues Bleues in Paris, ARFI in Lyon, Moods in Zurich, Red Sea in Eilat, Stadtgarten in Köln, Lundis d'Hortense in Bruxelles, DeSingel in

Antwerp. I can only hope this is accurate!

What were the motivations behind the idea of establishing the network – making communication easier, allowing joint projects by reducing the costs of collaborations and co-productions, expanding the presence of European jazz.

All that you've said. Not much more, except having fun doing it. It had to do with both the culture and the market. We promoted projects of musicians like Misha Mengelberg, Louis Moholo-Moholo or Franco D'Andrea, but also organised tours of Sonny Rollins and Chick Corea. We even tried to pay superstars a little bit less and artists that were great but not so famous, a little bit more. And we succeeded to some extent.

Is there such a thing as European jazz, in other words is EJN the network for European jazz or the jazz network of Europe?

This is a bit controversial. You remember that in those times Jack Lang was the French Cultural Minister and he was promoting something like a 'reasonably protectionist' policy to balance the overwhelming power of the American cultural industry. Things like guaranteed quotas of European production in television programmes. I thought it made sense and at some point proposed to adopt similar policies within EJN. Huub van Riel and Pierre Losio replied that the idea of boundaries and limits was very much against the spirit of jazz and that in general any restriction applied to cultural activity sounded narrow minded. They were obviously right. After all, many European musicians we grew up with had an orchestra called Globe Unity, not European Unity. Having said that, EJN is an association consisting mainly of European promoters, and each one of them probably feels a natural cultural and human proximity to the musicians of its own country. And the process of cultural exchange and co-operation among European artists is obviously an interesting topic. But in my opinion the definition 'jazz network of Europe' is more accurate than 'network for European jazz'.

How were the relationships with other similar bodies that were created?

At some point in the 1990s there was a massive development, with international structures like Transeuropehalles, IETM, Pèpinières and others, to the point that in 1995 in Ravenna, we hosted the Forum of Cultural Networks of the Council of Europe (not to be confused with the European Council). Also, especially in Italy, France and Switzerland, some of us had relationships and co-productions with dance and theatre companies, which had their own networks. Another relationship of some importance was with Rai-Radio 3, and we signed an agreement with them to broadcast concerts of EJN members, not only from Italy but also France, Switzerland, Holland, etc. It was meant as the first step of a co-operation with the EBU (European Broadcasting Union) which eventually didn't work because of a change of management at Radio 3. Then, at the turn of the century, a couple of things happened. Italy was ready for its second Berlusconi government, which didn't seem an ideal environment for an advanced cultural experience and Armand Meignan introduced me to someone from the French Cultural Ministry who promised to guarantee some funds if EJN would move to France (don't think we ever saw them though). So we asked Xavier Lemettré if he liked the idea of hosting EJN in Paris and from then on I'll leave the task of telling the story to someone else ■

HUUB VAN RIEL

DIRECTOR, BIMHUIS, FOUNDING MEMBER, PRESIDENT 1989–1999, THE NETHERLANDS

Are you aware of experiences of European jazz networking before the foundation of EJN in 1987?

Of very few only, and those would be pretty much confined to regions and/or radio circles. An obvious example in my area being Belgian and Dutch radio co-operating somewhat in the festivals in their own countries. Not too much more. EJN meant revolution.

What was your impression after the first meeting you took part in, at the formal establishment of the EJN in 1987 in Pisa?

That of having met an inspiring group of people in wonderful (while fairly lengthy - what has changed since?) discussions. I have to admit to not remembering all that much of what was going on in detail, after all I was entering a discussion that had been going on for a little while among our Italian friends, where I had just read some drafts (that I found fiercely fascinating) on the flight in. I left sensing great potential (and had picked up some Italian).

Was the use of the new technologies a relevant aspect of the attraction towards EJN?

Of course. The tool to make it work: sharing information and ideas, and consequently being able to co-operate and co-produce. Simply meeting such a group of people had great value in itself and led to lots of great, even fantastic ideas. None of which – without the technological tools – would have got anywhere.

From your point of view, what was the motivation behind you joining the network and how can you describe the benefits?

Bimhuis, by its nature, was made for the EJN experience. One afternoon (probably in 1989) in Filippo's house in Rome, he, Roger Spence and I reorganised the original basic information about the EJN into the format that was printed in four languages on those paper sleeves that we have been using for many years. That text says it all. For a long time now, working internationally has been a daily practice. When I need information about a specific scene or country, I call my friends in EJN. Come to think of it, many of my current collaborations have their origin in EJN, even if not labelled as such. The same is true for loads of 'regular' gigs and I'm sure many colleagues will say the same. I'm convinced that EJN and the EJN way of thinking will remain a wonderful tool and a great inspiration for the experienced and the newcomer alike. Happy birthday to a great idea!

Is there such a thing as European Jazz, in other words is EJN the network for European jazz or the jazz network of Europe?

Yes and no. Of course there are and have been distinctive European sounds and attitudes from the 1960s onwards, producing some of the best music of the respective periods. But even 20 years ago, when the market was still much more oriented to American Jazz than it is now, the then-board accepted North American memberships. I myself never felt at home with the 'jazz moved to Europe' thinking which I found just as embarrassing as silly. Many of the great bands and projects these days are mixed American and European (or Asian, African) anyway. EJN's obvious interest and involvement in European cultural policies need not be in the way of a broader view. Let's look at the "Europe" in EJN as we look at the "jazz".

How have relationships with European institutional bodies changed during your tenure?

Memory... I wish mine was half or a quarter as good as Filippo's ... What happened when? We linked up with IETM, became member of EFAH, got involved with Conseil de L'Europe (and learned why we should not have organised a congress for them). We participated and got project funding through the EU's Kaleidoscope programme ■



▲ Edy Veldman, Huub Van Riel

GIAMBATTISTA TOFONI

DIRECTOR, TAM TUTTA UN'ALTRA MUSICA, FOUNDING MEMBER, PRESIDENT 1999–2001, ITALY



What was your position/job when you started to take part in the activities of the EJNI?

I had just started promoting concerts in my region, and with Paolo Damiani had also organised a contest for young musicians. On the jury I included people like Tony Oxley. He was definitely a mind-opener.

What benefits could you see in the project, and what benefits could you actually experience in your own activity and/or in the general European jazz scene?

Those were times of great ideas, collaboration on international projects and new technologies as a means of communication. I think that within EJNI we were completely aware of the historical importance of our experiment and of its potential, and felt the responsibility to make it work.

What were the main problems and issues that were addressed during your tenure as president?

It was a lot of work to move EJNI from Italy to France, but I think that in the end we succeeded in accomplishing this complicated process.

There were two important things that also occurred at this time. One was that EJNI was funded for Kaleidoscope 99 - the first time that the funds were not related to concert activities but to the network itself. And in the year 2000 I was running, in collaboration with Sandra and Filippo, a large scale project in Bologna (Cultural Capital of Europe that year), involving residencies by musicians from across Europe including Louis Sclavis, Misha Mengelberg, Bob Moses, Michael Riessler, Pierre Favre, Marilyn Mazur and

others. It was, in effect, an EJNI Showcase and illustrated the sort of projects that we could and were doing together as a network.

What were the most important achievements in the same period, and what was left to be realised?

The Europe Jazz Odyssey (EJO) project has to be seen as a turning point. The Norwegians Lars Mossefinn and Bo Grønningsæter did a great job expanding the network in Northern Europe, and EJO provided adequate funding to do all the work required. We were becoming more and more 'attractive' as an organisation, however, to be honest, in business terms we could have got a lot more out of it. In those days we were ready to be a point of reference for the whole musical world, but the reality is that we are 'cultural people', not 'business people'. Our aim, the fascinating idea we started from, was to influence in a positive way the history of jazz and improvised music, not to make a fortune exploiting the communication market.

Was the use of the new technologies a relevant aspect of the attraction towards EJNI?

It was fundamental. I remember that in 1987, when we started, the internet was yet to come, modems worked at 300 bauds, then 1200. When we switched to 2400 it seemed like flying!! We were under the impression that communicating with the world in a much easier, richer and tighter way was suddenly an option. A barrier had fallen. Collective, fast and reliable communication allowed sharing knowledge and skills, a new form of democracy almost, a new world was unfolding in front of us! Just to give you an idea, the actual average communication speed is now 5,000,000 bauds...

Is there such a thing as European jazz, in other words is EJNI the network for European jazz or the jazz network of Europe?

Difficult question. I don't think in today's world we can still believe in boundaries, European, Asian, American... all these barriers are not lasting, even in music programmes. EJNI itself, in the beginning, accepted American and Israeli members, but when accepting new members, we were very strict in terms of the quality of the programmes, that they were forward-looking and open to co-operation with other members. And a certain aesthetic coherence was appreciated. Anyway, if I had to pick a definition I'd definitely choose 'jazz network of Europe'.

How did the relationships between members and with European institutional bodies develop during your tenure as president?

I wasn't president for long - only from 1999 to 2001. As I said, the first Kaleidoscope funds devoted to EJNI as a network, came in at that time and was important in the future relationship with the EU. In 1998 the word jazz - as one of the possible languages mentioned as an example - was entered on the official EU application form. That was a huge success! In the year 2000 the residential project in Bologna was a huge collective job. The relationships with European institutions were very profitable and were run directly by the different EJNI members. Altogether the work at the time was hardly possible without the existence of a tool like EJNI ■

SANDRA COSTANTINI

DIRECTOR, CROSSROADS/RAVENNA JAZZ FESTIVAL, FOUNDING MEMBER, PRESIDENT 2001, ITALY



From left: Fabrizio Bosso, Henri Texier, Géraldine Laurent, Sandra Costantini and Aldo Romano.

What was your position/job when you started to take part in the activities of the EJN?

I was press officer for the Ravenna Jazz Festival and Mister Jazz workshops, and was involved in organising the first meeting in 1986, before the actual foundation of EJN in Pisa the following year.

What benefits could you see in the project, and what benefits did you actually experience in your own activity and/or in the general European jazz scene?

In Ravenna, when Filippo Bianchi was artistic director, we didn't only host touring groups but also produced original projects. Often these turned out to be great music (and required a lot of effort) so it seemed worthwhile to have those projects performed elsewhere, or to at least circulate the information about them so that someone could present them again (Banlieues Bleues for instance did the Herbie Nichols project with George Lewis, Steve Lacy, Misha Mengelberg, Han Bennink etc, years after it was done here). Most founding EJN members shared the same attitude, so in the end when an EJN member was conceiving a programme he had options that went beyond just what the main agencies proposed - and a platform to circulate his own projects. The other benefit, of course, was that it was a great group of people from which I learned how the jazz scene worked in other countries and much, much more.

What were the main problems and issues that were addressed during your tenure as president?

I was only president for a short while at the time when EJN moved from Ravenna to Paris, so most of what I did had to do with administrative/bureaucratic problems and stuff like that.

What were the most important achievements in the same period, and what was left to be realised?

In Bologna in the year 2000 we hosted a number of artists in residence in a project inspired by what had been done in Copenhagen some years before. It involved the Bimhuis/SJIN, AFIJMA, Stadtgarten, JazzHouse

Copenhagen, Vestnorsk jazzsenter, Serious, Finnish Jazz Federation, Amr, Moods, Swedish Jazz Services and was partly funded by the Cultural institutions of France, UK, Switzerland, Norway, Denmark, Finland, Sweden and Germany. Each guest musician stayed in Bologna for two to three weeks doing several things including workshops and concerts with local musicians, and for each country there was also a 'showcase' with three to four bands, so it was quite a big project. The idea was to make a point on the 'state of the art' of European jazz from the viewpoint of EJN. What was still to be realised was a steadier relationship with the EU, but we were getting there.

Was the use of the new technologies a relevant aspect of the attraction towards EJN?

In the beginning it was an attraction to some extent but also a handicap because people were not confident with computers; no one had an idea how to set a modem for example, and in general faxes were considered more effective. Also in the EU they had the (wrong) impression that we were computer freaks more than cultural promoters.

Is there such a thing as European jazz, in other words is EJN the network for European jazz or the jazz network of Europe?

To me European Jazz is not much more than jazz musicians born in Europe. Each one has his or her story to tell and each story is, to some extent, influenced by the environment. As to EJN, I think it's a bit of both. It is formed mainly by European members but we all deal with this music worldwide.

How did the relationships between members and with European institutional bodies develop during your tenure as president?

As a result of the Bologna project, the relationship with EU and cultural institutions from other European countries were developing very well, but as it was 15 years after its foundation and there was still no attention at all from Italian cultural institutions, it seemed a wise thing to move elsewhere

LARS THORBORG

PRESIDENT 2001–2005, HONORARY MEMBER, DENMARK



From left: Lars Thorborg, Niels Christensen and Adam Nussbaum

When was the first EJN meeting you took part in? What were your impressions about future potential, unresolved issues, needs to be addressed?

My first meeting was in Florence in 1993 (I think). I had heard about EJN in Denmark and in Victoria, Spain I was introduced to the Italian based server. At that time it was pretty expensive to dial up to the server in Italy through a Danish modem. At the meeting I was invited to join the board, which was made up of the Italians and Huub van Riel (Bimhuis in Amsterdam), Pierre Losio (Amr in Geneva) and Reiner Michalke (Stadtgarten in Cologne). I found the matters we discussed interesting and promising, and the level of the discussions was high.

What were the motivations behind you joining the network given the specific nature of your organisation, and how can you describe the benefits, both to your specific work and to the general movement of jazz in Europe?

From 1989 - 1991 I was working for Jazz Denmark. My task was to establish tours and gigs. Before I joined, they had focused on Denmark and Sweden only. I started to build up a Danish database and added clubs and festivals outside Denmark as well. When I heard about EJN I decided to stop my own database. Why do the same work twice? When I changed jobs in 1991 it was easy for me to convince my new board, that Copenhagen JazzHouse should be a member of EJN. My chairman was very enthusiastic about the idea of JazzHouse being the main bridge to Europe for the local musicians.

During your tenure as president, did the EJN markedly change from its original Italian base to take on a more international character? Some of the original members from Italy and other countries disappeared, others

made their entry. What do you think were the factors determining such

movements?

In my period as a president my main task was to secure that only one network was built in Europe. Therefore I used a lot of effort and diplomacy to convince TECMO to join/merge with EJN and I worked on making the network stronger. We had many board meetings to discuss and improve our by-laws and the rotation and election of the board is an example of what developed during this time. Finally we were successful in with the EU grants for Europe Jazz Odyssey and we prepared three good colloquia in Cologne, Kongsberg and Budapest.

What determined the 'mobility' of the EJN operative centre? How and why was the move to Paris determined and executed?

Actually its was Filippo Bianchi who suggested leaving Italy, because he thought the scene there had become ridiculous. We moved to Paris, because France had been a strong nation in the cultural field, and it was close to Bruxelles (EU).

Is there such a thing as European jazz, in other words is EJN the network for European jazz or the jazz network of Europe?

In my view jazz is an umbrella word. Because of its freedom, jazz has a natural curiosity and is an artform with no borders. It flowers, more or less, all over Europe. Each country gives jazz a flavour and colour. The meetings between classic American jazz and improvised music, between local folkloric music and jazz, between the musics of Europe and Asia or South America are the fuel for the development of our beloved artform. EJN is the network in Europe focusing on quality and personality in the music and is less concerned about nationality. Our task is to bring together all the musicians, audiences, cultures, festivals, clubs, etc of Europe ■

NOD KNOWLES

PRESIDENT 2005–2010, HONORARY MEMBER, UK



Before joining EUNA you worked in establishing TECMO. Why was an alternative project initiated?

TECMO started in the late 1990s when AFIJMA and Europa Jazz du Mans invited a lot of European festival organisers to a series of meetings. We did start a process - not only working out what we could do collectively, but thinking seriously about the nature of jazz and creative music in Europe. At that time, EUNA's main activity had been planning a practical musical exchange project - the Europe Jazz Odyssey. The TECMO people were always very friendly with the EUNA people and got invited to each other's events.

Can you give a brief outline of the TECMO meetings and projects?

TECMO was a group of around a dozen people, self-funded and with no formal organisational structure. First we wanted to really work on the philosophy behind our common interest. We realised how many promoters and festivals were finding a common area of programming and support for European musicians who often produced music that sounded markedly different from more mainstream forms of jazz.

How was the process of fusing TECMO into EUNA started and achieved?

When EUNA got EC funding for their Europe Jazz Odyssey project, they were able to combine their annual General Assembly with wider invitations to other European music professionals. Friendly discussions between TECMO and EUNA concluded that it would have been crazy to have two organisations competing for members and possibly for funds when they shared so much. So the two organisations agreed to combine under the EUNA name.

How has the fusion with TECMO changed EUNA?

After the merger in 2004 we wrote a new manifesto for EUNA which encompassed the TECMO philosophy and was equally a fresh statement of EUNA's raison d'être. This was published after the Budapest General Assembly. The

result of combining the two organisations made it even more possible to pursue the aim of acting not only as a network for the people in jazz but also as a collective and unique 'voice' for the music across Europe.

During your tenure as president, the size of the organisation changed. How do you see the associated benefits and problems?

I was very fortunate to be president during such a time of growth. A bigger membership is important to the increased significance of EUNA. We had to take care of the internal organisation at the same time as developing programmes and reaching out. The internal stuff may not be glamorous but it has been necessary to make the organisation robust, so I'm happy that we appointed first Giambattista Tofoni and then Anki Heikkinen as EUNA's professional staff. We developed systems for budgeting, accounting and reporting to the board and the members. We reformed the board so that it could be effective and represent the growing membership. We also changed membership conditions to embrace the growing number of national jazz agencies wanting to join EUNA.

The new website gave us more visibility and we were also able to increase the media awareness of the network. Our EUNA research project - a long-term piece of work which is immensely valuable in our advocacy programme - is producing the first ever economic and social impact study of jazz in Europe. The General Assemblies of EUNA have grown into big events - we now have cities bidding to host them each year. Board members spent time visiting different countries to help recruit new membership, and the expanding membership has given individual members the chance to create their own pan-European projects - Gerry Godley's superb 12 Points! Mobility Project is one excellent example.

How did the relationship with EEC bodies develop under your tenure?

EUNA was changing over that period but so was the EC - and especially the EACEA which is the department that grants cultural funds. From their opinion that "Jazz is American so it has nothing to do with Europe or the EC" (honestly, that's what they said!) the EACEA has moved to recognising EUNA and granting us funds for several years.

EC recognition also has given us the confidence and opportunity to be part of the European cultural mainstream. We've been part of the EC's consultations and information exchanges and had the opportunity to contribute to EU policy debates. EUNA's connections now extend to other cultural networks - such as the European and International Music Councils and Culture Action Europe, IETM (for theatre) and ISPA (for performing arts presenters).

Is there such a thing as European Jazz?

EUNA members have increasingly concentrated on support for musicians from Europe. EUNA speaks of jazz 'created from a distinctly European perspective'. The EUNA's raison d'être is to give that music the best possible support through collective action. There is not one European jazz - there are many Europeans playing their own jazz flavoured by their own experiences and musical cultures. And the more distinctive their music, the more we are inspired to listen, support and promote them to the widest possible audience ■

ANNAMAIJA SAARELA

DIRECTOR, RAJATSI RY, PRESIDENT 2010–2012, FINLAND



You are the current president of EJN. As you would present it to a possible institutional sponsor, would you give a brief outline on how you see the crucial points in its development?

EJN is a Europe-wide association of producers, presenters and supporting organisations who specialize in creative music, contemporary jazz and improvised music created from a distinctly European perspective. At the moment, with its 80 members in 25 European countries, EJN is one of the biggest culture networks in Europe.

EJN's mission is to encourage, promote and support the development of the creative improvised music of the European scene and to create opportunities for artists, organisers and audiences from the different countries to meet and communicate.

The power of this network lies in its members: according to our recent research, in 2009 EJN members generated a total income of €130.9 million, had an economic impact of at least €340 million and were important supporters of the local economy. Non-national organisations spent 43% of their total expenditure locally and were significant employers of artists, spending €22.9 million directly on artists. Furthermore, the network members promoted and presented a total of 27,000 events, or 73 events per day, and attracted an audience of 4.4 million to their events.

As these figures clearly show, sponsoring such a network is an easy way to contact a huge number of people all over Europe and to strengthen European culture.

Can you give a brief outline of the current activities and projects of EJJN?

EJN is constantly identifying and stimulating new projects, which demonstrate the missions and beliefs of the network and support the objectives of the Creative Europe Programme. Current EJN projects can be grouped in five categories: artist mobility projects, audience mobility projects, educational projects, networking projects and advocacy projects.

The current EJN projects are Jazz Across Europe, which is culture tourism project led by JazzAhead, EJN Staff Exchange, which is a project where staff of the member organisations can learn from each other and the EJN Award, an award for adventurous programming.

The current EJN member affiliate projects are 12Points! - a festival for young musicians led by Improvised Music Company; Take Five and Take Five: Europe – professional development programmes for emerging creative artists led by Serious and Jazz X - a media network project.

The EJN is also responsible for an ongoing research and advocacy programme which guarantees a wide range of information about the quantitative and qualitative effects of the member organisations' activities nationally and internationally. The network disseminates research findings at national and EU level.

What are the priorities to ensure further developments? Geographic enlargement, non-European relationships, growth in the number of European associated festivals represented? Do you think that all of these (or none) are relevant? What is your focus as president?

The EJN aim is to have members from each European country so that EJN is and will be represented throughout Europe. The network will prioritise member recruitment in those countries where it is currently not represented. The enlargement can be secured by providing good service for the members. That's why the EJN will maintain administrative and financial support for current EJN projects, support member affiliate projects as well as identify and stimulate new projects that fit with EJN's objectives.

The network will appoint a Funding & Philanthropy sub-committee among the members and staff to identify potential funders and to reach funding targets. The network will create a strategy for increased dialogue and engagement with the European Commission, including an annual formal presentation of the results of the research project.

Over the next three years the EJN will: generate greater public awareness of its existence and activities through effective communication and branding; promote EJN's objectives and values in the wider European cultural economy; and collaborate with other networks in Europe and also beyond i.e., in the Americas and Asia.

When the EJJN was born, new technologies were still in their infancy. What is the state of the situation now, and the perspectives for EJJN?

The EJN sees the new and social media as a modern way of generating greater public awareness and of communicating with the members, and will concentrate on creating a more active role in those media.

Is there such a thing as European jazz, in other words is EJJN the network for European jazz or the jazz network of Europe?

As it says in the EJN mission, the network is for those who specialise in "creative music, contemporary jazz and improvised music created from a distinctly European perspective", so it is obvious that there is such a thing as European jazz, but it is out of my interests in trying to determine it. EJN is or should be both the network for European jazz and the jazz network of Europe ■

EJN HEADING EAST & NORTH ANY BOUNDARIES IN PROGRAMMING?

INTERVIEW WITH
MEHMET ULUG,
MEMBER SINCE 1998, TURKEY

Turkey is a special case, poised as it is at the edges of different worlds. How has the promotion of jazz in Turkey evolve since you started? When and why did you join the EJN?

I have been a member of EJN since the Italian days, must be over 12 years. In those times jazz in Turkey was a very limited artform confined to the Akbank Jazz Festival, Istanbul Festival and a few clubs. Today there are over 10 venues/clubs booking international acts. Thus it has evolved tremendously.

After joining EJN did you receive the expected benefits, or other benefits? Do you think that the organisation should be changed in order to maximise benefits to members?

I have received some benefits, mostly in the form of connections. EJN could change to be more beneficial.

What are the priorities to ensure further developments? Is geographic enlargement important, non-European relationships, growth in the number of European members?

The priority of the EJN should be in its contacts. Even if a festival, institution and/or musician is not part of the network, their data should be in the database and available to members.

Expansion for its own sake is not important, more relevant is the quality of the expansion; that is American connections would be a plus as long as they are meaningful.

You operate within a variety of venues and projects. What is your current definition of jazz? How do you see the focus of the music changing in the future? Where do you draw a line between jazz and non-jazz, for which purposes and on which basis?

Jazz is contemporary improvised music with a subtle undertone of swing. The line is improvisation. If the music is not improvised it is out. From that point on we can add criteria such as swinging, creative, instrumental, etc. In the future it will even be more difficult to define.

Is there such a thing as European jazz, in other words is EJN the network for European jazz or the jazz network of Europe?

I believe that there is a thing called European jazz, related to but different from American jazz. But still EJN is the jazz network of Europe, not in other the other way around in this case.

INTERVIEW WITH
OLIVER BELOPETA
MEMBER SINCE 1998, MACEDONIA

What are the biggest changes that have occurred in the promotion of jazz in the former Eastern bloc?

The increase in the number of jazz festivals and concerts is obviously the biggest change and it leads to a greater mobility of both artist and audiences. This is very good. The quality of the local jazz scenes is not that different from the past, as the Eastern countries always had very good jazz musicians. For example, think about the strength of the Polish jazz scene in the 1960s and 1970s, when it had fewer jazz festivals and concerts.

Did you receive from EJN the expected benefits, do you think that the organisation should be changed in order to provide more?

EJN is constantly changing in a very positive way. The increase in members is important, but more important are the recent projects within it. EJN gives to the members the possibility to share their experiences, to communicate and develop new ideas and projects that do not have to go through EJN officially. Even the feeling that with EJN I am always in the company of good people and professionals is important. I consider it as a benefit too.

What are the priorities to ensure further developments?

The growth in the number of members and its balance within European borders is important, but this is already happening. Of greater importance are the future projects that will benefit the musicians and their creativity. The organisation should collaborate with similar networks in other continents to develop new relationships. Such contacts exist but should be upgraded to higher levels of importance. This will broaden the opportunities for European and non-European jazz musicians. EJN should further strengthen its structure in order to be able to achieve this.

What is your current definition of jazz? Where do you draw a line between jazz and non-jazz, for which purposes and on which basis?

Let's forget the definitions and border lines and focus on good jazz music, or creative improvised music. Clever, innovative and unconventional programming means including not only famous American jazz names, or commercial pop and rock acts, but giving a chance to the young, talented and promising jazz acts from Europe and the rest of the world. This approach has proved positive in recent years, especially so on long-term basis. Unfortunately, many European jazz festivals behave in the old way but there are a growing number that are accepting the risks and developing new relationships to the music and the musicians.

Is there such a thing as European jazz?

Of course. A European jazz language and sensibility is not new, it has a long history and is continually developing. Today there is an increased awareness of the originality, freshness and dynamics of European jazz, with original movements in all regions of the continent and more and more presence worldwide. European musicians and composers were considered exceptions from American rules, but not anymore. Today no one can say European jazz is "a backyard of American music"!

**RISK IS AT THE
HEART OF JAZZ.
EVERY NOTE WE
PLAY IS A RISK.**

STEVE LACY

EJN HEADING EAST & NORTH ANY BOUNDARIES IN PROGRAMMING?

INTERVIEW WITH **REINER MICHALKE,** MEMBER SINCE 1992, GERMANY

My first contact with EJN was a visit from Huub van Riel in my office at Stadtgarten. Huub showed up without an appointment, entered my room, introduced himself as director of the Bimhuis in Amsterdam and came up with the question of whether I might be interested to become a member of EJN. I remember his performance as an interesting mix of Hoover salesman and godfather. Up to this moment I hadn't heard a thing about EJN, or who was involved. After his explanation - probably with one or more glasses of Cologne beer at our bar - I had at least a glimpse of what EJN was.

So I decided to buy a modem which was the essential tool to connect with the electronic data network of EJN. This was a long time before the terms 'internet' or 'world wide web' were commonplace. EJN was ahead of the times.

A few months later during a General Assembly I got the first chance to meet members of EJN in person. This was in Catania between 24 - 25 October 1992 (yes, I've a well-kept calendar). I will never forget when Pompeo Benincasa picked me up at the airport and introduced me to his mobile phone. He put it in a holder in his car - and was able to speak. Wow! Again, ahead of the times...

Since Catania I've visited a lot of Italian cities including Ravenna, Bologna, Florence and Grottazzolina (!) for innumerable board meetings. I became both a real expert of Italian trade unions at airports and Italian food and wine. The next non-Italian member we got our fingers on was Lars Thorborg, in those days the director of Copenhagen's Jazzhouse. Subsequently Lars acted as a door

INTERVIEW WITH **BO GRØNNINGSÆTER** MEMBER SINCE 1999, NORWAY

When did you become involved in EJN?

It was 1999 and at the time EJN was based in Ravenna, where I met Reiner Michalke, board member, and Giambattista Tofoni was president. I remember I found the idea of international networking very interesting. When EJN moved to Paris, for some years I acted as a general secretary (thus the rapid expansion in Northern countries). So I basically ran it together with Giambattista. And that was a lot of fun. Later being a board member became more boring. Too many meetings, too much talk.

From board member to bored member (laughs)...

That's the way I've expressed it myself in lot of times, yes.

Well now in EJN there's 80 members from 25 countries and they all speak different languages and have different expectations. Basically now the network is about meeting people and talking. And then... whatever you manage to do within the music business you may do with people you met in the day and they're not EJN projects as such. EJN is more like a piazza or marketplace where you

opener to the other Scandinavian countries. Next was Pius Knüsel, founding director of Moods in Zurich and the current director of the Swiss foundation Pro Helvetia.

I stayed on the board up to 2005 when I became artistic director of Moers Festival and decided not to stand for re-election.

Today EJN has become a little strange to me. In the early days it was "a bunch of friends spread all over Europe" (Filippo Bianchi), now it's a real organisation with a lot of essential (and inessential) regulations, with almost 100 members coming from very different backgrounds and having different ambitions and intentions. A lot of things in the organisation have improved compared to the old days. Other things have been lost due to its size.

But the nucleus still exists - and for me it is the existing and very active network between Huub and me. One reason is that Amsterdam and Cologne are quite close geographically so we exchange ideas and plan common projects. But the main reason for our long term collaboration is that we share almost the same artistic position and that we can count on each other and have been doing so for 20 years.

It's not possible to establish this standard of collaboration between almost 100 members, but I'm sure that today's EJN will find a way to get as close as possible.

go e and say hello to people you know and start discussing things that may turn into a project.

Why do you think EJN is important for you? And also what importance or role does EJN have in European jazz community?

Well, it's a place where you meet people, where you make contact. That's the main function of the organisation as such. Europe Jazz Network doesn't really have projects. Now there's this research project, I haven't seen the results of that yet, that could be interesting. But basically it's just facilitating for people to meet and connect and, hopefully that will result in interesting projects.

What might be important subjects that EJN should focus on in the future?

I think facilitating for more members to do projects with the European Union. And maybe concentrating more on leaving space for members to actually have time to discuss freely.

When people believe in boundaries, they become part of them.
Don Cherry

INTERVIEW WITH
JOHN CUMMING,
 DIRECTOR SERIOUS/LONDON JAZZ FESTIVAL, FOUNDING MEMBER, UK

What are the changes that have occurred in jazz promotion in England?

The jazz scene is currently at a watershed. Jazz is not exempt from diminishing funding from the public sector and there is also pressure on audience numbers, which is especially evident outside London. A reasonably stable grass roots network of voluntary clubs is still run by enthusiasts, and a more volatile network of arts centres, concert halls and festivals reaches out to much wider audiences. The clubs provide performing opportunities on a regular, if financially limited basis, but they haven't changed much in years, and there is an issue in introducing younger organisers and audiences. Twenty-five years ago, the Arts Council's Contemporary Music Network provided the means to tour high profile and ground-breaking projects. Now it has ceased to exist, so tours of large ensembles (e.g., George Russell, Hermeto Pascoal, Carla Bley or Instabile and Vienna Art Orchestras) are rare.

New Jazz Festivals have emerged - the London Jazz Festival grew out of the old Camden Jazz Festival largely through fostering partnerships, maintaining the confidence of sponsors, funders and organisations like the BBC, and – crucially - working extremely hard on the identity of the event within an intensely competitive environment.

The majority of our current work is in middle-to-large-scale venues. Serious has created positive partnerships with what we term mixed programme venues or festivals: concert halls or arts centres and regional festivals with a multi-artform commitment. Our partnerships with the Barbican and the Southbank Centre have been a major element in the evolution of our ability to deliver challenging and innovative work, affirming that jazz has an important place in contemporary culture.

We now have the status of a National Portfolio Organisation - this means, in simple terms, that we have a three-year funding agreement committed to key areas of our activity, including touring (jazz and other contemporary musics), our learning and professional development work and the London Jazz Festival. There is a perception that the jazz audience is getting older and that it continues to be weighted towards white (and ageing) middle class men. But it's a much more complicated issue that it appears. In our experience we see very diverse audiences, in part because we address this concern as a priority. Young musicians play to their own generation - this is evident when they are playing on home territory. The emergence of a significant community of Black and Asian musicians in the UK has positively influenced our programme choices and approach to audiences.

The jazz scene needs to look more creatively at the external partnerships - to look outside its comfort zone. Finding new audiences, refreshing the image of the music, articulating the jazz tradition

alongside contemporary directions - all these are areas for action.

Did you receive the expected benefits from EJNI membership?

Yes - it would have been otherwise difficult for Serious to achieve a number of rewarding projects without a great deal of additional effort. Europe Jazz Odyssey was invaluable in understanding each other's working methods, in allowing us to amass information about unfamiliar artists in different countries, and in enabling practical collaboration. It also placed the EJNI firmly in the structure of European cultural funding, and helped to define the position of jazz in Europe in a broader cultural context. The important principle is to maximise the opportunities for members to communicate, exchange experiences and ideas, and work together in partnerships.

What are the priorities to ensure further developments?

We need to balance the extent of membership and the ability to maintain a practical network. EJNI should represent the interests of European jazz producers, organisations whose primary concern is to place music of high quality in front of the public, and to build audiences and general awareness of the richness of this music. The inclusion of support organisations, music information centres etc, is compatible. It's important that the EJNI looks outwards, by liaising with other international networks, with broadcast and media, and by engaging in the general dialogue about the value of culture within the political/social sphere.

What is your current definition of jazz?

We have tried to both react to and stimulate the continuing dialogue about what is and isn't jazz. Jazz benefits by finding its place within the wider cultural landscape, and indeed can be a dynamic force within that landscape. The challenge is to balance the integrity of the music with the inescapable fact that jazz has continued to take new directions and absorb influences, ever since the beginning. So the definition is a constantly shifting one. Our criteria are quite simple. Someone at a 'senior' level in the company has to be enthusiastic and committed to the artist or project, and prepared to act as a champion.

Is EJNI the network for European jazz or the jazz network of Europe?

It's the jazz network for Europe. Of course there is a commitment to European jazz because that's where we all come from. But we should be wary of becoming a ghetto. The music is international, and our programmes should reflect that. We can't ignore the African-American tradition and the great music that still emerges from the States, any more than we should ignore the music being created in downtown Johannesburg or the middle of the steppes...

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 TOGETHER.

ALFRED SCHÜTZ

MEMBERLIST

AUSTRIA

MICA MUSIC INFORMATION CENTER AUSTRIA
Helge Hinteregger
office@musicaustria.at
Phone: +43 (1) 52104.0
Address: Stiftgasse 29, 1070 Vienna, Austria
www.musicaustria.at



BELGIUM

FLANDERS MUSIC CENTRE
Katrien van Remortel
Katrien@muziekcentrum.be
Phone: +32 475 68 38 39
Address: Steenstraat 25, 1000 Brussels, Belgium
www.flandersmusic.be
www.facebook.com/muziekcentrumvlaanderen



GAUME JAZZ FESTIVAL
Jean-Pierre Bissot
jmlb@jeunessesmusicales.be
Phone: 063/41 22 81
Address: 24, rue Camille Joset - B.6730, Rossignol, Belgium
www.gaume-jazz.be



JAZZ EN MUZIEK - GENT JAZZ FESTIVAL
Davy van Robays
info@gentjazz.com
Address: Abrahamstraat 15, B-9000 Gent, Belgium
Phone: +32 (0)9 324 45 30
www.gentjazz.com



VOORUIT KUNSTENCENTRUM
Wim Wabbes
info@vooruit.be
Phone: 09 267 28 28
Address: Sint-Pietersnieuwstraat 23, 9000 Ghent, Belgium
http://vooruit.be



WALLONIE - BRUXELLES MUSIQUES
Liliana Graziani
liliana.graziani@cfwb.be
Phone: +32 2 2186209
Address: 18, Place E. Flagey (bte 10), 1050 Brussels, Belgium
www.wbm.be
http://tinyurl.com/6sgf6oj
www.twitter.com/Wbmusicques



CROATIA

LIBURNIA JAZZ
Elvis Stanic
info@liburniajazz.hrl
Address: 51410 Opatija, Croatia
http://liburniajazvz.hr



CZECH REPUBLIC

BOHEMIA JAZZ FEST
Rudy Linka, Director and Founder
info@bohemiajazzfest.com
Phone: +011 420 605 549 056
Address: P.O. Box 1535, 111 21 Praha 1, Czech Republic
www.bohemiajazzfest.com
Other contact: Anna Linka, anna.e.linka@gmail.com,
http://www.facebook.com/BohemiaJazzFest



DENMARK

COPENHAGEN JAZZ FESTIVAL
Signe Lopdrup
info@jazz.dk
Phone: +45 33932013
Address: Sankt Peders Stræde 28C, 2nd fl., DK-1453
Copenhagen K, Denmark
http://jazz.dk
www.facebook.com/cphjazzfestival



COPENHAGEN JAZZHOUSE
Lennart Ginman
lg@jazzhouse.dk
Phone: +45 3315 4700
Address: Niels Hemmingsens Gade 10, DK-1153
Copenhagen K, Denmark
www.jazzhouse.dk

JAZZHOUSE

JAZZDANMARK
Lars Winther
lw@jazzdanmark.dk
Phone: +45 3345 4300 - Skype: JazzDanmark
Address: Blegdamsvej 4, 2., DK-2200 Copenhagen N,
Denmark
www.jazzdanmark.dk / www.facebook.com/jazzdanmark



LARS THORBORG - THORBORG BOOKING
Lars Thorborg - HONORARY MEMBER
thorborgbooking@gmail.com
Phone: +45 2361 7516
Address: Odensegade 13, 4.tv., 2100 Copenhagen K,
Denmark



ESTONIA

EESTI JAZZLIIT (ESTONIAN JAZZ UNION)
Jaak Sooäär
jaaksooaar@gmail.com
Phone: +372 55 54 53 02 - Skype: jaaksooaar
Address: Jääraku tee 70, 12015 Tallinn, Estonia
www.jazz.ee



JAZZKAAR FESTIVALS
Anne Erm
anne@jazzkaar.ee
Phone: +372 666 0030
Address: Pärnu maantee 30-5, Tallinn 10141, Estonia
www.jazzkaar.ee



FINLAND

APRIL JAZZ ESPOO
Matti Lappalainen
matti.lappalainen@apriljazz.fi
Phone: +358 9 4550003
Address: Espoo Big Band ry, Ahertajantie 6 b 02100
Espoo, Finland
http://apriljazz.fi



FINNISH JAZZ FEDERATION
Maati Rehor
maati.rehor@jazzliitto.fi
Phone: +358 (0)45 852 3226
Address: Arabiankatu 2, 00560 Helsinki, Finland
www.jazzliitto.fi



RAJATSI RY - RAAHE JAZZ ON THE BEACH FESTIVAL
Annamajja Saarela, Festival Director
annamajjasa@gmail.com
Phone: +358 50 307 6095
Address: Koulukatu 14, 92100 Raahе, Finland
www.rajatsi.fi



TAMPERE JAZZ HAPPENING
Minnakaisa Kuivalainen and Kuhna, Juhamatti Kuivalainen
Minnakaisa Minnakaisa.Kuivalainen@tampere.fi and
Kuhna music@tampere.fi
Phone: Minnakaisa +358-50-405 5225 and Kuhna +358-
50-530 8777
Address: Tullikamarin aukio 2, FI-33100 Tampere, Finland
www.tampere.fi/jazz



UMO JAZZ ORCHESTRA
Eeva Pirkkala
jazz@umo.fi
Phone: +358 45 1290 160
Address: Katajanokanlaituri 5 L 1, FI-00160 Helsinki,
Finland
www.umo.fi

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JAZZ ORCHESTRA

FRANCE

AFIJMA - ASSOCIATION DES FESTIVALS INNOVANTS EN JAZZ ET
MUSIQUES ACTUELLES
Antoine Bos
antoine@afijma.asso.fr
Phone: +33 (0)1 42 36 00 12
Address: 76 rue de Ménilmontant, 75020 Paris, France
www.afijma.asso.fr



ASSOCIATION PARIS JAZZ CLUB
Lucie Buathier
contact@parisjazzclub.net
Phone: +01 83 06 61 01
Address: 39, rue des Lombards- 75001 Paris, France
www.parisjazzclub.net



BANLIEUES BLEUES
Xavier Lemettré
bb@banlieuesbleues.org
Phone: +01 49 22 10 10
Address: 9, rue Gabrielle Josserand, 93500 Pantin, France
www.banlieuesbleues.org



LES DETOURS DE BABEL
Centre International des Musiques Nomades
Jacques Panisset
jacques.p@detoursdebabel.fr
Phone: + 33 4 76 89 07 16
Address: 17 Bayard street, 38000 Grenoble, France
www.detoursdebabel.fr



GERMANY

ENJOY JAZZ - INTERNATIONAL FESTIVAL FOR JAZZ AND MORE
Rainer Kern
info@enjoyjazz.de
Phone: 0049 6221 5835851
Address: Bergheimer Strasse 153, 69115 Heidelberg,
Germany
www.enjoyjazz.de
www.facebook.com/enjoyjazz

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Sybille Kornitschky
kornitschky@jazzahead.de
Phone: +49(0)421-3505-287
Address: MESSE BREMEN, WFB Wirtschaftsförderung
Bremen GmbH, Findorffstraße101,
D-28215 Bremen, Germany
www.jazzahead.de

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JAZZCLUB UNTERFAHRT
Christiane Böhnke-Geisse Booking/PR
pr@unterfahrt.de
Phone: +49-89-41902947
Address: Einsteinstrasse 42, 81675 München, Germany
www.unterfahrt.de



STADTGARTEN CONCERT HALL & STUDIO 672
Initiative Kölner Jazz Haus e.V.
Reiner Michalke
info@stadtgarten.de
Phone: +49 (0)221 952 994-10
Address: Venloer Str. 40, D-50672 Köln, Germany
www.stadtgarten.de



HUNGARY

BUDAPEST MUSIC CENTER (BMC)
Tamás Bognár
tamas.bognar@bmc.hu
Phone: (+36 1) 476 1092
Address: Lónyay u. 41., H-1093 Budapest, Hungary
www.bmc.hu



Budapest Music Center
Magyar Zenei Információs Központ

GYULA CASTLE JAZZ FESTIVAL
Jozsef Gedeon
casteatr@t-online.hu
Phone: 0036309720330
Address: H-5700 Gyula, Kossuth u.13., Hungary
www.gyulaivarszhaz.hu
facebook: Gyulai Varszhaz



HUNGARIAN JAZZ FEDERATION
Viktor Bori
borijazz@gmail.com
Phone: +36 1 479 5164
Address: Varosligeti Fasor 38, H1068 Budapest, Hungary
www.jazzszovetseg.hu



MEDIAWAVE INTERNATIONAL FILM AND MUSIC FESTIVAL
Jeno Hartyandi
info@mediawave.hu
Phone: +36-96/517-666, -517-667, -328-888
Address: 9001 Győr Pf. 668., Hungary
www.mediawave.hu / twitter: @mediawavefest



IRELAND

IMPROVISED MUSIC COMPANY
Gerry Godley
gerry@improvisedmusic.ie
Phone: +353 (0)1 670 3885
Address: 68 Dame Street, Dublin 2, Ireland
www.improvisedmusic.ie



ISRAEL

RED SEA JAZZ FESTIVAL RSJF
Edie Rush
jazz@redseajazzeilat.com
Phone: +972-3-5271026
Address: 163 Dizengof St., Tel Aviv 63461, Israel
www.redseajazzeilat.com/en/



ITALY

ASSOCIAZIONE CATANIA JAZZ
Pompeo Benincasa
pompeo@cataniajazz.it / info@cataniajazz.it
Concerts at: Centro Fieristico Le Ciminiere, Piazzale Asia
and MA, Via Vela, 6, Catania, Italy
www.cataniajazz.com



CASA DEL JAZZ
Giampiero Rubei
info.cdj@palaexpo.it
Phone: 06 704731
Address: Viale di Porta Ardeatina, 55 00153 Rome, Italy
www.casajazz.it



CLUSONE JAZZ PROMOTION
Roberto Bottini
info@clusonejazz.it
Phone: +39 034 623 823
Address: via De Bernardi, 5 - 24023 Clusone, Bergamo, Italy
www.clusonejazz.it



FILIPPO BIANCHI
HONORARY PRESIDENT of Europe Jazz Network
bianchif@tin.it
Address: Piazza S. Jacini 5, Rome, Italy



JAZZ NETWORK
Sandra Costantini
ejn@ejn.it
Phone: +39 0544 405666
Address: Via Montelungo 4, 48124 Ravenna, Italy
www.erjn.it



PUGLIA SOUNDS
Antonio Princigalli
info@pugliasounds.it
Phone: +39 0805414813
Address: Via Imbriani, 67 - 70121 Bari, Italy
www.pugliasounds.it



TAM TUTTA UN' ALTRA MUSICA - EVENTI SCRL
Giambattista Tofoni
info@eventi.org
Phone: + 39 0734 636371
Address: Via Parco Della Rimembranza, 15, Grottazzolina, Italy
www.eventi.org



LATVIA

RIGAS RITMI FESTIVAL
Māris Briežkalns
info@rigasritmi.lv
Phone: +371 67105216
Address: Kr.Valdemāra 5, Rīga, LV-1010, Latvia
www.rigasritmi.lv



LITHUANIA

KAUNAS JAZZ CLUB
Indre Jucaite
indre@kaunasjazz.lt
Phone: +370 37 750145
Address: Rotuses Square 29, LT-44033 - P.d. 856 Kaunas, Lithuania
www.kaunasjazz.lt



VILNIUS JAZZ FESTIVAL
Antanas Gustys
office@vilniusjazz.lt
twitter: @vilniusjazz
www.vilniusjazz.lt / http://www.facebook.com/vilniusjazzfestival / http://myspace.com/vilniusjazz



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SKOPJE JAZZ FESTIVAL
Oliver Belopeta
sjf@skopjejazzfest.com.mk
Phone: +38923131090
Address: Maksim Gorki 5, 1000 Skopje, Macedonia
www.skopjejazzfest.com.mk



NORWAY

KONGSBERG JAZZFESTIVAL
Tor Dalaker Lund
t-dalund@online.no
Phone: +47 48010958
Address: Postboks 791, 3606 Kongsberg, Norway
www.kongsberg-jazzfestival.no



MAIJAZZ
Helleik Kvinnesland
helleik@maijazz.no
Phone: +47 51 84 66 68
Address: Postboks 6, 4001 Stavanger, Norway
www.maijazz.no

mai : jazz

MIDTNORSK JAZZSENTER (MNJ)
Bjørn Willadsen - manager
post@mnj.no
Phone: + 47 41 54 20 95
Address: PB 8844, 7481 Trondheim-Norway
www.mnj.no / www.trondheimjazzorchestra.com / www.trondheimvoices.com



MOLDE INTERNATIONAL JAZZ FESTIVAL
Jan Ole Otnaes
post@moldejazz.no
Phone: +47 71 20 31 50
Address: Sandveien 1a PB 415 N-6401 Molde, Norway
www.moldejazz.no



NASJONAL JAZZSCENE
Linda Skipnes Strand
linda@nasjonaljazzscene.no
Phone: +47 95 11 22 24
Address: Victoria, Karl Johans gate 35, 0162 Oslo, Norway
www.nasjonaljazzscene.no / http://www.facebook.com/nasjonaljazzscene twitter: @JazzSceneOslo



NATTJAZZ FESTIVAL
Jon Skjerdal
post@nattjazz.no
Phone: +47 55 30 72 50
Address: Georgernes Verft 12, inng D, 5011 Bergen, Norway
www.nattjazz.no



NORSK JAZZFORUM
norsk@jazzforum.no
Phone: +47 22 00 56 60
Address: po box 440 Sentrum, 0103 Oslo, Norway
Visiting address: Akersgata 16, Oslo, Norway
www.jazzinorge.no



RIKSKONSERTENE
Nina Hurum
nh@rikskonsertene.no
Phone: + 47 22 02 59 00
Address: Postboks 4261 Nydalen, N 0401 Oslo, Norway
www.rikskonsertene.no



TRONDHEIM JAZZ FESTIVAL
Ernst Wiggo Sandbakk
post@jazzfest.no
Phone: +47 994 52 941
Address: Postboks 8844 Nedre Elvehavn, 7481 Trondheim, Norway
www.jazzfest.no
www.facebook.com/pages/Jazzfestno/105916402763134



VESTNORSK JAZZSENTER
post@vestnorskjazzsenter.no
Phone: +47 55307250
Address: Georgernes Verft 12, inngang D, 5011 Bergen, Norway
www.vestnorskjazzsenter.no



VOSSA JAZZ
Trude Storheim
post@vossajazz.no
Phone: +47 56 52 99 11
Address: PB 223, 5702 Voss, Norway
www.vossajazz.no



POLAND

JAZZTOPAD FESTIVAL
Piotr Turkiewicz
Artistic Director
piotr@jazztopad.pl
Phone: +48 71 342 72 57
Address: Rynek 7 (Pasaż Pod Błękitnym Słońcem), 50-106,
Wrocław, Poland
www.jazztopad.pl

The logo for Jazztopad, with the word "jazztopad" in a white, lowercase, sans-serif font on a black rectangular background.

PORTUGAL

FUNDACAO CASA DA MUSICA
Fernando Sousa
info@casadamusica.com
Phone: +351 220 120 200
Address: Avenida da Boavista, 604-610, 4149-071 Porto,
Portugal
www.casadamusica.com



ROMANIA

JAZZ BANAT CULTURAL FOUNDATION
Garana Jazz Festival
Marius Giura
marius@garana-jazz.ro
Address: Poiana Lupului, Garana, Romania
www.garana-jazz.ro / http://www.facebook.com/
GaranaJazzFest



SIBIU JAZZ FESTIVAL FOUNDATION
H.J. Konstantin Schmidt
office@sibiu jazz.eu
Phone: +40 269 219 810, +40 369 405 490 Mobil: +40
745 631 751
Address: Campului 16, Sibiu 550126 Romania
www.sibiu jazz.eu / http://www.facebook.com/sibiu jazz



SLOVENIA

CANKARJEV DOM - JAZZ FESTIVAL LJUBLJANA
Bogdan Benigar
info@ljubljanajazz.si
Phone: +386 (0)1/ 2417 153
Address: Prešernova cesta 10, SI - 1000 Ljubljana,
Slovenia
www.ljubljanajazz.si



SPAIN

ARCO Y FLECHA
Sergio Merino
s.merino@arcoflecha.es
Phone: +34 932387662
Address: P.O Box 9093, 08080 Barcelona, Spain
www.arcoflecha.es

The logo for Arco y Flecha, featuring the words "ARCO" and "FLECHA" in a bold, black, sans-serif font, with a stylized graphic of an arrowhead between them.

SWEDEN

FASCHING
Lena Åberg Frisk
info@fasching.se Also: Magnus Palmquist, magnus@
fasching.se
Phone: +46 08-534 829 60
Address: Kungsgatan 63, Stockholm, Sweden
www.fasching.se

The logo for Fasching, featuring the word "FASCHING" in a large, bold, black, sans-serif font.

JAZZFORENINGEN NEFERTITI
Jan Lundin
janne@nefertiti.se
Phone: +46 31 151545
Address: Hvitfeldtsplatsen 6, 411 20 Göteborg, Sweden
www.nefertiti.se



SVENSK JAZZ
Terese Larsson
info@swedejazz.se
Phone: +46 84071740
Address: Nybrokajen 13, 111 48 Stockholm, Sweden
www.swedejazz.se



UMEÅ JAZZ FESTIVAL
Lennart Strömbäck
lennart.stromback@norrlandsoperan.se
Phone: +46 90 15 43 06
Address: NorrlandsOperan, Box 360 SE-901 08, Umeå, Sweden
www.umeajazzfestival.se



SWITZERLAND

SCHAFFHAUSER JAZZ FESTIVAL
Urs Röllin
info@jazzfestival.ch
Phone: +41 525332672
Address: Postfach 1309, 8201 Schaffhausen, Switzerland
www.jazzfestival.ch



STANSER MUSIKTAGE
Christophe Rosset
info@stansermusiktage.ch
Phone: +41 41 612 26 26
Address: Postfach 1020, CH-6371 Stans, Switzerland
www.stansermusiktage.ch



THE NETHERLANDS

BIMHUIS - STICHTING JAZZ
Huub van Riel
info@bimhuis.nl
Phone: +31 207882188
Address: Piet Heinkade 3, 1019 BR, Amsterdam, The Netherlands
http://bimhuis.com



LANTARENVENSTER
Frank Bolder
mail@lantarenvenster.nl
Phone: +31 (0)10-2772266
Address: Otto Reuchlinweg 996, 3072 MD Rotterdam, The Netherlands
www.lantarenvenster.nl



MUSIC CENTER THE NETHERLANDS, JAZZ DEPT.
Sophie Blussé
jazz@mcn.nl
Phone: +31 (0)20- 344 60 80
Address: Rokin 111, 1012 KN Amsterdam, The Netherlands
www.mcn.nl



NORTH SEA JAZZ FESTIVAL
Michelle Kuypers
michelle@mojo.nl
Phone: +31 15 2148900
Address: P.o. Box 3325, Delft, The Netherlands
www.northseajazz.com / http://www.facebook.com/northseajazz / http://youtube.com/northseajazz
twitter: @northseajazz



TURKEY

AKBANK JAZZ FESTIVAL - POZITIF

Mehmet Ulug

mehmet@pozitif-ist.com Also: info@pozitif-ist.com

Phone: +90 212 3340100

Address: Sehbender Sok. no. 8/1, Asmalimescit-Tunel-Beyoglu, 34433 Istanbul, Turkey

www.akbanksanat.com/jazz_festival



UNITED KINGDOM

BATH FESTIVALS

Joanna MacGregor, Artistic Director

info@bathfestivals.org.uk

Phone: +44 (0)1225 462231

Address: Third Floor, Abbey Chambers, Kingston Buildings, Bath BA1 1NT, UK

www.bathmusicfest.org.uk



CHELTENHAM JAZZ FESTIVAL

Tony Dudley-Evans

dudley.evans@virgin.net

Phone: +44 (0)1242 774 400

Address: 109 Bath Road, Cheltenham, Gloucestershire GL53 7LS, UK

www.cheltenhamfestivals.com

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Jill Rodger

jill@jazzfest.co.uk

Phone: +44 141 5523552

Address: 81, High Street, Glasgow, United Kingdom

www.jazzfest.co.uk



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Graham Mckenzie

G.Mckenzie@hud.ac.uk

Phone: +44 148 447 2900

Address: Room TC/09, University of Huddersfield, HD1 3DH Huddersfield, UK

www.hcmf.co.uk



JAZZ SERVICES LTD.

Chris Hodgkins, Director

education@jazzservices.org.uk

Phone: +44 (0)207 928 9089

Address: First Floor, 132 Southwark Street, London SE1 0SW, UK

www.jazzservices.org.uk



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nod@nodknowles.com

Phone: +44 (0)1225 423708

Mobile: +44 (0)7880 703518

Address: 13 Southville Terrace, Bath BA2 4LZ UK

www.nodknowles.com



SCOTTISH JAZZ FEDERATION

Cathie Rae

cathie@scottishjazzfederation.com

Phone: +44 1368 866895 / Skype: cathie2703

Address: 7 High street, Belhaven, Dunbar EH42 1NP Scotland, UK

www.scottishjazzfederation.com

Facebook: Scottish Jazz Federation



SERIOUS EVENTS / LONDON JAZZ FESTIVAL
John Cumming
john.cumming@serious.org.uk
Phone: +44 20 73241880
Address: 51 Kingsway Place, Sans Walk, Clerkenwell,
EC1R 0LU, London, UK
www.serious.org.uk / www.londonjazzfestival.org.uk

SERIOUS

THE SAGE GATESHEAD
Ros Rigby
ros.rigby@thesagegateshead.org
Phone: +44 (0)191 443 4666
Address: St Mary's Square, Gateshead Quays, Gateshead,
NE8 2JR UK
www.thesagegateshead.org



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Gateshead

THE VORTEX JAZZ CLUB
Oliver Weindling
info@vortexjazz.co.uk
Phone: +44 207 254 4097
Address: 11 Gillett Square, N16 8AZ London, UK
www.vortexjazz.co.uk



TURNER SIMS
Kevin Appleby, Concert hall manager
kma@soton.ac.uk
Phone: +44 (0)23 8059 2223
Address: University of Southampton, Southampton,
England SO17 1BJ
www.turnersims.co.uk

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YESTERDAY–TODAY–TOMORROW: AN EMAIL CONVERSATION BETWEEN FILIPPO BIANCHI AND PETER SCHULZE

EVOLUTION OF THE LANGUAGE

[FB] In the first half of its history, the language of jazz evolved and expanded very rapidly. European classical music took many centuries to achieve say atonality, while in jazz that process only took half a century. When you and I started working in music this was particularly evident. An example is Soft Machine in the 1970s, who you hosted at Radio Bremen. Having started as a brilliant pop group, over a couple of years they turned into something no one had ever heard before!

[PS] The evolution of jazz tellingly coincides with the invention and development of sound recording. So history in this sense means solidly piling up ephemeral phenomena of vivid expression. You have them all at hand as history and as a source of inspiration. At the same time this is the great paradox of improvised music records: recording makes improvisation kind of obsolete, because once recorded and reproduced, there is nothing unforeseeable or unpredictable left. That of course is different when it comes to live music.

[FB] Is it only my impression or is it true that since the late 1970s the time of 'linear evolution' ended and we entered the post-modern era, which looked more like a reticle (Gilles Deleuze called it Rizoma)?

[PS] I would date that in the late 1960s, after what Peter Kowald called the necessary 'Kaputtspielphase' which meant not only deconstruction but destruction of lines. And it is also true for contemporary composed music for the same period, when serial and aleatoric music clashed, when noise was equitable and not a defining momentum of development anymore. Then the alphabet had to be reinvented. And of course there are many ways to reconstruct an alphabet or rather alphabets. Which is what we call post modernism. But an alphabet does not yet make a language.

[FP] Maybe experiences of collective free improvisation like Globe Unity Orchestra took things to such an extreme point that there was no possible trespassing? Is John Zorn (to name one) a post-modern artist? Do you see a main direction in today's music, like say swing in the 1930s, bebop in the 1940s, hard-bop and cool in the 1950s, free in the 1960s, and so on?

[PS] There never was a main direction in music; we only see that in retrospect. Even in the 1940s bebop was not predominant. Much more popular at that time were big bands with crooners as well as blues and R&B, country music, etc. So it is not a question of a succession of single phenomena but of concurrent dissimilar ones. John Zorn to me is not a post-modern artist but first and foremost an extremely knowledgeable artist (rare!) who still has his own identifiable language.

AN IMMENSE MARKETPLACE

[FB] In the 1980s you and I had a pretty broad view of the boundaries of jazz, but it seems that we dealt with a very limited number of artists compared to what happens now. Also the differences were more evident – I never believed in 'national schools' and stuff like that, but it's a fact that in European improvised music, the British represented a sort of 'pointilistic' approach, the Dutch were more 'satirical-playful', and the Germans rather 'sturm und drang'...

[PS] ...and the Norwegians had the 'space' approach, and so on. But in the beginning this was more of an abstract thing. When a noteworthy migration within and into Europe was underway, the early concept of 'folklore imaginaire' at the end of the 1970s marked the start of a cultural awareness of Europeans of their own roots and this turned into self-confident and imaginary ways of playing jazz. Yes, I completely agree with you, we should keep a broad view of it all.

[FB] Also because of increasing opportunities for jazz education. In general today's musicians have a better playing technique than in the past, but on the other hand don't you think they tend to sound a bit all the same?

[PS] Well played does not necessarily mean substantial. The level of technical skills is pretty high today. At times this makes it more difficult to find out who really has something to say.

[FB] And is there too much offer on the market? Are jazz schools becoming factories of unemployment?

[PS] It looks very much to be the case. In Germany you can study jazz at 18 colleges of music. Amazing! And afterwards there are no gigs and too few venues. That is why we strongly advocate a venue programme in Germany in order to strengthen or rather build from scratch some type of infrastructure. That is a real ordeal.

[FB] Or is it simply that with the internet the architecture of the market changed, and we will not have superstars in the future, but a huge crowd of musicians, each with a small international market of reference? I remember a very clever statement you made in the early 1990s at a meeting on the future of radio in Bologna, implying that we're probably slipping out of broadcasting and entering into what you called 'narrowcasting'? Is that what's happening to music also?

[PS] Well, narrowcasting is exactly what the internet is capable of providing. It allows you to find your customers wherever they are. A focused view worldwide. Fantastic. But who tells you where to look? What about surprises? In terms of radio,

weren't we all brought up by being attracted by surprising tracks our peers on radio played? Think of DJs like John Peel who made very distinct personal choices of breathtaking variety between say, The Fall and Nusrat Fateh Ali Khan. This is impossible with the dumb restrictions of formatted radio these days. And as such, radio almost gave up its role as a creative counsel. A real pity. So the internet more than fills this gap. Much of it definitely is self-referential but at least it is accessible. I think there will still be worldwide superstars who are completely unknown outside their own circles.

WHEN YOU PLAY
MUSIC, AFTER IT'S
OVER, IT'S GONE,
IN THE AIR.

ERIC DOLPHY

EJN

[FP] It was not until we moved to Paris and started to expand that I heard the term 'umbrella organisation' in relation to EJN. Does this somehow resemble the European Union switching from 16 to 25 members?

[PS] Well, the Euro zone bailout fund being called 'rescue umbrella' in German makes umbrella an almost pejorative word now, doesn't it? Anyway, I think there was no other option than to expand EJN with the enlargement of the EU. The small and handsome early EJN where members were handpicked live music presenters who used the intimacy of close email circles to exchange confidential creative and financial details, is over. With the ambition of Europe-wide representation and the merge with TECMO the organisation had to grow and change.

[FP] What do you think are the advantages and disadvantages of being such a large association?

[PS] An advantage is definitely the strengthening of advocacy and the assistance to members in the new territories. On the other hand, like in any larger organisation, responsibility of individual members is vanishing in the same degree as expectations that the membership fee is value for money, is paying off.

[FP] Do you feel that if there are more people they will have less in common? Obviously the potential increases. Is it being used fully, or are there margins for improvement?

[PS] Of course there is always room for improvement. But the problem is that for almost all the members, EJN is only a small part of their activity, the larger part being to struggle for their own organisations in tougher times. I think the staff is doing really good work but communication is a two way street that needs strong input from the members and the willingness to constantly communicate. Don't only ask what the organisation can do for you, but what you can do for the organisation.

OLD ROOTS - NEW MUSIC

[FP] Some people think it's likely that the good news in this music will not come from what was called the Western world (meaning the US and Western Europe) but rather from places that didn't have such a strong jazz tradition, like the Middle and Far East, or African, Eastern European or Latin-American countries. To your knowledge does that make any sense? In some cases this so-called 'new music' tends to blend jazz and improvised music elements with local traditions.

[PS] Well, that is not new at all, but is the cradle of jazz from its very beginning: the meeting of cultures as a means of vivid communication. For me, the basic distinction in musicianship is not stylistic at all; it is between improvising and non-improvising musicians. There is a clear division. And improvisation is part of let's say 90% of the music worldwide. Only the comparatively small slice of Western composed music of the last two centuries was non-improvised, although it makes up 90% of the music that is taught in conservatories and receives public funding. To balance out this dramatic disproportion is a

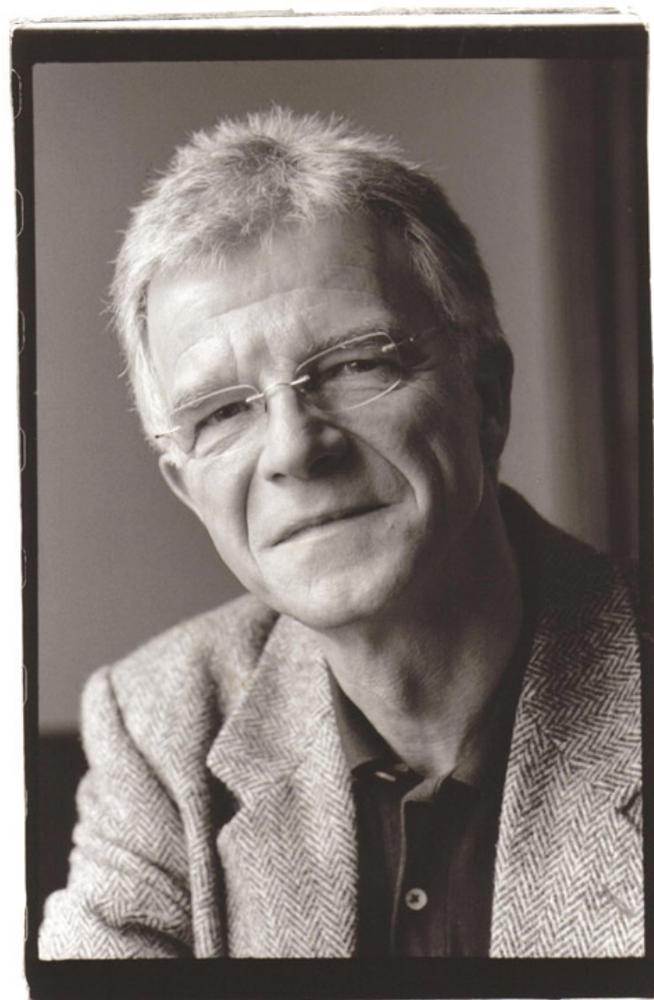
task for the future. Small countries are meanwhile much further advanced in that respect than heavyweights like Germany which is blessed and doomed at the same time with its wealth of high culture.

[FP] Is that the jazz of the future? And will we still call it jazz?

[PS] Call it jazz, call it anything.

[FP] Although I find "is this jazz?" one of most boring questions ever asked...

[PS] I am totally with you.



TEACH ME TONIGHT: A PERSPECTIVE ON THE IMPACT OF JAZZ EDUCATION

BY GERRY GODLEY

ARGUABLY THE MOST PROFOUND INFLUENCE ON THE WORK OF PROMOTERS LIKE THOSE THAT FOUNDED OUR NETWORK A QUARTER CENTURY AGO HAS NOT BEEN IN THE PERFORMING OF THE MUSIC, BUT IN THE TEACHING OF IT.

The onward march of jazz education over the last two decades has been unstoppable, and it is hard now to think of a European country that does not afford its young people the opportunity for study at graduate, doctorate levels and beyond through the medium of jazz and related music. By my estimate, there are in excess of 30 conservatories/schools with a jazz prospectus in Germany and the Benelux countries alone, all part of a wider ecology best represented by organisations like IASJ (International Association of Schools of Jazz) that includes member schools at the European periphery like Ireland and Greece, in addition to extensive membership beyond Europe's borders.

This remarkable growth trajectory for a relatively niche cultural practice reflects a wider zeal for education that has been at the benign end of the aggressive strain of democratic capitalism practiced by developed economies since the 1980s. Its ethos of 'equality of opportunity' has percolated down to jazz, which now finds itself as part of the often wonderful and sometimes weird prospectuses that comprise today's education offering, in stark contrast to the monochrome options open to previous generations.

Jazz pedagogy, with its ability to straddle a multiplicity of styles, techniques and creative philosophies, is clearly resonating with young people, and with global demand showing no sign of abating, more schools will surely arise to satisfy those appetites. It is a good business. Indeed, for all but a tiny artistic elite who survive solely through performance and recording, teaching appears to have become the spine of economic activity for many European musicians. Many of them are in the age cohort that should be reaching artistic maturity round about now, and the migration of these musicians into the formal education system is a phenomenon that deserves rigorous scrutiny, for it implies serious questions around what is happening in the music's performance ecology, and the erosion of a viable audience base to support their artistic output.

From where I stand, which is usually at the back of the room counting heads, it's hard to escape the conclusion that this growth in educational capacity has been mirrored by a contraction in performance capacity, and therein lies the rub. To put it another way, more and more people are playing the music at a time when fewer and fewer people are paying to hear it. EJN's recent research reveals that a majority of its member organisations were founded more than 30 years ago, and the great surge of momentum that brought forth festivals such as North Sea, Molde and Clusone has not been carried forward into the new century. Like you, I sit in admiration every time I attend the Bimhuis in Amsterdam, and we rightly celebrate the contemporary vision and inclusive philosophy that drives it. But the reality is that the Bim is a desert orchid, one of a handful of adequately supported venues throughout Europe. Ours is a performance artform, with its own infrastructural requirements, and it is not heresy to suggest

that perhaps we need more clubs, and fewer schools. These concert stages are of systemic importance to how the public interact with jazz, and it's not just the economy, stupid. The ongoing contraction of the public finances requires presenting organisations to be ever more resourceful in income generation, but it comes at a time when the digital realm is eroding existing programme models, profoundly changing the music industry with deep implications for how music is consumed and the attendant development of artists' careers, and questioning our historical assumptions as to the identity, aspirations and impulses of the audience demographics on whom jazz is reliant.

Thus the performance ecology, fragile at the best of times, appears increasingly imbalanced, as more schools produce more graduates, all with an aspiration to be performers, all competing with their classmates, alumni that went before them, and very often their own teachers, for diminishing opportunities to perform. It's fine and dandy to take a Darwinian view, that the best will succeed, but surely the psychology around this for everyone involved is unhelpful, acutely so for the venues, festivals and bookers at the sharp end who must deal with a burden that is administratively challenging, and involves saying no. All the time. Often, after a few brief years in desperate pursuit of a performance career, many of these young prospects return to the education fold as teachers themselves, drawn, like the generation before them, by the perfectly understandable attraction of a safe haven from the economic insecurity of the life in music.

The point here is not to demonise jazz education for being a success. As an aspiring player in Ireland in the early 1990s, I myself took advantage of every limited opportunity for learning that came my way, and I applaud the entrepreneurial spirit of colleagues throughout Europe that have engineered this transformation. Of all the existential threats that seem to habitually stalk jazz, surely education is not one of them. Indeed, technical and compositional ability of young musicians are just two areas that have been radically transformed. We should also be encouraged by the improving gender balance, a trend we are seeing among the plentiful young female bandleaders applying for 12 Points. We can directly attribute this to the levels of educational access that exist today.

Jazz education is not going away, quite the contrary. If anything, the prize is getting jazz's undeniable power as a pedagogical tool to work in symbiosis with the performance and audience development that the music so clearly needs. However, it is equally valid to argue that, just like the impact of the internet on traditional sales and copyright models, the jazz education dynamic is becoming a disruptive influence on traditional channels for transmission and performance of the music. This is a provocation that we need to explore together - artists, educators and industry professionals alike, and a rigorous debate is required across shared aesthetic and practical concerns. The impact of current pedagogical doctrine, the upstream issues of access to music in early childhood, the downstream issues of access to performance and career development for graduates, research on the active numbers and professional practice of jazz educated musicians in Europe and an audit of performance infrastructure are just some of the themes that could keep us busy. And looming overhead, the consequences of not renewing audiences, the most precious commodity of all. This last should cause everyone the odd sleepless night.



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EJN ist ein Verein ohne Gewinnzwecke, dementsprechend werden mit den Beiträgen der Abonnements ausschließlich die Verwaltungskosten gedeckt.

Für das Jahr 1990 sind die nachstehenden Abonnementgebühren festgelegt worden:

- die Benutzer, die sowohl zur Datenbank als auch zur elektronischen Post Zugriff haben, zahlen eine jährliche Gebühr in Höhe von 1.000.000 Lire + MwSt. beim Verbindungsaufbau;
- die Benutzer, die nur zur elektronischen Post Zugriff haben, wobei eine persönliche Postkarte und eine monatlich aktualisierte Fondliste inbegriffen ist, zahlen eine jährliche Gebühr in Höhe von 500.000 Lire + MwSt. beim Verbindungsaufbau;
- die Benutzer, die nur zur elektronischen Post mit persönlicher Postkarte Zugriff haben, zahlen eine jährliche Gebühr in Höhe von 200.000 Lire + MwSt. beim Verbindungsaufbau;



PH. Heiti Kruusmaa

EUROPE JAZZ NETWORK

Registered office:
9, Rue Gabrielle Josserand
93500 Pantin, France
E-mail: info@europejazz.net
SIRET Number 500 425 699 00013

www.europejazz.net