



Michael Cooke, a 1993 graduate of the University of North Texas, is a talented performer and composer. This Louis Armstrong Jazz award winner mainly plays tenor sax, but you will also hear him play soprano sax, alto sax, flute, bass clarinet, bassoon and percussion. He attended U.N.T. on a competitive bassoon performance scholarship. Michael graduated cum laude with many different areas of study; jazz, ethnomusicology, music history, theory and of course composition.

In 1991 Michael began his professional career performing in many north Texas area symphonies. He also has performed in jazz and free improvising ensembles. Michael has toured Spain, Mexico, and across the United States with various groups. Cimarron Music and Productions of Dallas published many of Michael's compositions in 1994. Relocating to the San Francisco Bay Area, he has been striving to develop his own style and has is studying Larry Ochs' "Radar" composition techniques. Michael is currently on the Board of Director of the San Francisco Composers Chamber Orchestra and continues to perform all over the west coast.

In 1999, Michael started a record label called **BLACK HAT RECORDS** and has released two CDs under his name. Michael's latest release, "**Statements**" is a solo album, in the lines of Julius Hemphill's *Blue Boye*, Joe McPhee's *Tenor & Fallen Angels* and Anthony Braxton's *For Alto*. Michael plays all parts and instruments, including some bassoon and percussion. JazzReview.com says Michael has "multifarious talents to make you listen. If this CD doesn't get your attention, you are probably deaf." Michael will be releasing a new CD this summer entitled, *The Is* by the CKW Trio.

<http://www.blackhatrecords.com/>

For booking & information contact **BLACK HAT RECORDS** at info@blackhatrecords.com



Concerto for Musican

by Michael Cooke



SAN FRANCISCO COMPOSERS CHAMBER ORCHESTRA
Mark Alburger, Music Director
Sunday, May 9, 2004, at 8:00pm
Community Music Center, 544 Capp Street, San Francisco, CA

Concerto for Musician, what does that mean? Unlike traditional concerto, which are usually for a particular instrument, *Concerto for Musician* is for a multi-instrumentalist. The first movement is for a soprano instrument, then second movement is for an alto instrument and the last movement is for a bass instrument. In tonight's world premiere the "musician" is the composer, who will be playing the first movement on flute, then second movement on alto saxophone and the third moment on bassoon.

Each movement has a feeling or sound, which is reflected in the movement's title. The first movement is entitled: *Cosmological*. This movement has a vast sound with flares of energy and twinkling. The first movement tapers in to the second movement, which is entitled: *Mechanical*. This movement has a fast pulse and sounds like many mechanisms working at once. *Aqualogical* is the title of the third movement, which has an organic and liquid sound. One can hear the depths and breadth of the ocean in this movement.

Concerto for Musician uses an unusual compositional technique: guided improvisation. As apposed to free

improvisation where everyone does what ever they hear or see fit during the music, guided improvisation uses some rules to limited the sounds and directions so the composer can get the sound and feeling he is after. Standard Jazz music could be considered guide improvisation, but the "rules" in *Concerto for Musician* are different then the rules of Jazz music. Some of the techniques used in this work are based on Larry Ochs' "Radar" techniques. The soloist follows some rules as well, but is basically aloud to do want he/she wants. The soloist is encourage to use extend techniques like multi-phonics (playing more then one note at a time) and sounds on the instruments that are appropriate to the movement.

I hope you enjoy the experience of *Concerto for Musician*. I would like to thank Larry Ochs for sharing some of his ideas and techniques, so I could write what I was hearing. This performance would not be possible if it was not for the *Subito* grant I was awarded from the American Composers Forum. (Thanks for the help Erling!) And last but not least I would like to thank my wife, Lisa Cooke, for all her patients and help while I was working on this concert.