

IAN SIMS

There are some artists, like Ian Sims, that follow their inner drive without compromise. A native of Stephens City, VA and currently residing in Baltimore, MD, Ian began playing clarinet at age 11, picking up saxophone a year later. While music was clearly his passion, he could not deny his equal love for science. It was no great surprise when Ian decided to pursue studies in both music and engineering. While the two fields were not always perfect complements to each other, it did enhance his ability to produce captivating music through unique opportunities.

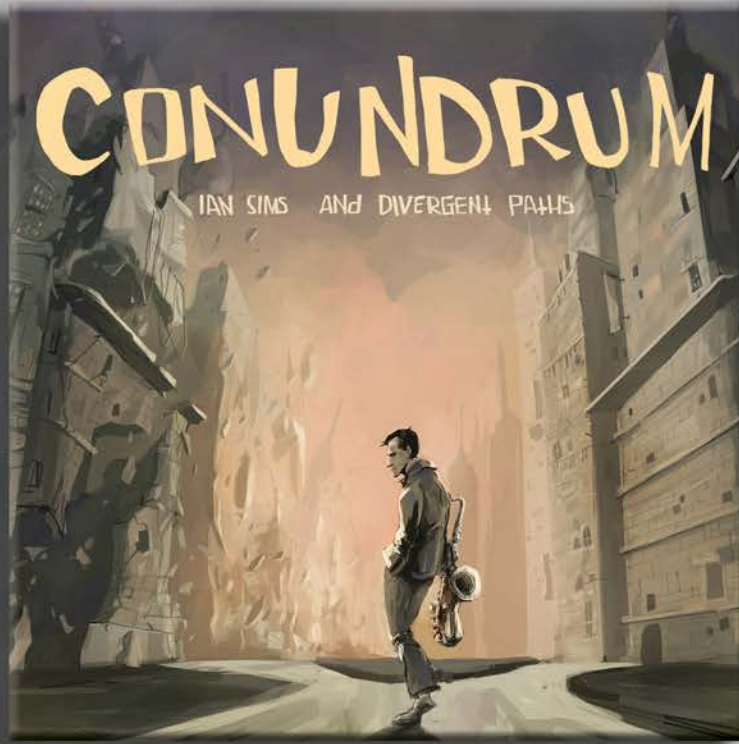
Saxophonist, clarinetist, composer, and educator Ian Sims performs extensively throughout the Baltimore-Washington metro area and along the East Coast, playing in a diverse range of styles. Performance credits include work with the Temptations, Four Tops, Clefones, Gene Chandler, Jimmy Clanton, Percy Sledge, Baltimore Symphony Orchestra, Soulful Symphony, Gary Thomas, Alex Norris, Alan Ferber, Rufus Reid, Sam Rivers, Dontae Winslow, Warren Wolf, Paul Bollenback, Ed Howard, and EJ Strickland, among others. As a composer, he was awarded a commission by the Baltimore Jazz Alliance in 2013 and has had works performed by the Peabody Improvisation and Multimedia Ensemble and by Gary Thomas in Moscow, Russia.

Ian completed his undergraduate and graduate studies at the Johns Hopkins University and its Peabody Institute. He holds a Bachelor of Science in Electrical Engineering (2008), Bachelor of Music in Jazz Studies (2008), Master of Arts in Audio Sciences (2010), and Graduate Performance Diploma in Jazz Studies (2010). His primary instrumental studies have been under the guidance of world renowned saxophonist Gary Thomas, with minor clarinet studies under Steven Barta. When not performing, Ian serves as co-director of the Peabody Preparatory's Jazz Performance Academy, Academic Coordinator of Jazz Studies in the Peabody Conservatory, Chief Administrative Officer for the Jazz at the Johns Hopkins Club concert series, and jazz faculty in the Peabody at Homewood program.



CONUNDRUM

IAN SIMS AND DIVERGENT PATHS



For his debut album as a leader, Ian Sims assembled a stellar group of musicians, including Alex Norris on trumpet/flugelhorn, Paul Bollenback on guitar, Ed Howard on bass, and EJ Strickland on drums. Deriving its name from the title track, **Conundrum**, the album features nine original compositions by Ian, each inspired by his different musical experiences and enhanced by the creativity of all involved.

Ian was advised early in his career that in order to fully captivate your audience, you must consider variety of programming. Your material should engage the listener by presenting different styles and tempos while still maintaining musical continuity. **Conundrum** takes the listener on one such empirical journey.

The title track melody alternates between two horns, creating an intriguing conversation that ends abruptly without resolution. **Forgotten**, with its ethereal introduction and haunting quality, emotes loss and grieving for the past.

1. Conundrum 4:53
2. Forgotten 8:09
3. Cork Street Blues 5:47
4. Treacherous Persona 6:36
5. Beyond My Window 6:17
6. Foiled 5:47
7. The Eleventh Hour 5:08
8. Solitude 6:03
9. Misguided Perceptions 4:54

Artist: Ian Sims And Divergent Paths

CD Title: Conundrum

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Available at all fine retailers



Ian Sims, tenor sax
Alex Norris, trumpet/flugelhorn
Paul Bollenback, guitar
Ed Howard, bass
EJ Strickland, drums

Cork Street Blues presents a slightly quirky unison melody with solos that alternate between two keys. **Treacherous Persona**, with a more ominous tone and use of distortion, explores a darker expression and pays homage to Gary Thomas's album *Found On Sordid Streets*. **Beyond My Window** is a turning point and

creates a sense a calmness. **Foiled** is a presentation of contradictions. In one moment the melody is mischievous and playful, and in the next it expresses a yearning feeling. A desperate sense of urgency can be heard in **The Eleventh Hour**. Being able to find comfort in one's own company is projected in **Solitude**. Finally, the up-tempo **Misguided Perceptions** was written using a cyclic form that suggests coming full circle and arrives at an appropriate ending to the journey.

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