



Improvisation

DIVERSITY + CHANGE



Uncovering New Social Paradigms
Within Spontaneous Musical Creativity
and
Rebuilding Global Community
Through the Arts

The Music Department and Porter College
of the University of California, Santa Cruz
presents

THE UCSC/ISIM INTERNATIONAL FESTIVAL AND CONFERENCE

DECEMBER 3 – 6, 2009

TICKETS & INFORMATION:
<http://music.ucsc.edu/improvisation>

ABOUT THE INTERNATIONAL SOCIETY
FOR IMPROVISED MUSIC (ISIM):
<http://isimprov.org>



Welcome to the 2009 UCSC/ISIM Festival/Conference at the University of California Santa Cruz! The title of this year's event is "Improvisation, Diversity and Change: Uncovering New Social Paradigms within Spontaneous Musical Creativity." We are grateful to the Porter College Festival Fund at UCSC for its

generous support. We are also fortunate for the collaborative sponsorship with the International Society for Improvised Music. There are over sixty assorted events scheduled for your enjoyment and edification, jam packed with concerts, films, workshops, panel discussions, and other presentations with guests from around the world. We hope that you will find ways to become directly involved in some of these activities that allow you to also improvise. This is a continuation of our ongoing campus effort aimed at "[Rebuilding Global Community through the Arts](#)." We hope that you continue to support improvised music, the arts, and the creative process. Student and community involvement is important to the success of this project. In addition to campus presentations, we will also have community concerts and projects that we hope you will attend. We thank you for your support and hope that you enjoy our events!

Best wishes,

Karlton Hester, UCSC Festival Director

Krystal Zamora, UCSC Festival Administrative Assistant



isim international society for improvised music

On behalf of the ISIM Board of Directors and Advisory Council, I am happy to welcome you to the University of California at Santa Cruz campus for ISIM's fourth annual conference, held in collaboration with the USCS

Improvisation Festival. We are honored to join forces with Festival Director

Karlton Hester, who is also ISIM Vice President and Board Member, and his wonderful staff in what will undoubtedly be a memorable occasion for all involved. It is difficult to imagine a more timely theme in today's world than diversity, nor a more powerful vehicle for broaching this topic than musical improvisation. As you can see from the enclosed schedule, the next few days will feature an extraordinary line up of performances and presentations that exemplify this vision. In addition to the formally scheduled events, one of my favorite aspects of our gatherings are the many informal conversations and interactions, with old and new acquaintances, that occur during ISIM meetings. I am sure this weekend will be no exception.

Many thanks to Kate Olson, ISIM Administrative Director and Conference Director, and Karlton Hester's UCSC team, including Administrative Assistant Krystal Zamora, Monica Lynn and her team of student volunteers, and David Claytor from Sure Thing Productions, for their extraordinary efforts in making an event of this scope possible. Thanks also to the National Center for Institutional Diversity at the University of Michigan for providing support for the first of a series of Diversity in Musical Academe Think Tanks to be held during the festival/conference, and to Maria and Frederic Ragucci for the generous support of ISIM.

I look forward to seeing many of you in the next few days.

Ed Sarath

FESTIVAL SCHEDULE

Thursday, December 3

In the **Recital Hall**

4:00pm: Pamela Z: Selections

5:00pm: Soraya Murray's Panel on Electronic Media and Improvisation

6:30pm: Art Jones: SANSYSTEM

7:00pm: UCSC/ISIM Opening Ceremony at the **Kuumbwa Jazz Center**

Featuring:

- David Cope's Algorithmic Improvisation Program
- Syncline/Anticline: Ben Leeds Carson
- Freddie Redd Trio
- ISIM Open Jam Session

Friday, December 4

In the **Recital Hall**

With Keynote Speaker: George Lewis at 2pm

3:30: George Lewis and Roscoe Mitchell Duet (with Yamaha Disklavier piano)

5:00: Rob DZ's Freestyle 101

7:00pm: Featured Headliner Charles Lloyd Concert with Geri Allen (Opening)

Saturday, December 5

In the **Media Theater**

1:30pm: David Anthony's Film Series

In the **Recital Hall**

3:00pm: Jin Hi Kim's Electric Komungo

7:00pm: 21st-Century Musicism: Improvisation for your Imagination

Featuring:

- ESP featuring India Cooke, Alan Kimara Dixon, and Kele Nitoto
- Ashwin Batish
- Karlton Hester's The Divine Particle's Vision #2

Sunday, December 6

In the **Recital Hall**

1:00pm: Children's Prescott Circus Theatre

In the **Main Stage Theater**

2:00pm: Tandy Beal's winter production: Mixed Nutz!

FESTIVAL PRESENTER BIOS AND INFORMATION

Soraya Murray is a scholar and critic of contemporary art, with particular interest



Soraya Murray (Photo credit: Derek Conrad Murray)

in new media, theory and criticism, and globalization in the arts. Murray's scholarship seeks to unearth the ways that a global phenomenon of electronic mass media and communications technologies shapes human interactions and interpenetrates contemporary experience. Her writings have been published in *Art Journal*, *Nka: Journal of Contemporary African Art*, *Flash Art*, and *PAJ: A Journal of Performance and*

Art. She is also a regular contributor to the international contemporary art journal *ExitEXPRESS* (Spain). Murray holds an MFA in Studio Art from the University of California, Irvine, and recently received an MA and PhD in art history at Cornell University. She began teaching at the University of California, Santa Cruz in Fall 2007.

Pamela Z is a San Francisco-based composer/performer and audio artist who



Pamela Z (Photo credit: Donald Swearingen)

works primarily with voice, live electronic processing and sampling technology. Processing her live voice through "MAX MSP" software on a MacBook Pro, she creates solo works that combine experimental extended vocal techniques, operatic bel canto, found objects, text, and sampled concrete sounds. She often uses custom MIDI controllers such as Ed Severinghaus' *BodySynth™* or Donald Swearingen's

Light SensePod, which allow her to manipulate sound with physical gestures. Her performances range in scale from small concerts in galleries to large-scale multi-media works in flexible black-box venues and proscenium halls. In addition to her performance work, she has a growing body of

inter-media works including multi-channel sound and video installations— some solo, and some involving visual collaborators.

Pamela Z has toured extensively throughout the United States, Europe, and Japan. Her large-scale, multi-media performance works, Parts of Speech, Gaijin and Voci, have been presented at venues including the Kitchen in New York, Theater Artaud and ODC Theater in San Francisco, the Museum of Contemporary Art Theatre in Chicago, as well as at theaters in Washington D.C. and Budapest Hungary. Her one-act opera Wunderkabinet (co-composed with Matthew Brubeck) premiered at The LAB Gallery in San Francisco, and was presented at REDCAT in Los Angeles and Open Ears Festival in Canada. She has had sound installations presented in exhibitions at the Whitney Museum of American Art (New York); the Erzbischöfliches Diözesanmuseum (Cologne); the Tang Museum (Saratoga Springs NY); the Dakar Biennale (Sénégal); and the Kitchen (NY). Her work has also been presented at the San Jose Museum of Art, El Museo del Barrio in New York, and La Biennale di Venezia in Italy. Ms. Z's performance will include multiple, varied short pieces, including experiments with live, interactive video and new excerpts from her work-in-progress "Baggage Allowance". For more information, please visit: www.pamelaz.com



Lucky Dragons — Luke Fischbeck & Sara Rara
(Photo credit: Michael Demeo)

The name "**Lucky Dragons**" is borrowed from a Japanese fishing boat caught in the fallout of hydrogen bomb test at Bikini Atoll in the 1950's. The crew stricken ill, and the boat itself contaminated, the "Lucky Dragon" became a crystalizing symbol for the previously diffuse worldwide anti-nuclear sentiment. Eventually the boat was painted black, renamed the "Dark Falcon", and put into reuse as a fishing vessel, until it was retired and disposed of on the man-made trash island "Dream Island", where it remains today. Lucky Dragons are about the birthing of new and temporary creatures—equal-power situations in which audience members cooperate amongst themselves, building up fragile networks held together by such light things as skin contact,

unfamiliar language, temporary logic, the spirit of celebration, and things that work but you don't know why. There have been hundreds of these simple yet shifting and unpredictable instances—with audiences ranging from the intense intimacy of one person to the public spectacle of thousands of people. At the heart of it all is playing together—building up social collectivities, re-engaging the wonder and impossibility of technological presence. It sounds—and looks—like simple and ancient patterns coming together and falling apart in a sincere attempt to let wires and screens and words become clear and crystal. Lucky Dragons live in

Los Angeles California and have recorded 19 albums which are all available for downloading. Lucky Dragons' sister projects include "Sumi Ink Club"—a weekly collaborative drawing society, and "Glaciers of Nice"—a small press and internet community. <http://www.hawksandsparrows.org>



Art Jones

Art Jones is an image/sound manipulator working with film, digital video, audio and hybrid media. His films/videos, CD-ROMs, live audio/video mixes, and installations often concern the inter-relationships between popular music, visual culture, history and power. His work makes extensive use of popular music and mainstream media culture as raw material to be sampled and re-combined in order to examine implicit meanings or suggest new ones. He has collaborated with musicians and artists including Soundlab, DJ Spooky That

Subliminal Kid, Phillip Virus with Alec Empire, Teleseen, Amiri Baraka, Femmes with Fatal Breaks, and Anti-Pop Consortium. He lives and works in New York City. SANSYSTEM- A Mobile Global Media Social Networking Platform A mobile audio-visual mixing/ presentation system which will 'sample' live and pre-recorded video and audio on-site, from remote locations, and pre-existing media from the internet. This media is mixed live for presentation in the context of a spontaneous social event that can occur wherever the SANSYSTEM can travel to. The concept is based on the portable sound systems popular in the Caribbean since the mid-20th century which served as party creator, news provider, and political debate facilitator among the working-class and poor populations of the newly-independent island nations. I hope to provide all of these functions in a contemporary, networked, urban context of socially and economically diverse populations. I hope to have a prototype ready to deploy during the 2009 West Indian Day parade. More information on the SANSYSTEM can be found at: <http://www.effectmode.net/selector/sansystem.htm>

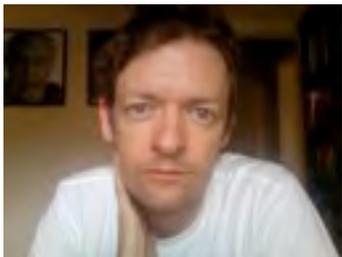


Art Jones, SANSYSTEM- A Mobile Global Media Social Networking Platform



David Cope is Professor Emeritus of Music at the University of California at Santa Cruz and Honorary Professor of Computer Science at Xiamen University (China). He also teaches regularly in the annual Workshop in Algorithmic Computer Music (WACM) held in June-July at UC Santa Cruz. His over seventy published compositions have received thousands

of performances throughout the United States and abroad. His books on modern music include *New Directions in Music* (seventh edition), *Techniques of the Contemporary Composer*, and *New Music Notation*. *Syncline/Anticline* is part of a larger collection (including "Anahistoric", "Atalune", "Anonyme", and "When all of us find peace...") titled "Myths and Anahistorics." Like other works in this group, "Syncline/Anticline" contains a wandering thread of musical ideas that travels a great distance from its starting place, moving in small steps, but ending up somewhere unrecognizable. The work is also breakable into fragments that musicians can disperse methodically through larger quantities of time, possibly tracing a story through a concert of other compositions and improvisations. How do these flexible fragments, which separate and recombine, relate to the vast gulf crossed between the beginning and its far-away ending? Musicians are asked to collaborate and improvise in space-specific and event-specific ways, to oscillate between the fragments of the tune, varying their pathways, and varying the fragments themselves, as they strive to develop a sense of purpose and belonging that can connect the composition's most estranged features.



The music of composer **Ben Leeds Carson** (b. 1971-) has been performed at premier festivals throughout the U.S. and abroad, including the Aspen festival, the 25th-anniversary "June in Buffalo" Festival of New Music (2000), the New England Conservatory's Summer Institute for Contemporary Piano (2004), Sydney Conservatory's Music and Social Justice conference (2005), and the Gergesehen Festival in Cologne (2009). The Music Performance

Program at Columbia University presented a full concert of Carson's music in March of 2009. Carson's work has also taken the first prize in chamber music (2001) for the London-based International Bass Society. Carson's music will be released this year in the Albany Records and Centaur Records catalogues. Carson supports his work as a composer with a variety of research and critical inquiry, including empirical work in perception, and historical gender studies. Both in scholarship and in practice, Carson is primarily concerned with the limits and the

sometimes-unpredictable locations of musical "subjects," which he defines broadly as identity-bearing aspects of musical experience. His writing is published in *Search: Journal of Experimental Music*, the *Journal of New Music Research*, the *OPEN SPACE Magazine*, the *American Journal of Psychology*, and in *Shock and Awe: War on Words*, the first publication of the Institute for Advanced Feminist Research. In 2003 Dr. Carson joined the theory and composition faculty of the music department at U.C. Santa Cruz, where he also teaches *New Media Studies* and *American Popular Culture*.



Saxophonist **Rhonda Taylor** (b. 1976) is dedicated to the creation and performance of meaningful sonic art of our time. She has worked with a variety of today's most outstanding composers, including Bernard Rands, Robert Morris, Jeffrey Mumford, and Robert Lemay. She has also commissioned and premiered works by such emerging composers as Rick Burkhardt, Avi Tchamni, Ben Carson,

Justin Rubin, Chris Arrell, and Jon Forshee. Her recent activities include presenting a recital of late 20th century solo saxophone works at Spivey Hall in Atlanta, lecture recitals on Gérard Grisey's *Anubis et Nout* at institutions in the U.S. and abroad, performances at NASA Biennials, World Saxophone Congresses, and at new music festivals throughout the United States. Her primary teachers were Kelland Thomas at the University of Arizona and John Sampen at Bowling Green State University. She also studied with Jean-Marie Londeix and Jean-François Guay at Domaine Forget, and with Arno Bornkamp, Jean-Michel Goury, and Kenneth Radnofsky at the International Clarinet and Saxophone Connection at New England Conservatory. Dr. Taylor has been on faculty at New Mexico State University since 2003, where she is the College Professor of Saxophone and Music Theory. Her new CD of Rick Burkhardt's music, *Audition*, is available at <http://www.cdbaby.com/cd/rtaylor>.



Glen Whitehead is a contemporary music specialist, improviser, composer, interdisciplinary artist; founder of the Electro Acoustic Improvisation Ensemble at CU Denver and the VAPA Interdisciplinary Music Major at UCCS.; "Psychoangelo," and "Trumpetspeak" with Dr. Michael Theodore; co-producer of "the 6th Room: a Multimedia Long Distance Installation Improvisation" at UCCS with Mary Oliver, Michael Shumacher & Ellen Knopps; cross-cultural improvisation project with Pt. Sanjoy Bandopadhyay; Kim Stone Electric Band on Exit Records; GW Group at Rednote Festival, Mercury,

Dazzle, Denver Visual/Music Festival, TIE Experimental Film Festival; "Nightmare in Rio" with Gregory Walker; O'Keefe/Stanyek/Walton/Whitehead on Circumvention and 9Winds records; solo trumpet on "Tania," opera by Anthony Davis on Kotch Int, principal trumpet Everquest soundtrack; other collaborators: Kent Maclagan, Cecil Taylor, Keith Rowe, Vinny Golia, Wadada Leo Smith, Judith Coe, Nicolas Collins, Alan Joseph, Randy Bowen, William Malone, Jonathan Lee, Peggy Berg. Dr. Whitehead is Assistant Professor and Director of Music at the University of Colorado, Colorado Springs.



Russell Greenberg is an avid proponent of new music in its various forms, ranging from electronic media to improvisational structures and rock music. Currently based in Ridgewood, Queens, he is the co-founder of the new music percussion and piano quartet, Yarn/Wire, and has worked with a number of groups including the International Contemporary Ensemble, San Francisco Contemporary Music Players, sfSound, and the experimental theater troupe, Two-Headed Calf, among others.

Russell received degrees from SUNY Stony Brook (MM, DMA) and the University of California at Berkeley (BA),

where he studied with Eduardo Leandro and William Winant, respectively. Outside of the university, he has attended national and international festivals including the Aspen Music Festival (US), Darmstadt summer courses (Germany), Acanthes (France/Finland), Klangspuren (Schwaz, Austria), and the Lucerne Festival (Switzerland). He has recently performed at the SPARK festival of Electronic Music and Art (Minneapolis), and was a featured artist at the Festival of New American Music in Sacramento, California.

For more information, please visit: russellgreenberg.net



Scott Walton has performed and recorded with luminaries from across the stylistic spectrum of jazz and improvised music, including George Lewis, Wadada Leo Smith, Myra Melford, John Carter, Vinny Golia, Bobby Bradford, Nels Cline, Ray Anderson, Toshiko Akiyoshi, Clifford Jordan, and Al Cohn, among others. As a pianist he has commissioned and premiered works by numerous composers, and has collaborated in web-networked multimedia performances. As a bassist Walton is featured on recent CD releases by Alex Cline (Continuation), Cosmologic (Eyes in the Back of My Head), and Ibsin/Gauthier/Walton (Venice Suite). He is a member of the San Diego-based Trummerflora Collective.

Freddie Redd



Born in New York City, May 29, 1928, Freddie Redd has seen and made a lot of music. Although his recordings are sparse, his talent is immense, both as a composer and performer. While he was exposed to music early it wasn't until he was in the military, in 1946, that it was clear what he was going to do with his life.

In his own words: "...it just blew my mind! it was Charlie Parker and Dizzy Gillespie playing SHAW' NUFF. Now I'd learned a little boogie woogie to fool around with " but when I heard that I thought 'This is something that I got to do.'" From that point on Freddie didn't waste anytime. After the military he went to New York City and got a firsthand account of the new jazz scene.

But a more significant outcome from New York, was the opportunity to record 3 albums on the Blue Note label, Music from The Connection, Shades of Redd, and a long unreleased third session. In addition it was during this time that Freddie played with many of the finest artists of the day including Art Blakey, Coleman Hawkins, Tina Brooks, Sonny Rollins, Charles Mingus, Lou Donaldson, and many others. It was Mingus who brought him to the west coast, which is where he wrote the San Francisco Suite recorded on Riverside.

His most recent work is Freddie Redd and his International Jazz Connection featuring original music composed by the pianist and featured in the world's first Jazz Video Album in his own words. Released in 1998 the album is dedicated to Representative John Conyers, the democrat from Michigan who authored House Resolution 57 designating jazz as America's national treasure.

While there are not many recordings of Freddie Redd and he may be hard to catch up with, he keeps busy performing and composing. And thanks to a Mosaic release of all the Blue Note recordings in 1989, a resurgence of interest in his work has occurred. Of course if you ask Freddie, he'll tell you he's been here, making music, all the time.

Nelson Harrison



Ph. D. in clinical psychology, educator, composer, archivist, lyricist, arranger, ASCAP, playwright, speaker, photographer; veteran trombonist of the Count Basie Orchestra featuring Joe Williams, Sarah Vaughan, Helen Humes, Joe Turner, Eddie Vinson, Dennis Rowland ('78-80 incl. Japan tour); played with Dionne Warwick, The Supremes and The Temptations ('64), inventor of the "Trombetto," a compact brass instrument with four valves that plays a chromatic range of six octaves with a trombone mouthpiece; played at

festivals in New Orleans, London, Edinburg, Sacramento, New York City, Seattle; clinics and lectures in Santa Cruz and San Jose, CA, Quebec City and Montreal, Canada, Philadelphia, Baltimore, Cleveland, New York and Toronto; scores written to movies by Georg Sanford Brown and John Russo and plays by Richard Wright, August Wilson and Rob Penny; lyricist of 125 bop standards; featured horn soloist avec vocalese with the Pittsburgh Connection Big Band at the 2007 IAJE Convention in NYC; nationally recognized expert on Pittsburgh jazz history. Nelson Harrison is currently active in Pittsburgh with Gary Racan and the Studio-E Band, The Blues Orphans, Roger Humphries Big Band, Bill Dell and Wee Jams, and my own jazz bands The World According to Bop, Jazz 'N Jive, Dr. Jazz and the Salty Dawgs, Blue to the Bone, and Nelson Harrison and Associates.



Dr. Larry Ridley

Indiana Jazz Legend- "Bassist Extraordinaire" Larry Ridley was born and reared in Indianapolis, IN. He began performing professionally while still in high school in the 1950s and has toured, recorded and performed internationally with many of the historical legends of Jazz. His credits are a virtual "Who's Who in Jazz", e.g., Wes Montgomery, Freddie Hubbard, Slide Hampton, Thelonious Monk, Horace Silver, Dizzy Gillespie, Benny Goodman, Dinah Washington, Coleman Hawkins, Duke Ellington, Sonny Rollins, Lee Morgan, Billy Taylor, Gerald Wilson, Clark Terry,

Randy Weston, George Wein's Newport Jazz Festival All-Stars and many other internationally known musicians. For further information, go to www.larryridley.com. Dr. Ridley is currently serving his 16th plus year as Jazz Artist in Residence at the Harlem based New York Public Library/Schomburg

Center for Research in Black Culture. He established an annual series there dedicated to presenting the compositions of jazz masters that are performed by Dr. Ridley and his Jazz Legacy Ensemble. He and the late Anderson White founded the Black Jazz Music Caucus (BJMC) in 1977 as an autonomous affiliate working with the National Association of Jazz Educators. In the year 2000 he became the Executive Director of the renamed African American Jazz Caucus, Inc. (AAJC), a 501c3 not for profit, www.aajc.us. Beginning in the year 2007, Dr. Ridley became the Co-Director of the NCCU/AAJC Jazz Research Institute (NAJRI) in Durham, NC, www.najri.org. This is the first at an HBCU. His mantra is "WORKING TOGETHER WORKS!"

Admission: Free event!

Jin Hi Kim



Jin Hi Kim is highly acclaimed as both an innovative komungo (Korean fourth century fretted board zither) virtuoso and for her cross-cultural compositions. Kim has introduced the Korean indigenous komungo for the first time into Western contemporary music scene through her wide array of compositions for chamber ensemble, orchestra, avant-garde, cross-cultural ensemble, multi-media, and avant-garde jazz improvisations. Kim is

"Meet The Composer Music Alive" Composer-In-Residence with New Haven Symphony Orchestra for 2009-2011 seasons. Kim's komungo solo works represent an evolution of the instrument into the twenty-first century. Her new komungo compositions are imbued with meditative and vivid energy that makes it mesmerizing. Kim has co-designed the world's only electric komungo and created live interactive pieces with a MIDI computer system. Using MAX/MSP, the komungo sound is processed through a personal computer program in live that is triggered by MIDI foot pedal. Staying true to the nature of the instrument, her solo interweaves from old timeless mind to space-age blips. Kim has developed a series of compositions, Living Tones --The timbral persona of each tone generated is treated with an abiding respect, as its philosophical mandate from Buddhism, a reverence for the 'life' of a tone, the color and nuance granted each articulation from Korean Shamanism. Kim's Living Tones compositions including komungo were performed by Kronos Quartet, Chamber Music Society of Lincoln Center, Xenakis Ensemble (Holland), Kairos String Quartett (Berlin), American Composers

Orchestra, Boston Modern Orchestra Project, New Haven Symphony Orchestra, Stanford Symphony Orchestra, Key West Symphony, KBS Symphony (S. Korea) and many others.

21st Century Musicism: ESP

Formed in 2001, this group is a musical meeting of mind and spirit in motion. Bassist/keyboardist Kimara Dixon, drummer Kele Nitoto and violinist India Cooke create a sound collage with inlays of African rhythms and cosmic improvisations. Their music of ritual and celebration is "steeped in traditions that reach back beyond jazz roots." (Derk Richardson, SF Bay Guardian 2/02). It is an emotional tour-de-force to hear and see.

ESP has performed at the Monterey International Jazz Festival, the Jazz in Flight series at Yoshi's Nitespot, Jahva House Performance Series, as well as a Meet the Composer residency at San Francisco's Meridian Gallery. ESP has also been featured in Mills College's "Patterns: Music and Related Arts in the African-American Tradition". As a host ensemble for Oakland based The Black New World, ESP has also performed with Amiri Baraka, Bobby Bradford, Marcel Diallo, and many others.



India Cooke, violinist, composer and educator performs nationally and internationally in a variety of settings, playing a wide range of music – from improv to jazz, to classical. Her continuing jazz and improvisation experiences include performances with Pharoah Sanders, Peter Kowald, Sun Ra, Cecil Taylor, Pauline Oliveros, George Lewis, Joelle Leandre, and many others. India has performed in San Francisco Bay Area symphony and opera

orchestras, chamber ensembles, and Broadway shows. As one of California's most respected contract artists, she has performed as featured soloist with Joe Williams and the Louie Bellson Orchestra, and has played with Sarah Vaughn, Ray Charles, Frank Sinatra and many others. India has recorded sessions for Atlantic, Fantasy, and Stax Records. As a featured artist she is heard on Leo Records with Sun Ra and His Arkestra Pleiades and Live at the Hackney Empire, Black Saint What We Live Fo(u)r, Hat Musics Nomadic Winds, Plainispheres' African Roots of Jazz, and Sparkling Beatnik Records' the circle trio~live at the meridian. In 1997 she recorded and released, to critical acclaim, her Grammy nominated debut CD as a leader, Music and Arts IndiaCooke~Redhanded. 2005 brought the Red Toucan release of Firedance Joelle Leandre, bass, India Cooke, violin Live at the Guelph Jazz Festival, September 11th 2004.

Kele Nitoto is a second-generation African American percussionist. Having studied

with Masters of many styles, Kele has become proficient in West African, Congolese, Cuban, and Haitian. Since 1993 Kele has performed throughout California with such groups as S.U.D.U.A. house, Dimensions Dance Theater, Project Reconnect, and Fua Dia Congo. A co-founder of the Black Dot Artist Collective, Kele has also become one of the Bay Area's most sought after percussionists for Hip-Hop and Jazz. He currently plays with The Electric Church, E.S.P., and Elwa Movement.

Alan Kimara Dixon, bassist, keyboardist, photographer and ESP founder has performed and shown his works around the globe. Kimara is a graduate of Morehouse College. He also studied the Equal Interval System of Horizontal Composition with Lyle "Spud" Murphy, and became a graduate of that program as well. His collaborations include performances and recordings with Bobby Bradford, James Newton, Bennie Maupin, Billy Childs, and Marvin "Smitty" Smith.

21st Century Musicism: Ashwin Batish

Ashwin Batish is an extraordinary sitarist and tabla player. He received training in the North Indian classical tradition from his father S.D. Batish and later created his own unique fusion of Indian classical sitar with pop, rock, jazz, calypso, funk... an example of a few hybrids he excels at. He is famous for such songs as the Bombay Boogie, Raga Rock, Raga Jazz, Casbah Shuffle and Sitar Mania.

Ashwin is also very well known for being an educator. His series of instructional videos for the sitar, tabla, dilruba, dholak, vichitra veena, harmonium that he has produced with his father Pandit Shiv Dayal Batish have become a very sought after commodity by the Indian music student. Ashwin often gives private and group Indian music lessons at his Santa Cruz, California USA facility and is often called



upon by various music festivals and universities to perform his sitar and be a guest lecturer for weekend workshops and seminars on Indian music and ethnopop, raga rock sitar fusion.

Ashwin Batish's pioneering effort in worldbeat music called "Sitar Power" has earned him some critical reviews and great respect in the music community. The sitar is ageless in Ashwin's hands. It is souped up for amplification and effects! We hope you get to catch one of Ashwin's electric performances. His music is as dynamic as his stage presence. When called upon, Ashwin will assemble a seven piece band of handpicked musicians that compliment his every musical nuance.

Divine Particle's Vision 1 and 2

The Divine Particle's Vision is a ritual that explores the evolution and interconnectedness of phenomena in the universes. It uses sound, sight and ideas to suggest the balanced diversity of cosmic abstraction and intends to encourage creativity and freedom of artistic expression. Divine Particle's Vision is aimed at recognizing children's (of all ages) natural inclination towards abstraction, unity, simplicity, truth and love. This CD intends to explore music's relation to the universe, Nature's interconnectedness and abstract balance, and the unity between microcosmic and macrocosmic elements of the universe.

The Divine Particle's Vision is a work in perennial progress that tells its developmental story through electro-acoustic music, dance, visual arts, literature, and spoken word. It aims to stimulate children's imagination by engaging all of their senses in an effort to emphasize the importance, interconnectedness and interdependency of all universal phenomena through exploring abstract balance as well as the similarities and intersections between basic qualities of design, actions, distinguishing characteristics and essential functions of universal microcosmic and macrocosmic "particles" large and small. "Particles" of any kind or size on the quantum, galactic or social planes can be classified as benevolent, malignant, nurturing, parasitic, divine, a catalyst, etc., whether they exist as suns, cancer cells, assorted weather patterns, plants, dark matter, dark energy, any order of nuclei, human personalities, or black holes.

The visual outline for the story (involving three short films and over 200 electronic (Photoshop) drawings projected on PowerPoint slides) was designed through continuous collaboration with my then almost-four-year-old daughter (2007), Nanaiya Fabaynima and video inspired by my son Karlton William. Those visual elements became the motivation for the music on the first Divine Particle's Vision CD. The sounds on that first CD were then the catalyst for each of eight video compositions that were created to fit the music. The videos then became a significant portion of the visual score that serves to frame this evening's ritual, Divine Particle's Vision #2.

The concepts that the series of interdisciplinary compositions are contemplating are collected into a related book. Exploratory Musicism: Ideas for Spontaneous Composition is a series of supporting monographs discussing elements of universal vibration and the relationships between spontaneous music composition, astronomy, astrology, science, math, spirituality, history, cycles in nature, and the interrelatedness of universal phenomena. Such ideas are perpetuated through African and other ancient metaphysical cosmologies and principles. Mixing premeditated, spontaneous, electro-acoustic with various approaches to spoken word, dance, theoretical literature, and visual arts composition combined allow us to explore ways suggestive of various stratified approaches and dimensions in Nature.

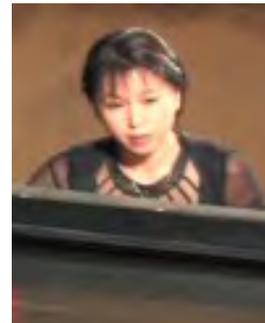


Karlton Hester, Ph.D. (composer/flutist/saxophonist), began his career as a composer and recording artist in Los Angeles where he worked as a studio musician and music educator. He received his Ph.D. in composition from the City University of New York Graduate Center and is currently Director of "Jazz" studies at the University of California in Santa Cruz. Hester specializes in premeditated, spontaneous and electro-acoustic composition. His compositions span a wide range; from numerous solo cycles for various woodwinds to chamber configurations, music videos and electro-acoustic symphonic works written in an eclectic array of styles.



David Smith

Born in New York by an artist's colony, David has pursued creativity through diverse means. He has traveled to Russia, India and Turkey developing beautiful and haunting experiences into musical recipes. Using an acoustic bass tuned in fifths, like a cello an octave down, he has been able to open the way for new discoveries in the bass range. Currently he is earning a master's degree in bass performance.



Kumi Uyeda received her undergraduate degree in piano from the University of the Pacific in Stockton, CA and her master's degree from the Manhattan School of Music in New York City. She has performed solo and chamber music concerts in the Western art music genre, particularly in contemporary music, as well as in Latin jazz fusion, new age, world and original musics. Her solo recordings *The Art of Love* and *The Piano Music of Erik Satie* were released between 2004 and 2005. Kumi is currently pursuing a PhD in Ethnomusicology at the University of CA Santa Cruz.



Melani Liu

Melani started training as a belly dancer under the instruction of award winning dancer and instructor Mina of the Dalloua Dance Company. Since then, she has performed at various events including dance competitions, dance festivals, electronic music concerts, and haflas. She has also studied with world-renowned Tribal Fusion belly dancer, Rachel Brice of the Indigo Dance Company and currently, when time and circumstance permits, she trains under the instruction of Ariellah, a pioneer instructor and performer of dark fusion dance. Melani has also recently received her Bachelors of Arts in Feminist Studies at UCSC

and will attend Five Branches University in the next coming year to study in its Traditional Chinese Medicine Masters program.

Johnny Guitar Carson was born in California, right off of Route 66. While attending Eisenhower High School in California, his music mentor became Professor Karlton Hester, currently a UCSC Music Professor.



In 1976 Johnny "Guitar" Carson made his first trip to Europe Rock/Jazz Fusion where he created & performed with his Fusion power trio out of Helsinki Finland. He has spent many years, on and off, in Scandinavia performing and is a part of Finnish musical history.

Johnny "Guitar" Carson had a band while living in L.A. called "Cosmic Test Tubes" and worked with a group called "Bad Baby" while living in Oakland CA. which included Dave Brown (ex-Carlos Santana bassist), and Patrice "Chocolate" Banks Graham, Central Station member. While working in Chicago, Johnny "Guitar" Carson was nick

named "Route 66" by some musicians he worked with and even had a gig where he played rhythm guitar on the South Side for the blues guitar icon "Buddy Guy". Now with his new Band he sees himself creating a more Blues /Jazz style of Fusion, while also returning to the more powerful Lead guitar driven types of music he created with his European band. Johnny "Guitar" Carson has developed a live presentation that works for Concerts, Jazz Clubs and Music Festivals.



Mandjou Koné was born and raised in West Africa in the countries of Mali and Burkina Faso. She was born into the Koné family, a well-known Griot Family. The Griots people of West Africa are world renown for their unique ability to record events carefully and accurately, passing history from one generation to the other. One cannot learn to become a Griot; rather one is born into it. Being a Griot there is a responsibility to preserve the culture.

As a young girl Mandjou assisted her Griot father in keeping his band alive by singing, dancing and playing instruments like the Djembe, Bala, Dundun, Kora and Tama. She also danced and performed with the National

Ballet of Burkina Faso. With her brothers group 'Surutukunu' Mandjou toured Europe extensively as lead singer. Mandjou was then invited to come to the United States to help translating a documentary about the last 40 years of her family's musical tradition and history.

Mandjou is a very popular dance educator and has been teaching and performing over the past eleven years throughout the US. In March 2003 in Santa Cruz, CA she was honored with the 'Calabash Award' for her excellence in the ethnic arts.

Ghasem Batamuntu



Based out of Oakland, California, Ghasem Batamuntu is an experienced saxophonist, composer, arranger, percussionist, poet and music educator. He also makes instruments and is the band leader of the Nova Ghost Sect*Tet. For more information about Ghasem Batamuntu, see his website: batamuntu.com, or visit his myspace at myspace.com/thenunovacompound.



Prescott Circus Theatre is a youth troupe from West Oakland that performs physical circus skills such as juggling, acrobatics, improvisation, balancing, unicycling, stilting, hip hop dance, and hambone body percussion.

Mixed Nutz!

The Nutcracker REMixed

... with circus, dance and song, returns to Santa Cruz this fall! Directed by Tandy Beal, this treasured holiday favorite has an exuberant and elegant twist with its multi-arts, multi-cultural cast. The production is co-presented with UCSC Theater Arts.

ABOUT TANDY BEAL

Tandy Beal is a performer, director, choreographer, writer, teacher and ... dreamer. As the Artistic Director for Tandy Beal & Company ('71-present) and for the Pickle Family Circus ('92-2000), she has created 20 full-length shows

and approximately 100 shorter works that have toured 48 states and on 4 continents, including a US State Department tour of Eastern Europe. She also wrote, directed and choreographed Viva! Musical Circus for a Japanese producer and the Moscow Circus which ran for 2 years in Japan.

Recent projects: Touring with Bobby McFerrin in the middle east and Europe, both performing and staging his new wordless opera; a new collaboration with HI Kyung Kim and Korean traditional artists and western contemporary artists, Mixed Nutz at UCSCC 2009. Outside Blake's Window, a multi-arts production on William Blake, was produced by Repertory Dance Theatre. Thanks to a James Irvine grant, "Creation to Performance", she is creating HereAfterHere:the paradise project, a work about what we think happens after we die.

Her film and television credits include choreography for: all the major characters in Tim Burton's The Nightmare Before Christmas; a PBS special, Voice/Dance, which won 3 Emmies and the Golden Rose award from the Montreux Festival; The Garden, a music video with Bobby McFerrin; appearances of Voicestra on The Today and the Arsenio Hall Shows; a segment for Thomas Moore's TV series Everyday Spirituality; a PBS series called Roots in the Aether. The American Film Institute chose her to create Buried Light, a film she wrote and directed on Hildegard von Bingen. Her works have been seen on the national TV stations of Switzerland, Hong Kong, and Japan. She has also staged and choreographed commercials for Nissan and for Bonny Doon Winery.



George Lewis and Roscoe Mitchell: Interactive Trio (2009)

George Lewis and Roscoe Mitchell are performing live with a computer music composition that analyzes an improviser's performance in real time, generating both complex responses to the performance and independent behavior arising from the program's own internal processes. For Lewis, notions about the nature and

function of music are embedded in the structure of software-based music systems. As a kind of computer music-making embodying improvisative aesthetics and musical practices, Lewis's work intersects with critical histories of new media, interactive music, and American experimentalism, as well as ethnographic, historical, music-theoretical, and many other modes of work on improvisation. Note: This is a FREE EVENT to attend; no tickets required!

Keynote Speaker: George Lewis



George E. Lewis serves as the Edwin H. Case Professor of American Music at Columbia University. The recipient of a MacArthur Fellowship in 2002, an Alpert Award in the Arts in 1999, and fellowships from the National Endowment for the Arts, Lewis studied composition with Muhal Richard Abrams at the AACM School of Music, and trombone with Dean Hey. A member of the Association for the Advancement of Creative Musicians

(AACM) since 1971, Lewis's work as composer and improviser includes electronic and computer music, computer-based installations, and notated and improvisative forms, and is documented on more than 130 recordings. His oral history is archived in Yale University's collection of "Major Figures in American Music," and his published articles on music, experimental video, visual art, and cultural studies have appeared in numerous scholarly journals and edited volumes. His widely acclaimed book, A Power Stronger Than Itself: The AACM and American Experimental Music (University of Chicago Press, 2008) received an American Book Award in 2009.

Roscoe Mitchell



Composer and multi-instrumentalist Roscoe Mitchell has been in the forefront of American musical innovation for over forty years. A founding member of the world-renowned Art Ensemble of Chicago and an original member of the Association for the Advancement of Creative Musicians, Mitchell has received grants and commissions from the National Endowment for the Arts, Meet the Composer, the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM), Prague Spring, the Chicago Jazz Festival and many others. A recipient of the John Cage Award for Music from the Foundation for Contemporary Performance Arts, his works for orchestra have been performed by the S.E.M Ensemble and the Janacek Philharmonic Orchestra, and

his work has been recognized by many Down Beat magazine awards, including its International Jazz Critics Poll (Composer, Best Jazz Group, and Record of the Year). Mitchell currently serves as the Darius Milhaud Professor of Composition at Mills College.

Rob Dz's Freestyle 101



Freestyle 101 is a presentation that shows hip hop as a credible form of improvisational music. Veteran hip hop artist Rob Dz provides an in-depth analysis of being in the moment with one of the world's most influential music forms. Blending musical spontaneity with spoken word essence, Freestyle 101 allows the audience to get free...with style! **Rob Dz** combines elements of jazz, R&B, funk and gospel as a talented

wordsmith to make a sound unlike any other in music. Dz has performed with NAS, COMMON, TALIB KWELI, BLACKALICIOUS, BLACK EYED PEAS, DAY 26, TWISTA, ZION I, ATMOSPHERE, NAUGHTY BY NATURE, BONE THUGS AND HARMONY, and others. As winner of 2005 BEST HIP HOP ARTIST, PEOPLE'S CHOICE AWARD and 2006 BEST HIP HOP SONG and ALBUM by the MADISON AREA MUSIC AWARDS, Dz is quickly becoming a leader in the soulful midwest hip hop movement. With a goal of touching listeners without sacrificing integrity, Rob Dz is putting the soul back into soul music, and that itself, is quite an experience!

Featured Headliner: Charles Lloyd New Quartet



The New Quartet has been hailed around the world as perhaps, Lloyd's best group to date – bringing to mind his original quartet with Keith Jarrett, Jack De Johnette and Cecil McBee. With Jason Moran on piano, Reuben Rogers on bass, and Eric Harland on drums, Lloyd brings a fresh and adventurous listening journey to the music lover.



Charles Lloyd

Credited by many musicians with anticipating the World Music movement by incorporating cadences of many cultures in his compositions as early as the late 1950s, Charles Lloyd describes his music as having always "danced on many shores." From the moment he first came to prominence as the young music director of the Chico Hamilton Quintet in 1960, Lloyd began to take audiences on journeys that traversed enormous distances. Over nearly four decades, his compositions have punctuated the post-bop period, embraced the traditional music of a host of world cultures and ciphered the psychedelic 1960s with avant-garde improvisation. Lloyd was one of the first jazz artists to sell a million copies of

a recording ('Forest Flower') and then he surprised us by walking away from performing just at the point that he was dubbed a jazz superstar.

Charles Lloyd was born in Memphis, Tennessee, on March 15, 1938. Like New Orleans, 400 miles to the south on the Mississippi, Memphis has a rich river culture and musical heritage saturated in blues, gospel and jazz. Lloyd's ancestry of African, Cherokee, Mongolian, and Irish reflects a similar rich culture. He was given his first saxophone at the age of 9, riveted to 1940's radio broadcasts by Charlie Parker, Coleman Hawkins, Lester Young, Billie Holiday and Duke Ellington, he was transported by jazz. Lloyd's early teachers included pianist Phineas Newborn and saxophonist Irvin Reason. His closest childhood friend was the great trumpeter Booker Little. As a teenager Lloyd played jazz with saxophonist George Coleman and was a sideman for blues greats Johnny Ace, Bobby Blue Bland, Howlin' Wolf and B.B. King.

In 1960 Lloyd was invited to become music director of Chico Hamilton's group when Dolphie left to join Charles Mingus's band. The Hungarian guitarist Gabor Szabo and bassist Albert "Sparky" Stinson soon joined Lloyd in the band.

Hamilton's most memorable albums for Impulse Records, 'Passin' Through', 'Man from Two Worlds,' featured music arranged and written almost entirely by Lloyd, and during this period of prolific composing he was also finding his unique voice as a saxophonist.

The acoustic group fused virtuoso improvising with a constantly changing combination of musical tropes, incorporating the challenge of avant-garde or "free jazz" with elements of non-Western music, impressionistic harmonies and occasional rock rhythms in open-ended musical flights that echoed the free spirit of

the psychedelic 1960s. Electric jazz/rock germinated in a series of original performances that, ironically, were acoustic. Miles Davis and other jazz figures were highly influenced by Lloyd's explorations and soon plugged in to play to the young fans that Lloyd had reached through his acoustic outings.

And then, at the height of his career, Lloyd disbanded the quartet and dropped from sight in the early 1970s, withdrawing to pursue an inner journey in Big Sur, the wild haven that had previously attracted other artists and seekers including Robinson Jeffers, Langston Hughes, Henry Miller, Lawrence Ferlinghetti, Jack Kerouac, Jean Varda and Jamie DeAngulo.

It wasn't until 1981 that Lloyd moved to break a decade of silence when a remarkable 18 year old pianist from France, Michel Petrucciani, arrived in Big Sur and Lloyd was compelled to help introduce this gifted artist to the world. This led to U.S., European and Japanese tours in 1982 and 1983 with Petrucciani on piano, Palle Danielsson on bass and drummer Son Ship Theus. British jazz critic Brian Case called Lloyd's return "one of the events of the 1980s." The group produced a special edition cassette 'Night Blooming Jasmine,' and two live records, 'Montreux '82,' and 'A Night in Copenhagen,' which also features Bobby McFerrin (recently was reissued by Blue Note Records.) Satisfied that Petrucciani was beginning to receive the recognition he deserved, Lloyd again retreated to Big Sur. After being hospitalized, in 1986, with a nearly fatal medical condition, Lloyd rededicated himself to music. When he regained his strength in 1988 he formed a new quartet with the renowned Swedish pianist Bobo Stenson. When Lloyd returned to the Montreux Festival in 1988, Swiss critic Yvan Ischer wrote: "To see and hear Charles Lloyd in concert is always an event, not only because this saxophonist has been at quite a few crossroads, but also because he seems to hold an impalpable truth which makes him a thoroughly original musician...This is what we call grace."

In 1989, seven years after he had made his last album, Lloyd returned to the studio to record 'Fish Out of Water,' (1990) for ECM Records. The project marked the beginning of a new wave of Lloyd compositions and recordings and ECM's producer, Manfred Eicher, compared the recording to a Giacometti painting, saying "I really believe this is the refined essence of what music should be. All the meat is gone, only the bones remain." Charles Lloyd maintains an active touring schedule with performances at festivals and concert halls.

Jason Moran was born January 21, 1975 in Houston, Texas. He began studying the piano at age 6, but longed to quit the instrument until he first experienced the sounds of jazz legend Thelonious Monk, an experience that renewed his interest in music and established an early role model in his creative development.

In 1997, while Moran was still a senior in college, the drummer Eric Harland, a high school classmate of Moran's, recommended him to saxophonist Greg Osby who was in the process of assembling a band for a European tour. Osby hired

Moran based solely on Harland's description of his playing, and the match proved to be auspicious. The connection between Osby and Moran was present as soon as they hit the bandstand, and Moran has become a fixture in Osby's touring and recording bands ever since. Moran's debut recording as a leader, Soundtrack to Human Motion, which found him in the company of Osby, Harland, vibraphonist Stefon Harris and bassist Lonnie Plaxico, was released in 1999 to great critical praise (Ben Ratliff of The New York Times named it the best album of the year). The following year's Facing Left found Moran stripping down to a trio with bassist Tarus Mateen and drummer Nasheet Waits, and prompted JazzTimes Magazine to declare the album "an instant classic." Moran augmented the trio for his third Blue Note release, Black Stars, adding avant-garde icon Sam Rivers, who plays saxophone, flute and piano on the recording. Gary Giddins of the Village Voice exclaimed "Black Stars is possibly a Blue Note benchmark, definitely one of the year's outstanding discs."

Moran has performed as a sideman with such artists as Cassandra Wilson, Joe Lovano, Don Byron, Steve Coleman, Lee Konitz, Von Freeman, Ravi Coltrane, and Stefon Harris. Jason was recently named Playboy Magazine's first ever Jazz Artist of the Year (2005). He recently had a world premiere of his latest commission, RAIN, at Jazz @ Lincoln Center. In 2007 and 2008 Moran has been presenting a project called In My Mind, Monk at Town Hall, touring with his group the Bandwagon, and with Charles Lloyd.

Reuben R. Rogers has a natural penchant for story telling. And Rogers, himself, will be the first to tell you his skills have coalesced under the influence of his impressive contemporaries. Rogers' ability to transport the emotion of a piece into his accompaniment is akin to that of a fine woven tapestry, creating a blanket of rhythm and harmony that is welcomed by vocalists and instrumentalists alike. From a hard-hitting groove to a featherlike touch, with each interjection, Rogers echoes an affirmation of the soloist's statement, rendering a musical conversation in which the narrative is smoothly passed. His own musical narration, often shaded in a palette of blue, has reached a point in its development where a leading flight is inevitable. This can be heard on Rogers' debut solo project, "The Things I Am," co-produced by renowned saxophonist Ron Blake. Rogers' musical education is punctuated by numerous outstanding student awards, most notably, a scholarship endowed by the Fish Middleton Jazz Society. He earned his Bachelor of Music in 1997 from Berklee College of Music. Rogers' command of both the electric and acoustic bass has aided him in adapting to various musical genres. This versatility in addition to the creative energy that Rogers brings to the stage and recording studio has led him to be one of the most sought after bassists of his generation. He has enjoyed the opportunity of intense musical relationships with jazz artists of world-renown, such as Wynton Marsalis, Roy Hargrove, Joshua Redman, Marcus Roberts, Nicholas Payton, Mulgrew Miller, Jackie McLean, Charles Lloyd and

Dianne Reeves, amongst others. Rogers' peers continue to influence and enrich his musical style and direction. He has toured extensively all over the globe, and has recorded on over 60 CDs.

Eric Harland seems destined for greatness. At the age of 30 his accomplishments include performances and recordings with a long list of Who's Who in the world of Jazz: Terrance Blanchard, Joe Henderson, Greg Osby, Ravi Coltrane, Betty Carter, Stefon Harris, Jason Moran, McCoy Tyner, Jacky Terrason. In 1998 he was on Downbeat Reader's poll in the Best New Talent category. Harland left his hometown of Houston, Texas to go to the Manhattan School of music. It wasn't long before word of his talent and sensitivity on the drums got around and in 1995 he recorded with guitarist Rodney Jones. In 1996 he toured with Greg Osby, which led to his working with Betty Carter and Jazz Ahead until her death in 1998. At that time he got a call from Terrance Blanchard and an invitation to join his group. During that time he recorded 3 albums with Blanchard as well as participating on the soundtracks for Original Sin, Bamboozle, Summer of Sam, Glitter, Jim Brown, and Bojangles. During the summer of 2002 he toured with McCoy Tyner's band is on McCoy's current release Land of the Giants. He is also on the popular Jacky Terrason recording, Smile. In the fall of 2002 Charles Lloyd asked Eric to join his band. Lloyd says, 'He is one of the most natural drummers, I have heard in a long time.' In Eric's playing you can hear such joy and inventiveness, such swing and soulfulness. I always look forward to sharing the bandstand with him." Eric has just made his first recording with Lloyd, Jumping the Creek, on ECM, has been followed by Sangam and Rabo de Nube. He is a member of the SFJAZZ Collective. In Down Beat's 65th Annual Readers Poll, he was included in the short list of top drummers, in the company of masters like Roy Haynes and the late Elvin Jones. His nickname is Hercules.





Arts Research Institute

kuumbwa



UCSC, Porter College



ISIM CONFERENCE COMPREHENSIVE PROGRAM

Thursday, Dec. 3

Conference Registration will take place throughout the conference.

9:00AM

Ensemble Room 114

Conference Registration

3:00PM

Ensemble Room 114

Winter Company-Jenny Olivia Johnson and Paula Matthusen

WINTER COMPANY blends sophisticated digital technology and live processing with explosive drumming, searing vocal performances, and simple analog electronics to create large contrasts in noise through an eclectic mix of lo-fi and hi-fi equipment. Our incredibly diverse compositional aesthetics combine to create a unique and layered sonic counterpoint, in which Paula's rich, ethereal, and otherworldly electronic textures collide with and become sonically altered by Jenny's raw and visceral percussion and vocal performances—filtered and fuzzed by the relative unpredictability of effects pedals, inexpensive keyboards, beat-up guitar amps, and other consumer-grade sound technologies.

Friday, Dec. 4

9:00AM

Performance Studio 131

Vincent Cee-The Fringe of the Fringe: Improvisation, Post-literate Culture & Modern Day Shamanism.

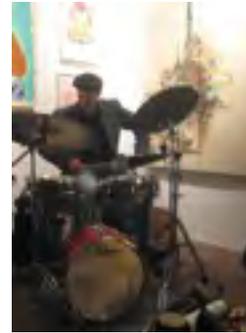


This paper presents a synthesis of ideas advanced by Marshall McLuhan (1911-1980) and Rogan P. Taylor. McLuhan's lifework explicated significant differences between visual/literate cultural activity and aural/acoustic cultural activity. Such differences can act as a framework for understanding respective divergent characteristics in strictly notated musical activity and improvised musical activity.

9:00AM

Ensemble Room 114

Rob Wallace-Indian Music and Jazz: A Magical Mystery Tour



This presentation is a brief sketch of the historical connections, contradictions, and continuing dialogue between the music of the South Asia (primarily in the form of Hindustani classical music) and improvised music stemming from the jazz tradition. Both styles of music value improvisation, but arguably the more important feature of Hindustani music in some of its most well-known meetings with jazz—the work of John Coltrane and subsequent avant-garde musicians—is the perception of an inherent spirituality found in the sound. My presentation will assess the musical, political, and spiritual aspects of several Indo-jazz projects.

9:30AM

Ensemble Room 114

Gerald Phillips-Glimmerings of Utopia: Improvisatory Music and "Distinctness without Domination."



Live performances of improvised music exhibit relative autonomy from the rest of the world of live performance, which is virtually entirely commodified. Adorno's concept of distinctness without domination encourages hope for possible reconciliations in human experience. Live performances of improvised music: 1) escape commodification and reduction to the rational—they disappear before they can be bought or rationalized. 2) they critique the false clarity of composed works. Improvisatory music can show how Adorno's utopian vision might be sustained. I will argue for continued and active modeling of

live improvised music in the social, political, and economic realms of human activity.

10:00AM

Performance Studio 131

Andrew Goodrich-Improvisation, Informal Learning, Undergraduate Programs in Music Education, and Society: Towards a Collaborative Exchange

A larger perspective is needed in music education to help students adapt to current cultural and societal frameworks with current music. The teaching and subsequent learning of improvisation in all types of ensembles (e.g., jazz, popular music, rock, hip-hop) provides a framework to implement an opportunity to break down social barriers and to establish connections to the local community. Utilizing informal learning methods in university-level music education curricula can provide music education students with opportunities for connecting with and parlaying teaching directives via cultural norms with the surrounding environments of their future students and to the global community.



10:00AM
Room 128



Jeff Kaiser-Value, Poetry, Myth and Ideology in John Zorn's Arcana

Metaphor is frequently used to communicate what is meaningful and valuable about music, and the creative/improvised music community is no different in this regard. For this presentation I have developed a database of over 800 uses of metaphor related to music by the authors whose work is represented in the four Arcana volumes edited by John Zorn. While exploring conceptual categories that are commonly used to represent value in this musical community and highlighting several of the more poetic/creative/novel uses of metaphor in the series, I will also interrogate possible reasons that certain

metaphors are favored over others, look at ways in which metaphors are used in myth/identity construction and in forwarding particular musical ideologies. In conclusion I will ask: Does new music require new metaphors? And if so, in what ways can they address/reflect shifting values and practices in this musical community.

10:30AM
Ensemble Room 114
Gypsy Harvest Annex



Exploring Intermodality -Intermodality describes the process of using the arts in combination so that the effects on each other, their creators and audience go beyond their effects when each art is used alone. The

interpenetrating and enfolding influence of the arts upon each other goes beyond a sum of art added to art and is reflective of a more organic process. Percussionist Robert Falvo, poet Sally Atkins, and trombonist Harold McKinney will join Deborah Koff Chapin's "Touch Drawings" in a presentation of visual art, words, and sound. Participants will be invited to play with drawings in improvised musical and poetic dialogs.

11:00AM
Performance Studio 131



Dave Ballou-Verbal Instruction in Teaching Group Improvisation

This workshop will demonstrate the approach to discussing performances of improvisation that I have developed with student improvisers. Volunteers from the audience will be asked to participate in an ensemble that will improvise several pieces and join in the discussion of these performances.

Talking about music can be challenging; creating a dialogue about a performance and the member's experience can lead to an expanded awareness for both the individual and the group. Sharing one's perspective in a non-competitive forum allows for greater understanding and can lead to moments of shared insight.

11:00AM
Room 128



Ken Prouty-Organizational Jazz?: Assumptions about Improvisation in the "Jazz Metaphor"

Jazz and improvisation are increasingly being employed as metaphors for business organization and management. By incorporating perspectives drawn from jazz improvisation, it is argued, businesses can become more flexible and dynamic, as well as achieving a certain "hipness" that the incorporation of jazz brings to a conservative business climate. Such efforts, however, frequently draw upon a circumscribed, mainstream view of the practice of improvisation. By ignoring more radical theories and

experimental practices in jazz improvisation, efforts to "jazz up" business environments miss an important opportunity to more fully critique the nature of social relationships.

11:30AM
Ensemble Room 114



Cesar Villavicencio-Style in Contemporary Improvisation; The Influence of Ethics in Collective Artistic Creation

As it happens with all the arts, music making is a practice that develops in many directions, presenting a variety of styles that change through time. In the case of music, these changes affect aspects such as the harmony, rhythm, pitch, tuning systems, instruments, places and purposes. We could recognize a style by a particular, distinctive mode of action of those elements. However, a style may be in great part the representation of deeper

interactive levels within a set of constraints. This paper proposes that in contemporary improvisation the presence of style is implicit due to the existence of limits set by the ethics involved in collective artistic interactivity.

1:00PM
Room 128



Kevin McNeilly-Charles Lloyd and Charles Simic: The Poetics of Listening

Two of Charles Simic's poems appear as liner notes to Charles Lloyd's album, *Rabo de Nube*. Both Lloyd and Simic share indebtedness to jazz history, but their aesthetics diverge: Lloyd is a meditative sound-poet, while Simic is a skeptical outsider. Still, Simic links to Lloyd through a poetics of listening, a rigorous attention to the doubled temporality of history and/in

the present, of extemporaneity and contemporaneity. By approaching Charles Lloyd's improvisations through the poetry of Charles Simic, I show how time is framed both musically and textually, and suggest a basis for the engagement, through improvisation, of present-tense sound with a nascent cultural politics.

1:30PM
Ensemble Room 114

Karl Coulthard-Constructing Space, Constructing Race: Translating Black Music for White Audiences"



This paper will explore how sound recording technology has been used to negotiate and respond to "a dark, abiding, signing, Africanist presence" (Toni Morrison) as it exists in American music. How have the racial prejudices and preconceptions of white record producers affected the production and dissemination of jazz and improvised music in the past? How has

the live presence of black music been mediated for the private pleasure of white listeners? Has the very concept of musical improvisation been constructed for and perceived by white audiences as the sound of the racial other?

2:00PM

Recital Hall 101

George Lewis-Keynote Address

2:30pm

Recital Hall 101

Diversity Panel Discussion 1:

This first series of panel discussions explores the multi-faceted theme of diversity and its ramifications for music, education, and society.

Nelson Harrison, independent artist-scholar, Pittsburgh, PA

Jin Hi Kim, Composer in Residence, New Haven Symphony

Lester Monts, Senior Vice Provost for Academic Affairs, University of Michigan

George Lewis, Professor of Music, Columbia University

3:00PM

Performance Studio 131

Killick-Killick, Fred Carlson, and the H'arpeggione: An Improvisational Framework: Appalachian Trance Metal From The Beginning

My name is Killick, of Athens, Georgia. I explore the edges of possibility in sound with the H'arpeggione, my 18-string plucked and bowed hybrid by Santa Cruz luthier Fred Carlson. Fred and I will present the evolution from idea to physical object, creating a pedagogy, and then transcending it.

Balancing sonic focus with temporal openness, I guide deep into the heart of beauty, access ancient knowledge, and follow

the muse to where the spirits roam. What I do is a dynamic body, soul, mind system. Fred's brilliant work and the H'arpeggione have helped make this possible.



3:00PM

Ensemble Room 114

David Rothenberg/Ben Neill-Playing into the Machine: The Aesthetics of Computerized Enhancement in Improvisation.

Ben Neill and David Rothenberg, two musicians with many years experience improvising acoustic instruments into computers, discuss how the process of electronic enhancement changes the improvisational experience. What happens when a clarinet or trumpet is changed by transforming its natural acoustic properties with complex computer effects or midi attachments? Neill plays a specially designed "mutantrumpet" that has two bells, numerous midi controllers, and takes the trumpet's natural sound only as a starting point. Rothenberg plays his clarinet into a computer running a range of more standard effects, but trying to retain a spontaneous quality as he 'plays into the machine.' How to plot all these unpredictable digital changes together? Does the resulting music tend to be more improvisatory, or more planned out, like playing with a preset backup track? What new aesthetic issues come up when two such musicians perform together?

3:00PM

Room 128

Carolyn Arnason and Joel Kroeker-Improvising Beyond Genre: Music Therapy in a Micro-Cultural Context



Each music therapy client brings her/his own history and way of being-in-the-world to a session. The act of improvisation can have the distinct feeling of a cross-cultural experience, where the therapist is feeling his/her way through the interaction sensitively, note by note, while remaining keenly receptive to any seemingly invisible micro-cultural pitfalls.

The more flexibility a music therapist has

regarding genre preferences, the more possibilities there are in connecting with a client's improvised music. In this lecture-recital, the presenters will discuss and play excerpts from their therapeutic practice of crossing stylistic genre boundaries with clients.

3:30PM

Recital Hall 101

George Lewis and Roscoe Mitchell

4:00PM

Kresge Town Hall

Ron Coulter-Manifesto of Improvisation

This session will consist of a hybridized lecture-performance followed by an audience response period. The lecture-performance will focus on the present state of sound improvisation and its relationship to music, the academy, and the individual. The lecture-performance will draw on Dadaist, Futurist, Cagean, and Toaist aesthetics, and take the form of a call-to-action. The integrated sound component will be improvised by members of the Southern Illinois University Improvisation Unit (siuIU) an accredited SIUC student ensemble dealing in non-idiomatic improvised sound.



4:00PM

Performance Studio 131

Larry Karush Performs Comprovisations for Solo Piano

Larry Karush will perform selections from his solo piano comprovisations: 1) "Songs for the New City" -- a series of works of varying scale, begun in New York City and continued on the west coast. The individual pieces vary in scale and in style, all speaking in some underlying sense to human living. And 2) "Rhythms & Meditations" -- two volumes of contrasting pieces, begun with the support of a 2000-01 Guggenheim Fellowship in Music Composition, and increasing in number over the following years. As the title implies, the "Rhythm" pieces tend to be based on specific world rhythms and styles, translated to the piano; the "Meditations" tend to be slow and spacious.



4:00PM

Ensemble Room 114

Charity Chan-Sound Gone: Talib Rasul Hakim and Improvisation Aesthetics

My analysis of Talib Rasul Hakim's selected works examines how Hakim was able to convey his particular aesthetic expectations regarding the improvisational aspects of his notated works. Hakim's ordering and selection of materials as well as his performance instructions (given either during rehearsals or as part of the score) were designed to facilitate an improvisational



attitude that would extend and compliment the broader musical and aesthetic intent of his compositions. This lecture-performance will feature a presentation of Hakim's solo piano composition, Sound Gone.

4:00PM

Room 128

Rick Walker



Using found sound objects, unusual musical instruments (toy music boxes, tuning forks, et. al.) and extended human vocal techniques, Rick Walker will improvise a performance, manipulating these sound with his latest invention, the Walker Manual Glitch pedal, live digital looping devices (that he as also designed feature sets for) and distortion/feedback pedals. Fresh from headlining sets at

the Boise Experimental Music Festival, the Luggage Store Experimental Music Series and a tour of Europe, Rick uses a deep improvisatory musicality culled from his 32 years as a studio and performing musician in the World music scene, Jazz, Pop, R&B, Soul and Rock. Unlike many purely improvisatory and experimental musicians, Rick uses a high degree of rhythm in his improvisations.

5:00PM

Recital Hall 101

Rob Dz

5:00PM

Media Theater 110

Ellen Burr-“White on white”

Three flutists will play with an extended sound palette to blend and contrast creating an imaginary sound-scape augmented by spatial location in this one movement structured improvisation that grows from alto flute utterances—utilizing singing, growling and percussive effects into sonorous harmonic melodies of the C flute and ends with an ephemeral web of difference tones on piccolos.

5:00PM

Kresge Town Hall

Mark Miller-Teaching Improvisation: A Syllabus of Awareness and Compassion



Improvisers owe their allegiance to two worlds: the inner world of sense perception, emotion and imagination and the outer realities of creative collaboration. If students focus too much on the personal dimension, creativity collapses into narcissism. If they focus solely on the requirements of tradition and methodology, meaningful music making is overwhelmed by the external demands of “others,” and students lose a precious opportunity to experience the joy of creative agency. The goal of teaching improvisation is to cultivate individual integrity and collective responsibility through self-awareness and compassion. Presentation based on the forthcoming book, A Way to Play: A Contemplative Guide to Mastering the Art of Improvisation.

5:00PM

Performance Studio 131

Julie Bounds

What approaches to teaching improvisation are found in the music education literature? In what ways are these approaches and methods similar and different from one another? What are some of the ways that these materials can be implicated in the high school instrumental classroom? This conference lecture and performance would be a response to these questions. Beginning in the fall 2009 a free improvisation ensemble will be formed at Santa Teresa High School, San Jose, California. I believe that the experiences of the students and the curriculum generated for this ensemble could be a case study of an approach to bringing improvisation into the high school band setting.

5:00PM

Ensemble Room 114

Glen Whitehead-IMPROVISATIONAL TRANSFORMATIVE ENTERPRISE

This spontaneous collective performance will engage the cross-fertilization and transformation of musical languages from such traditions as contemporary classical, jazz, electronic music as well as non-western sources from Japan, Ireland, Tibet and Croatia. The musicians here should contribute from their musical backgrounds, and in addition, create mutated mimicry from the contributions of others – which should then be also picked up on and explored in the same way. Thus, the ensemble should partake in a self-reinforcing sonic journey, from familiar territory, comfortable spaces, to musical unknowns. This mutually responsive activity will fuel a kind of sonic-language direction that is progressive, inventive and ultimately musically transformative. A lasting goal is to better illuminate the

phenomena of human intuition in fully improvisational musical settings as a key ingredient of our musical cultural evolution.

5:00PM

Room 128

Jane Galbraith- The Necks – Improvised Music, Cultural Memory and Place. Contemporary Musical Landscape. The Soundtrack to “The Boys”.



The Necks is one of Australia’s leading trios of improvised music. Their prolific output and fusion of jazz, ambient and world influences has established a cult following both here and overseas. The uniqueness of their approach to music making is characterized by the extensive use of minimalism and repetition. Although drawing extensively on European, North American and Asian minimalist musical influences, The Necks’

music is distinctly Australian in many ways, referring to a sense of locality which is not expressed directly, but rather suffuses the texture of their music – as in their soundtrack to the Australian film “The Boys”. This paper explores the subtle relations their music contains to both place and memory.

6:00PM

Media Theater 110

KaiBorg-Jeff Kaiser and David Borgo



KaiBorg is Jeff Kaiser on quartertone trumpet and laptop and David Borgo on soprano saxophone and laptop. KaiBorg has performed at STEIM, The University of Göteborg, the Brötznöw club, The NorthWest Electro-Acoustic Music Organization, the UC "State of the Arts" festival, the 2008 ISIM Conference, the Palomar College Concert Series, and at the INCUBATOR event and the gala opening of the Conrad Prebys Music Center at UCSD. David

Borgo (davidborgo.com) is an Associate Professor of Music at UCSD in the Integrative Studies Program. He has released five CDs and one DVD as a leader, and his book, *Sync or Swarm: Improvising Music in a Complex Age*, won the Alan P. Merriam Prize from the Society for Ethnomusicology in 2006. Jeff Kaiser (jeffkaiser.com) is a PhD student in the Integrative Studies Program at UCSD and the founder of the pfMENTUM and Angry Vegan record labels. Jeff has released

numerous albums and been featured at festivals, universities, clubs and concert halls around the U.S. and abroad.

6:00PM

Performance Studio 131

Paul Scea-Ra Ensemble



The RA ENSEMBLE is a large creative improvisatory ensemble that fashions extemporaneous structures reflective of cross-genealogies while identifying processes in diametric figurative morphology. They will be performing a composition by Paul Scea entitled Reep Dat.

6:00PM

Ensemble Room 114

Chris Chalfant/Michael Braudy-Improvisations based on Ancient Celtic, African and North Indian traditions



Chris Chalfant and Michael Braudy explore the root elements of form, tonality and rhythm which connect these seemingly diverse traditions. One of their pieces will use the Chinese pentatonic scale which is also used in Rag Durga. Combining an Indian composition in a seven-beat cycle, a Celtic reel by Michael Braudy, a composition by Chris Chalfant which mixes two, three and

four note units in a thirty beat-cycle, and a balophone pattern in the polyphonic three-four/six-eight rhythms of Sub-Saharan Africa, the artists will weave in and out of traditions, gradually evolving into a multi-layered, multi-cyclical, “Multi-Kulti” piece, to borrow a phrase from Don Cherry.

7:00PM

Recital Hall 101

Geri Allen

8:00PM

Recital Hall 101

Charles Lloyd New Quartet

Saturday, Dec. 5

9:00AM

Recital Hall 101

Jeff Morris/Andy McWain/Eric KM Clark-Weblog Music



Weblogmusic (currently under development) is a web-based exhibit of asynchronously improvised performances, a forum for \born digital" creative performance using the mundane structure of a weblog to highlight and spawn discussion on these issues in mediation, expression, and experience. Viewers will see

and hear a number of individual performers each of whom had been recorded at separate times, while responding to the previously recorded performances. A randomly-selected subset of these performed tracks will be presented together in each simultaneous \ensemble performance."

9:00AM

Media Theater 110

David Borgo-Transmusicking in Cyberspace



In this presentation I distill some recent theorizing in new media studies and, by using examples from telematics and sound installations to iPhone applications, I propose the notion of transmusicking to describe new musicking approaches that employ digital and network technologies to implicitly challenge conventional notions of artwork, artist, and audience. As the prefix trans- implies (from Latin meaning "across, beyond, through"), I am also keenly interested in how these new forms and approaches to musicking

might be, at once, a transmutation or transgression of previous practices and yet remain interwoven within the existing social, cultural, political, and commercial matrix.

9:00AM

Kresge Town Hall

Margaret Mell-Mapping Diversity & Universals in Persons, Musics, Cultures



Every music-person encounter engages a dance of diversity—alone or in groups. Who we are, what we do, how we do it arise from infinitely intricate complexity grounded in universals such as spirituality and consciousness. This presentation summarizes Integral Theory's heuristic map: a flexible, inclusive framework of non-reducible elements interactive in every human experience—as it is applicable to diverse and dynamic music-person land(sound)scapes. It offers a coherent, practical framework that gathers and organizes always evolving music-person elements, and facilitates objective planning.

10:00AM

Recital Hall 101

Ed Sarath and Friends

Flugelhornist Ed Sarath teams up with new and old musical acquaintances.

10:00AM

Media Theater 110

Salil Sachdev-Celebration

Celebration is composed for a recently invented percussion instrument called the



Hang. Made of steel, the Hang is designed to be played with hands. The Hang incorporates aspects of three instruments from various parts of the world – Ghatam from India, the Steel Pan from Trinidad, and the Udu from Nigeria. It presents the capability of playing melodies and producing a varied palette of sonic timbres. Celebration is based on certain set musical ideas and sections upon which

extensive improvisation takes place.

10:00AM

Kresge Town Hall

Marshall Trammell-Decolonizing the Neo-Liberal Stage



Utilizing narrative research methods, demographic analysis, and social critiques of space, I attempt to demonstrate an oppositional consciousness at work through a regional critique in the form of a social-spatial dialectic concerning the functional and cultural definitions of the Bay Area's Creative Music scene. In order to address, build, and/or situate a transformative

relationship, this investigation calls into question a number assumptions of class, race harmony, gender equity, and authenticity commonly associated with Creative Music historically and characterized by certain non-hierarchical trends that have influenced the music and our participation in it.

11:00AM
Recital Hall 101

David Bond-MODULAR DYNAMICS



Individual motifs, lines, and ideas existing as independent modules developing dynamically with each other to create free and evolving permutations. The permutations become polytonal, polyphonic, and polyrhythmic evolving into a larger module of independence and interdependence co-existing in an all inclusive sound field which shifts through improvised cycles that are impermanent. Visually this has been represented by Paul Klee's "Twittering Machine".

11:00AM
Media Theater 110

Hafez Modirzadeh-Musical Compost Workshop



A 60-minute workshop proposes a musical "compost" approach towards the collective building of a sound society, defining while disintegrating musical cultural elements in order to convey the transformative nature of self and society (refer to the applicant's attached 2009 article in Leonardo 42:3). Temperament and form are revealed to be compatible among musicians of different cultural systems through a process resulting

from the playing of incomplete ideas, thus interrupting the conscious flow of traditional repertoire. Rather than blur or dissolve into one another, though, musical traditions in respectful coexistence are enhanced and sustain their own uniqueness while musicians thereof flourish beyond the familiar.

11:00AM
Kresge Town Hall
Diversity Panel Discussion 2:

Part of a series of panel discussions that explore the multi-faceted theme of diversity and its ramifications for music, education, and society.

Ashwin Batish, independent artist, San Francisco, CA
Douglas Ewart, Char, Association for the Advancement of Creative Musicians
Maud Hickey, Professor of Music Education, Northwestern University
Marilyn Nelson, Poet Laureate, State of Connecticut, Professor, UCONN

12:00PM
Media Theater 110

Darryl Harper-Stories in Real Time: behind the scenes of Darryl Harper's C3 Project



Led by clarinetist and composer Darryl Harper, the C3 Project is a presentation of music with video, poetry, and dance. Harper moderates a panel comprised of select participants from the C3 Project: filmmaker Salem Mekuria, choreographer and dancer Li Chiao-Ping, and composer Andy Jaffe. The panelists demonstrate excerpts of their work together, and using their collaboration as a basis, they discuss the challenges and rewards of working across the disciplines of video, dance, and music, as well as the resonances throughout their work on the themes of identity and place.

12:00PM
Kresge Town Hall
Texas Mysterium for Modern Music



1:30PM
Media Theater 110
David Anthony Film Series

1:30PM

Kresge Town Hall

Diversity Panel Discussion 3

Part of an ongoing series of panel discussions that explore the multi-faceted theme of diversity and its ramifications for music, education, and society.

Larry Ridley, Professor Emeritus, Rutgers University

Bill Johnson, Managing Director, WRTI-FM, Temple University

Avotcja Jiltoniro, Independent artist, radio announcer, KPFA, KPOO, Berkeley

Pamela Esperand, Jazz writer, Minneapolis, MN

2:30PM

Kresge Town Hall



Susan Allen- Improvisation Workshop

The workshop will be a demonstration of how I teach the improvisation ensembles at CalArts (The Herb Alpert School of Music at the California Institute of the Arts). Aniela, Chris and Drake have participated in the ensembles for several years and have been chosen to

perform and demonstrate with me at ISIM.

3:00PM

Recital Hall 101

Jin Hi Kim

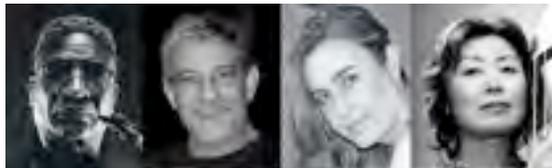
3:30PM

Kresge Town Hall

Sixth Sense – Spontaneous Emancipation

Karlton Hester, tenor sax and flutes, synthesizers, piano

Stephen Nachmanovitch, violin & baritone electric violin, electronics



Stephanie Phillips, viola, voice, piano. With Guest Artist, Jin Hi Kim, electric komungo At the ISIM conference in Chicago, an intense discussion evolved into a spontaneous hallway

jam session. We quickly realized that something of quality was happening, and Sixth Sense came into being. The band subsequently performed at the Denver ISIM conference and recently released its first recording (Stillness, 2009). Like ISIM, the ensemble unites like-minded colleagues from far-flung places. When we are able to reconnect, this geographical distance introduces a profound sense of immediacy and focus to the musical experience. Each time we play together, we explore new territory; this year we have been exploring new instruments and discovering ways to work with electroacoustic sounds.

3:30PM

Performance Studio 101



Cornelius Cardew Choir-From Each

According to Her Ability: music by women improvisers/composers/performers

The Cornelius Cardew Choir performs music by Pauline Oliveros (The Heart of Tones), Nancy Beckman (...From Each According to Her Ability*) and Viv Corringham (Home is Where...*). Our musical activity models lively political community through inclusion of all interested parties, mutually respectful

processes of developing performances, and helping to birth new works. We seek to sound via improvisation a new paradigm of diversity, and change. (*=composed for the Cardew Choir)

3:30PM

Ensemble Room 114

Roman Stolyar- Free Piano Solo Improvisation – conception of the training (performance / workshop)



Conception of free piano improvisation is based on multi-dimensional nature of the sound and of all structures improvising piece involves. According to the theory of oppositions of music elements, tension – releasing effect lies in a fundament of every music piece, composed or improvised. For every improviser, ability to manifest skills in two levels of constructing improvisation – level of idioms and level of form

– is required; so the training process includes exercises in both of these fields. Modern free improvisational language involves idioms (scales, chords, clusters etc.) borrowed from new classical, jazz and ethnic music; specific of their combinations

creates specific of form. Every kind of form can be appreciated in terms of form-constructing triad i – m – t (initio — motus — terminus) suggested by Russian musicologist Boris Assafiev.

4:00PM

Performance Studio 131

Lynn Book/Rich Robeson-Outside Music from the Inside



Outside Music from the Inside is a collaborative project with Lynn Book, a veteran interdisciplinary performance and vocal artist and Rich Robeson, a long time music improviser. The push of ideas and images found in the landscape of outside/inside charges the elusive jitter of desire against that which longs to contain and direct its erotic madness. Lynn offers extended voice, improvised text and object play while Rich improvises with his native guitar and other instruments. The explorations in this concert gain shape through extended song forms, text-driven works and open explorations of tone and texture.

4:00PM

Room 128

Levy Lorenzo-"Improvisation for Teacups and Light"



As a musician and engineer, I seek to use technology to build true musical instruments that will allow new forms of human musical expression in live performance. Always relating back to my experience as

a percussion performer and improviser, the new instruments that I aim to build will require practice over time in order to strengthen the connection between the performer's technique and his/her concept to control sound. Such instruments will provide the performer a lush platform by which to improvise and externalize emotion.

4:30PM

Ensemble Room 114

William Crossman-John Brown's Truth

John Brown's Truth, with libretto and musical conception by William Crossman, is a radical departure from traditional opera format and, as such, is truly an opera for the 21st Century. Its most radical feature is that, while its libretto is written, its music is not. All music-including that performed by the principals, the chorus, and

the orchestra-is entirely improvised on the spot. This means that each performance of the opera is musically unique, newly recreated "in the moment." The opera is also multi-modal using projected images and other technologies, and interactive involving some opportunities for the audience to briefly participate musically. The opera covers selected events, all within the year 1859, in the life of anti-slavery abolitionist John Brown as he prepares and carries out his raid on the federal armory at Harper's Ferry, Virginia and, afterwards, as he is put on trial for the raid. Though the timeline of events depicted is historically accurate, the libretto is a mostly fictionalized rendering of conversations John Brown might have had-and in some cases actually did have, according to historical reports-expressing his actual beliefs, intentions, and plans. The opera is receiving its first performances on the 150th anniversary of the very events it is depicting.

5:00PM

Media Theater 110

MR Daniel-Gesturing Spirit in the Metamorphosed Dark



Gospel music constituted my first engagement with improvisation. In sound design and music composition, I engaged with gospel again; not as denominational worship, but in a spiritual and sensual mode nonetheless, also examining the gendered and raced voice in gospel. Critical scholarship on gospel performance is an underserved due to the manner in which the act of

worship and spiritual witness is embedded in gospel performance, and due to the absence of critical work on musical improvisation. My performance/presentation aims to create an embodied intervention on these varied absences and troubled sites of engagement.

5:00pm

Kresge Town Hall

Michael Moeller- "Disentangling Modes of Improvisation"



The following essay involves an analysis of the overlap of the sometimes coded genres of free jazz and experimental music. This will include an historical sketch of increasing complexity in music, whether referring to dissonance provided by extramusical sound material as in experimental music or increasingly complex chord structures and improvisational strategies such as those used in bebop. Similar features found in various modes of often dissonant musical production will serve to identify aspects of

transgressive or oppositional practices and the rupture of ossified modes of music making. By distinguishing the similarities and distinctions of these increasingly disrupted musical categories one might recognize the limitations of such essentializing constructions.

5:00PM

Performance studio 131

Reciprocal Uncles



Performance is mainly focused on: relationship and connections among texture, timbre, rhythm, melody, and harmony, between technique (physical sound production) and formal direction. The relationship between the specifics of listening circumstances and the work itself. Deepening improvised contemporary concert music as "real time" creation, output is an idiosyncratic improvised chamber music with sudden

strokes of controlled (even not) violence. Music finds its way among oblique narrations, with lyrical and dramatic moments, and intriguing harmonic textures. A fresh, sincere, multi-perspective investigation of sound through extended instrumental skills delivering a rich nuance palette, a vivid listening experience. The goal is (again) to make distances possible knowledge areas, keep the moment a fresh place to be played, drive and push the music to an airy architecture and at the same time, belong to its force being involved in its inner architecture.

7:00PM

Recital Hall 101

India Cooke

8:00PM

Recital Hall 101

Ashwin Batish

9:00PM

Recital Hall 101

Karlton Hester

Sunday, Dec. 6

9:00AM

Recital Hall 101

Matt Endahl/Doug Stuart

9:00AM

Kresge Town Hall

Thea Farhadian, Tom Bickley, Nancy Beckman-Intersection of Traditional Musics and Improvisation with Electronics

In our panel discussion we will discuss characteristics of our diverse sound worlds, points of connection and divergence, and our working methods for developing improvised works both solo and together. We will comment on reception of these new approaches among traditional practitioners and audiences. The particular musics involved will be Arabic classical music, European art music pre-1600, and the traditional Japanese shakuhachi repertory.

9:00AM

Ensemble Room 114

Deep Tones for Peace Panel

Panelists: Mark Dresser, Jean-Claude Jones, Barre Phillips, Sarah Weaver



Deep Tones for Peace was an international internet music performance for peace in the Middle East that took place on April 26, 2009. It was performed live on the internet between internationally recognized bass players located in both Jerusalem and New York for local audiences as well as a world-wide webcast. The intention is to add our deep voice to the growing worldwide appeal for peace in the Middle East. We sincerely hope that our music (classical, jazz and

contemporary), can be received as it is being offered, as a sharing of distinct musical languages and structures that co-exist and are appreciated by all participants. The panel will discuss performance, technology, and social aspects of the project. The panel will also discuss an ongoing project model for Deep Tones for Peace open to bassists world-wide. A highlights DVD will be shown from the performance.

10:00AM

Recital Hall 101

Kate Olson/Gary Prince



Teaming up on two instruments that, perhaps surprisingly, are not often heard in a duo format, guitarist Gary Prince and soprano saxophonist Kate Olson take us through wide-ranging stylistic and textural terrain that refreshingly and skillfully bridges the often-elusive worlds of exploration and accessibility.

Transcending instrumental roles—where the saxophone

sometimes upholds a rhythmic function and the guitar becomes a timbral vehicle – the music at once embodies inward, contemplative qualities while not shying away from highly energetic excursions.

10:00AM

Media Theater 110

Theresa Wong-O SLEEP - An Improvised Opera



Theresa Wong discusses O Sleep, an improvised opera which focuses on the synthesis of improvised music, text, movement, video and use of architectural and natural space in performance. Inspired by the drama, science and conundrum of sleep and dream life, this work challenges to throw the blueprints of a large scale piece to the blenders of improvisation and chance. The ensemble consists of: Theresa Wong (cello,

voice, director), Ellen Fullman (Long String Instrument), Dohee Lee (Korean percussion, voice), Luciano Chessa (dan bau), Shayna Dunkleman (drum set), Michael Carter (electronics), Kanoko Nishi (kotos), Heike Liss (video) and Alice Wu (costumes).

10:00AM

Kresge Town Hall

earWorm



The ensemble earWorm brings together a broad palette of musical materials in its experimental, improvisatory performances. Ranging from a gentle, delicate ambience to heavy beats and high energy, earWorm is an experiment in collective improvisation, with the process of interaction and cutting-edge music performance technology driving our music. earWorm utilizes Max/MSP, Ableton Live, and Reason to process the sounds live in performance, as well as drawing on a wealth of acoustic instruments that range from found object percussion to accordion and a wide range of flutes.



10:00AM

Ensemble Room 114

Kris Tiner-Solo Trumpet

My solo music engages a microcosmic examination of the connecting points between the diverse creative sources I draw from: improvised and avant-jazz settings to complex notated chamber music, conceptual and microtonal works to electroacoustic performances with laptop-based electronics,

myriad popular and jazz styles to performances with Javanese

and West African traditional ensembles, commercial projects to experimental interdisciplinary collaborations. The interest for me is in finding the connections, and exploring the implicit sociocultural links that underlie those connections.

11:00AM

Recital Hall 101



Kribophoric

Krispen Hartung and Bob Sterling, as Kribophoric, will perform a freely improvised set of electro-acoustic music featuring guitar, percussion, alto flute, and vocals, accompanied by microscopy based film.

11:00AM

Media Theater 110

Norman Lowrey- Singing Masks



With members of the Avatar Orchestra Metaverse including Viv Corringham and Tom Bickley at the Conference and Pauline Oliveros, Tina Pearson, Andreas Mueller, Carolyn Oakley, Leif Inge, Chris Wittkowsky and others joining in Second Life We are One. We are Many. Following the implications of the title OneMany (OM), Norman Lowrey, with real life and virtual Singing Masks, will be joined through Second Life with members of the Avatar Orchestra Metaverse located around the world to explore that ancient notion of the One and the Many through a mixed reality spontaneous sound play. All present will

be invited to participate as the Singing Masks function as guides into heightened awareness of the moment. There's no doubt that we and the sounds will be Many. Will we discover also that we and the sounds are One?

11:00AM

Kresge Town Hall

Odeya Nini-Undertones: Murrur and Wail in Conversation.



The voice speaks. A sonic dialogue on emotion, language, and the indeterminate qualities of life. Odeya Nini will be joined by voice, mind, looper, ipod, and various light blinking plastic toys, improvising letters from home.

11:00AM

Performance Studio 131

MARK LEVINE & THE LATIN TINGE



We will demonstrate our concept of World Music: the blending of two or more musical genres by focusing on the commonalities found in those cultures - In this case, American jazz, European harmony, and African rhythms. We combine three different genres – Cuban, Brazilian, and jazz, all with an African rhythmic background. We will play the music of Brazilian Maestro Moacir Santos to

demonstrate the above.

11:00AM

Ensemble Room 114

In Strange Paradox-Margaret Schedel/Nick Fox-Gieg

Our performance group In Strange Paradox uses data captured from a musical performance to shape the visual element, while data captured from the visual performance shapes the musical elements. This cross-modality is now possible because a substantial amount of work has been done in the past ten years to create bows capable of sending string players' performance data to the computer in order to influence audio, or analyze bowing technique. In this project, a cellist using a K-bow controls video processing in real time as an artist draws using a Wacom tablet. The data captured from the drawing tablet is used to process the audio created by the cellist, using the wacom object in Max/MSP.

12:00PM

Kresge Town Hall

Jay Kreimer-Sound Market



This audience interactive improvisation uses multi-player electro-acoustic instruments that also trigger sounds and samples. Participants improvise using a simple set of verbal instructions. The piece is divided into three sections: market call, machines and animals, and masala - those sounds in combination with samples drawn from the performance itself. The computer sounds both respond and ask for response, a hint at the boundaries I explored while living in India. The field recordings come from that period. The unfamiliar, handmade instruments hint at the inventive approach needed to engage with a deeply layered place and its people.

1:00PM

Recital Hall 101

Prescott Circus Theater

1:30PM

Media Theater 110

David Anthony's Film Series

2:00PM

Main Stage Theater

Tandy Beal's "Mixed Nutz!"

University of Michigan School of Music, Theatre & Dance
 Department of Jazz and Contemporary Improvisation Studies

Pushing the creative process and its underlying
 theories to conclusions

Jazz Faculty

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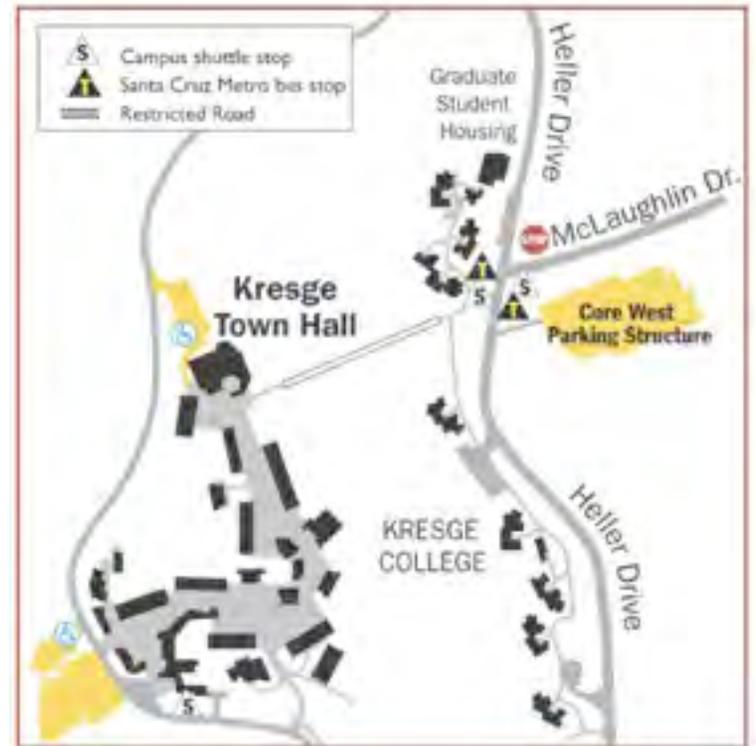
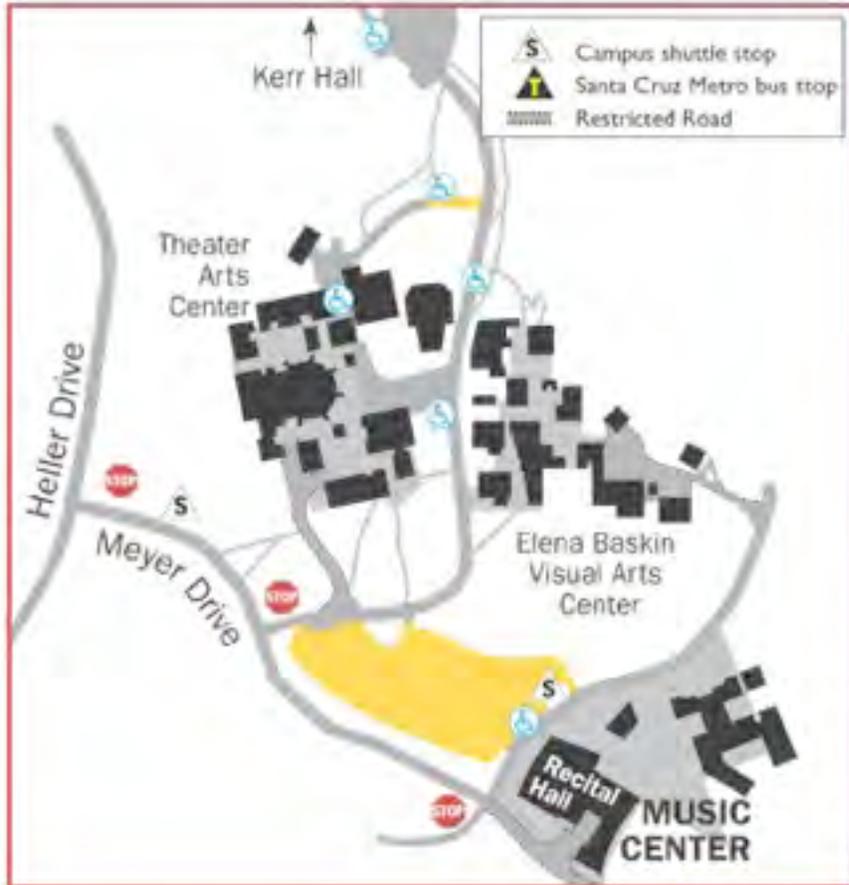
IMPROVISATION AT MILLS

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MILLS



ISIM PRESENTER BIOS

Andrew M. Goodrich. Assistant Professor of Music Education; Boston University. B.M.E., the University of Montana; M.M.E. with a Jazz Concentration, Arizona State University; D.M.A. in Music Education, Arizona State University. Research interests currently focus on the intersection of jazz culture and school culture, the application of systems thinking in school ensembles, and the interaction of community musicians and students. Goodrich has published articles and reviews in the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Journal of Historical Research in Music Education*, *Jazz Education Journal*, *International Trumpet Guild Journal*, proceedings from various conferences, and is a contributing author to the book *Narrative Inquiry in Music Education: Troubling Certainty*.

Andy McWain has performed or recorded with many of the world's leading experimental jazz improvisers. He also founded the Audible Think Improvised Music Series in Massachusetts. He has composed concert, jazz, and theater music and received honors from the American Music Center, ASCAP, Meet the Composer, and American Composers Forum.

Barre Phillips is an internationally acclaimed jazz and free improvisational bassist, active since the 60's. Acknowledged as recording the very first solo bass album. http://en.wikipedia.org/wiki/Barre_Phillips

Ben Neill is a composer, performer, producer, and inventor of the mutantrumpet, a hybrid electro-acoustic instrument. Neill's music blurs the lines between DJ culture and acoustic instrument performance. He has recorded seven CDs on a variety of labels including Verve, Astralwerks, and Six Degrees. His next CD comes out on Thirsty Ear this autumn. He has worked closely with numerous other musicians and artists including DJ Spooky, John Cale, La Monte Young, Helmet's Page Hamilton, and Rhys Chatham. Neill is assistant professor of music at Ramapo College.

Dr. Carolyn Arnason, MTA, Associate Professor, holds degrees in piano performance, social work and music therapy. At Wilfrid Laurier University, she teaches improvisation to music therapy students and supervises graduate students in arts-based music therapy research. She performs improvisation concerts on modern piano and fortepiano. She studies improvisation as expressed through personal and musical narrative, interconnections between musicianship and improvisation, and is developing a personal philosophy of improvisation called musical transparency. She recently began advanced training in the Bonny Method

of Guided Imagery and Music, a music-centred psychotherapeutic approach to healing and creative growth that involves alternative states of consciousness.

Improviser, researcher and interpreter of baroque and contemporary music, **Cesar Villavicencio** completed his PhD (2008) at the University of East Anglia, UK, with the thesis "The Discourse of Free Improvisation. A Rhetorical Perspective on Free Improvised Music". One of his main interests is the development of new techniques, which give his instrument – the recorder – possibilities of interacting with electro-acoustics. He created, in cooperation with the Institute of Sonology at the Royal Conservatory, The Hague, a MIDI counter bass recorder (e-recorder), which interacts with the environment of improvisation and live electronic music. Presently he holds a research grant for investigating and developing the field of music improvisation at the University of São Paulo.

Charity Chan holds a Master of Fine Arts from Mills College in contemporary improvisation and literature, and is currently in the Ph.D. musicology program at Princeton. Her research approaches music from a socio-cultural perspective, and focuses on embodiment, ethics and legitimacy, and cultural memory in improvisation. Other research interests include copyright concerns, digital music, and indie pop/rock. Her work can be found in *Critical Studies in Improvisation*, *Oro Molido*, *Jazz.pt*, and on the labels *Ambiances Magnétiques* and *Tzadik*. She was recently a research fellow at the Center for Black Music Research and a Mellon research affiliate at the Center for Arts and Cultural Policy Studies.

Chris Chalfant has been creating original music since her early teens and playing piano from a young age. Her music draws from her experiences in classical and jazz, as well as folk traditions from many corners of the world. Ultimately it is the root sources of nature and movement which fuels the idiosyncratic forms and rhythmic structures typical of Chalfant's music. She has many recordings as leader with dozens of her compositions on CD and video. *Book of Unstandards* exhibits 128 of her short works. Three large piano works, *Piano Suite*, *Dreams and Nightmares* and *Ballade*, have recently been transcribed and edited based on performances of the original structured improvisations.

The **Cornelius Cardew Choir** is a San Francisco Bay Area ensemble founded Mayday 2001. We sing at the intersection of community and experimental music, influenced by Cardew and his circle. We draw inspiration from musicians such as Pauline Oliveros and John Cage. Membership is open; some bring much music experience, others less. We make suggestions about ways of performing, ask for help, try various approaches, etc. We intend our work to be compassionate, joyful

and liberating political action. As Brecht noted, "Art is not a mirror held up to reality, but a hammer with which to shape it."

Clarinetist/composer **Darryl Harper** leads the C3 Project. He teaches on the faculty at Virginia Commonwealth University. Li Chiao-Ping is director of Li Chiao-Ping Dance and teaches at University of Wisconsin-Madison. Salem Mekuria is an Associate Professor of Art at Wellesley College and an independent film and video director, writer, and producer. Andy Jaffe is the Lyell B. Clay Artist-in-Residence in Jazz and the Director of Jazz Activities at Williams College. He is an active jazz composer, performer, and recording artist and a leader in jazz pedagogy.

Dave Ballou is an improvising trumpeter/composer and Assistant Professor of Music at Towson University where he has revised the jazz studies curriculum and created the Towson Improvisation Ensemble. He has released 9 CDs as a leader and appears on over 50 CDs as a collaborator. Dave has appeared as a featured soloist for artists such as Gunther Schuller, Andrew Hill, Dave Liebman, LaMonte Young, and Maria Schneider.

DAVID BOND David shows an important ability not all jazzmen have in abundance, the ability to respond and dialog with the musicians at hand without losing musical identity. He does it superbly with Dewey Redman and Ed Blackwell, and then in a different yet equally effective way with Marshall Allen and company. Part of it comes out of the personality of David's sound. He forges a personal set of timbres that contrasts well with those of his musical companions. But of course David also plays distinctively in the linear sense. His melodic constructions are his own, consistently and delightfully.

DAVID BORGIO is Associate Professor of Music at UCSD. He has a B.M. in Jazz from Indiana University and M.A. and Ph.D. degrees in Ethnomusicology from UCLA. David won first prize at the International John Coltrane Festival (1994) and he has released five CDs and one DVD as a leader. His book, *Sync or Swarm: Improvising Music in a Complex Age*, won the Alan Merriam Prize in 2006 from the Society for Ethnomusicology. David's scholarly work also appears in *Jazz Perspectives*, *Black Music Research Journal*, *American Music*, *Journal of American History*, *Journal of Consciousness Studies*, *Parallax*, and *Open Space*.

Clarinetist **David Rothenberg** has performed and recorded with Jan Bang, Scanner, Glen Velez, Karl Berger, Peter Gabriel, Ray Phiri, and the Karnataka College of Percussion. He has seven CDs out under his own name, including "On the Cliffs of the Heart," named one of the top ten releases of 1995 by *Jazziz* magazine. His first

CD on ECM Records, a duet album with pianist Marilyn Crispell, will appear in early 2010. He is the author of *Why Birds Sing*, book and CD, published in seven languages and the subject of a BBC television documentary. Rothenberg is professor of philosophy and music at the New Jersey Institute of Technology.

Challenging the dominant paradigm with improvised music that doesn't ask your permission to go from gentle ambience to raucous funk, **earWorm** has been regularly performing together across the US since 2008. earWorm is an ambient, improvisation-driven electroacoustic ensemble comprised of composer-performers Zac Crockett, James Holdman, Marc Jensen, and Elliott Miles McKinley. earWorm is dedicated to the idea of improvisation as experimentation, often in the sense of performing actions that will have truly unknown consequences. The group's first, self-titled live CD was released in June 2009, and is available. Visit earWorm online at www.earwormimprov.com

Ed Sarath, ISIM President, divides his time between performing, composing, teaching, and writing about improvisation, creativity, and consciousness. He is Professor of Music in the Department in Jazz and Contemporary Improvisation at The University of Michigan, where he also heads the Program in Creativity and Consciousness Studies. The BFA in Jazz and Contemplative Studies at Michigan that he designed remains one of the first curriculums of its kind. Sarath is active nationally and internationally as artist, scholar and educational visionary. His most recent CD release is *New Beginnings*, featuring the London Jazz Orchestra performing his large-ensemble compositions. His book, *Music Theory Through Improvisation*, was published this fall by Routledge.

Ellen Burr leads this female flute trio which comes together from disparate paths. Ellen Burr, (MFA composition--CalArts, BM flute--Wichita State University) runs a private flute studio in Venice, has played at the Vancouver Jazz Festival, been a university guest artist/lecturer, and is published in the graphic anthology *Notations 21*. Ellen Weller, (MA composition--Queens College, Ph.D.--UCSD), a multi-wind player is Associate Professor of World Music at Palomar College and has performed at numerous festivals. Antares Boyles (MM flute--Sydney Conservatorium of Music) has written for *Flute Focus* magazine, performs new works and co-curates the Pasadena Creative Music Series.

Elliott Miles McKinley is the artistic director of the earWorm electroacoustic ensemble. His music has been performed throughout the North America, and Europe, including commissions from the Pittsburgh New Music Ensemble, Czech Philharmonic Chamber Music Society, and Martinů String Quartet. He has also received numerous awards from such groups as Meet the Composer, BMI, and

ASCAP. He received a B.M. in Jazz Studies from New England Conservatory of Music, a M.M. in Composition from the University of Michigan, and a Ph.D. in Composition from the University of Minnesota. McKinley is currently Assistant Professor of Music at Indiana University East where he teaches and serves as the director of music studies.

Violinist, composer, and improviser **Eric KM Clark** performs primarily in Los Angeles, Toronto, and New York City. He studied composition with James Tenney and has worked with many of the world's most innovative artists, including Michael Gordon, Guy Maddin, Wadada Leo Smith, Christian Kesten, Michael Pisaro, and Butch Morris. Mr. Clark is currently a member of the California E.A.R. Unit (LA), Object Collection (NYC), neithernor (TOR), and the Kadima String Quartet (LA). His playing has been released on Innova, New World, Tonehole Music, and Sundiatech.

Gary Prince and **Kate Olson** have been playing free improvisations together in duo, small ensemble, and large ensemble settings since September 2006. At the 2008 ISIM conference in Denver Kathryn and Gary presented as members of the KGMC Collective, playing small ensemble improvisations. Gary Prince holds bachelors degrees in Jazz & Contemplative Studies and Psychology from the University of Michigan, and is currently on faculty at the Levine School of Music in Washington, DC, where he lives, teaches contemporary guitar styles and freelances. Kathryn Olson holds a Masters in Improvisation from the University of Michigan, as well as degrees in Music (Jazz Emphasis) and International Studies from the University of Wyoming. Kathryn Olson is the ISIM conference director for the 2009 conference. She is currently living in Ann Arbor, Michigan, where she teaches and freelances.

Gerald L. Phillips is Professor of Voice at Towson University in Maryland. He has a PhD and MA in Philosophy (Aesthetics) from Temple University, a MA in Voice and Television Production from the Cincinnati College-Conservatory of Music, and a BS in Music Education from Central Michigan University. He has sung forty-five operatic roles throughout the US, and has published papers in journals of music, literature, humanities, world peace, and diversity. He has taught in the Music, Philosophy, Humanities, and Art Departments, and in the Cultural Studies Program at Towson. He recently published a book: *Dead Composers and Living Audiences*, with Cambria Press.

GIANNI LENOCI

Piano Diploma at "St. Cecilia" Conservatory in Rome,

Electronic Music Composition Diploma at "N. Piccinni" Conservatory in Bari. He studied improvised music with Mal Waldron and Paul Bley.

In 1996 he was a winner of an award by "Centre Acanthes" in Paris (France). He is performer and composer (both acoustical and electronic) of notated and improvised music. From 1990 He is teaching PERFORMANCE, IMPROVISATION & COMPOSITION in jazz and contemporary music classes at "Nino Rota" Conservatory in Monopoli (Italy) where he is Head of "New Musical Languages" Dpt., too. He performed extensively in clubs, concert halls and festivals in Italy, France, England, Romania, Hungaria, Albania, Argentina, USA, Turkey, Canada, Greece, and recorded for: Splasc(h), Modern Times, ASC, LEO, SENTEMO, AFK, VM-ADA, DAME (Ambiance Magnetiques), Vel Net, Soul Note. At current time his main focus is on improvisation and on interpretation of Johann Sebastian Bach and Morton Feldman music.

GIANNI MIMMO

Soprano sax and composer in the fields of jazz and experimentation for over 25 years in his own original projects with highly disparate groups working on relationship between music-text and music-image.

The treatment of musical timbre and of advanced techniques on the soprano sax, to which he has monastically dedicated himself, have become the distinguishing features of his style.

His work mainly focuses in relationships among distances, essentiality, sincerity and his productions have been excellently reviewed by international magazines and webzines.

His current projects include collaboration with musicians as John Russell, Jean-Michel van Schouwburg, Hannah Marshall, Lawrence Casserley, Martin Mayes, Xabier Iriondo, Gianni Lenoci, Enzo Rocco, Angelo Contini, Stefano Pastor, Stefano Giust, Cristiano Calcagnile and with dancer Marcella Fanzaga, video artists, poets as well.

He extensively tours in Europe, invited at International festivals and venues and runs the indie label Amirani records.

Glen Whitehead is a contemporary music specialist, improviser, composer, interdisciplinary artist: founder of the VAPA Interdisciplinary Music Major at the University of Colorado, Colorado Springs; a member of the Bottesini Project with Paul Riola, "Psychoangelo" and "Trumpetspeak" with Dr. Michael Theodore; co-producer of "the 6th Room: a Multimedia Long Distance Improvisation" at UCCS with Mary Oliver, Michael Shumacher & Ellen Knopps; cross-cultural improvisation project with Pt. Sanjoy Bandopadhyay; Kim Stone Electric Band on Exit Records; GW Group at Rednote Jazz Festival; "Nightmare in Rio" with Gregory Walker; O'Keefe/Stanyek/Walton/Whitehead on Circumvention and

9Winds records; Solo trumpet on “Tania,” opera by Anthony Davis on Kotch Int, principal trumpet Everquest soundtrack; other collaborators: Kent Maclagan, Cecil Taylor, Keith Rowe, Vinny Golia, Wadada Leo Smith, Judith Coe, Nicolas Collins, Alan Joseph, Randy Bowen, Chris Lee, Paul Riola. Dr. Whitehead is Assistant Professor and Director of Music at the University of Colorado, Colorado Springs

Gypsy Harvest Annex is an intermodal ensemble featuring poet, Sally Atkins; percussionist Rob Falvo; and trombonist Harold McKinney. The ensemble members are faculty members and collaborators at Appalachian State University. Atkins also teaches at the European Graduate School and is founder of the Appalachian Expressive Arts Collective. Falvo presently performs with the Philidor Percussion Group and is a certified teacher of Alexander Technique. McKinney has performed at The International Chamber Brass Symposium and has served as an Academic Fellow for the European Graduate School. All three members are recorded with Swiss Pianist Paolo Knill.

For over two decades, saxophonist/theorist **HAFEZ MODIRZADEH** has performed and recorded internationally on an original cross-cultural musical approach he terms “chromodal”, developed from his own American jazz and Iranian dastgah heritages. With articles in such journals as Black Music Research (2001) and Leonardo (2009), Modirzadeh has also introduced “aural archetype” and “compost music” as crucial concepts culminating from crossed paths with numerous masters including Ornette Coleman, Mahmoud Zoufonoun, as well as original AACM members and his own generation of Asian American musicians and composers. Modirzadeh is a Senior Fulbright Scholar, NEA Jazz Fellow, and Professor of World Cultures in Music at San Francisco State University.

J.C. Jones is an esteemed music educator and performer. He has performed and recorded with many international and Israeli musicians, dancers, poets and vocal artists. www.kadimacollective.com

Composer, multi-instrumentalist, improviser, **James Holdman** composes chamber music and jazz. His compositions have been performed by Duo46 (AZ), counter)induction (NYC), AMGO (RI), Minneapolis Trombone Choir, and others. For more than thirty years he has been performing improvisationally-based music with groups such as earWorm, Modal Operandi, Jetsam Organic Ensemble, The Puny Band, Head Octet, and SEPIA. He is pursuing a Ph.D. in music composition at the University of Minnesota. James is delighted about the pseduoscorpions recently found in his bathroom.

Jane Galbraith studied piano from an early age and has been the recipient of a Young Australia Artist Award. She studied jazz piano with Mike Nock as part of the Jazz Studies course at the NSW State Conservatorium, Sydney. Jane has performed with many of Sydney’s leading rock and jazz musicians and was featured in the ABC TV series “Jazz As Now” as part of the group “Any Women’s Blues”. Jane is about to complete a Doctor of Creative Arts at the University of Technology, Sydney. Her thesis is on the Australian jazz trio The Necks. Jane is currently working on a solo piano CD of pieces based on Australian landscape, place and location.

Jay Kreimer is an instrument maker, musician, sculptor, composer and educator. More to the point, he is an alchemist of hardware stores, surplus catalogs, and discarded objects, assembling new things out of scraps of possibility. Recent performances include a tour of Europe, the Soundwave Series in San Francisco, and performances in Beijing and Santa Fe. Mostly in collaboration with Wendy Weiss, he has shown sound and sculptural installation work in Beijing, San Francisco, Oakland, Vancouver, New York, Washington D.C, and other cities. He has recently been making sound for animation. Kreimer performs with The Mighty Vitamins and Seeded Plain.

Jeff Kaiser is a trumpet player, multi-media artist and PhD student in the Integrative Studies program (music) at UCSD. He is the founder and owner of the pfMENTUM and Angry Vegan record labels. Jeff has released numerous albums as leader/co-leader, as well as been a featured performing artist at festivals, universities, clubs and concert halls around the U.S. and abroad. For more information: jeffkaiser.com

Jeff Morris is an Instructional Assistant Professor in technology-based music and coordinator of technology facilities for the Department of Performance Studies at Texas A&M University. Dr. Morris gives improvised performances with interactive electronics in addition to composing for traditional instruments and electronic media. His works have been performed internationally and include multimedia works and collaborations with dance artists.

Jenny Olivia Johnson composes music that ranges from compressed 20-minute operas to epic pop songs to highly abstract religious masses. She has collaborated with such artists and ensembles as ICE, Alarm Will Sound, the Askol Schoenberg Ensemble, Ensemble Robot, Bang on a Can, the Arditti Quartet, orkest de ereprijs, Voices of Change, the Young People’s Chorus of New York City, composer and singer Corey Dargel, organist Maxine Thevenot, flutist Janet McKay, soprano Megan Schubert, and New York City Opera, who performed two of her short

operas at their VOX Contemporary Opera festivals in 2006 and 2007. Jenny is also a drummer, most recently active with WINTER COMPANY and indie rock band RENMINBI.

Jin Hi Kim is an innovative komungo (Korean fourth century fretted board zither) virtuoso and composer for cross-cultural music. Kim has performed her own works at Carnegie Hall, Lincoln Center, Kennedy Center, Royal Festival Hall (London), Haus der Kulturen der Welt (Berlin), Vancouver International Jazz & Blues Festival (Canada) and many significant new music festivals around the world. Kim is Composer-In-Residence at New Haven Symphony Orchestra for 2009-2011 seasons. www.jinhikim.com

Joel Kroeker is an international recording artist on Universal. He holds a masters in Ethnomusicology and is completing another masters in music psychotherapy. His music has taken him from the Middle East and India to New Zealand, Tokyo, Haiti, Cambodia and Europe. He's toured with Randy Bachman and Bruce Cockburn, has had 18 covers of his songs and has a top ten bilingual song entitled "Déjà vu." He's been nominated for "Songwriter of the Year" along with Nelly Furtado and Sarah McLachlan, won "Pop Album of the Year" for his recent release "Closer to the Flame," and has just performed his first "improvised live wedding soundtrack" in real time.

Julie Bounds is the Chair of the Santa Teresa High School Performing Arts Department in San Jose, California where she has resided and taught instrumental music for six years. Ms. Bounds' responsibilities include overseeing all aspects of the band program. Julie Bounds was recognized as the 2007 Jazz Educator of the Year by the San Jose Jazz Society. Ms. Bounds graduated magna cum laude from the University of Oregon with a Bachelor's of Music in Music Education degree. She is currently working towards completion of a Masters of Music in Music Education from Northwestern University, Evanston, Illinois, where she continues to further her studies in music education and conducting. Ms. Bounds is active as a performer and private percussion teacher specializing in classical percussion and jazz vibraphone. Ms. Bounds has performed with the West Valley Jazz Orchestra (Saratoga, California) and is the principal percussionist with the Chabot Wind Symphony (Hayward, California).

Karl Coulthard is a PhD candidate in the School of English and Theatre Studies at the University of Guelph in Ontario. His dissertation is titled *Reproducing Spontaneity: Representing and Recording Improvised Jazz Performance in Twentieth Century American Literature and Culture*. His essay, "Looking for the Band: Walter Benjamin and the Mechanical Reproduction of Jazz," can be found in

Critical Studies in Improvisation 3.1 (www.criticalimprov.com). Karl is an active member of the federally funded Canadian research project Improvisation, Community, and Social Practice (www.improvcommunity.ca). He also plays jazz trumpet and sings on the side.

Karlton Hester is a composer, flutist, and saxophonist. He received his Ph.D. in composition from the City University of New York Graduate Center and is Director of "Jazz" Studies at UC Santa Cruz. Hester is music director of Hesterian Musicism and founding director of the Fillmore Jazz Preservation Big Band in San Francisco. He specializes in premeditated, spontaneous and electro-acoustic composition. www.karltonhester.com.

Ken Prouty is an Assistant Professor of Musicology and Jazz Studies at Michigan State University. He holds a Ph.D. in ethnomusicology from the University of Pittsburgh, and an M.M. in jazz studies from the University of North Texas. Ken has been a regular presenter at scholarly conferences through the U.S. and Europe, and is the author of numerous articles on jazz, with a particular emphasis on the culture of jazz pedagogy. He has recently completed a book manuscript on the nature of jazz communities and their relationship to contemporary media.

Kevin McNeilly is an Associate Professor in the Department of English at the University of British Columbia, where he teaches cultural studies and contemporary literatures. He has published critical essays on John Zorn, Robert Creeley, Charles Mingus, Battlestar Galactica, The Wire and, most recently, on the music of Steve Lacy and the poetry of Tom Raworth. He is currently completing a book on the poetics of listening in and around the music of Miles Davis and Keith Jarrett.

Killick loves sound in all its forms- silence, noise, organized, disorganized. He has immersed himself in all popular and unpopular musical styles equally, learning the "rules" of Western harmony, melody, and rhythm, which he now tends to ignore. Killick recontextualizes familiar vocabularies into something past classification, creating intense, playful, kinetic threads of sound. His latest recording, *Exsanguinette*, features sax legend Larry Ochs, trumpet firebrand Liz Allbee, and Brann Dailor, drummer of heavy metal band Mastodon. Killick is married to a morning person (awesome nonetheless), enjoys meditation, yoga, and not eating gluten. www.killick.me for more

Kribophoric developed as a result of an online recording collaboration that began in 2007 and continues to flourish today. Hartung (guitar, alto flute, laptop, Max/

MSP, Reaktor, etc) and Sterling (percussion and electronics) expanded their recording collaboration to live performance with their debut appearance at the 2007 Boise Experimental Music Festival, and then added the 2007 and 2008 Y2K International Live Looping Looping Festivals (Santa Cruz, CA) and the 2008 Boise Creative and Improvisational Music Festival to their repertoire of live performances. They have released three CDs, including their latest "Beyond the Fringe."

KRIS TINER (b. 1977) is active on the West Coast as a trumpet player, composer, and improviser. His music has been described as "extraordinarily inventive" by Signal to Noise, and Cadence Magazine calls him "a really compelling voice." He has performed throughout North America and abroad, and appears on over 35 recordings for Clean Feed, Nine Winds, Innova, Asthmatic Kitty, pfMENTUM and other labels. Kris has received awards from ASCAP, American Composers Forum, Chamber Music America, the International Association for Jazz Education, and The Kennedy Center. His primary musical projects include the Empty Cage Quartet and Tin/Bag (with NYC guitarist Mike Baggetta). Kris is a regular member of the Industrial Jazz Group and the Los Angeles Trumpet Quartet, and he has collaborated with Vinny Golia, Wadada Leo Smith, Leroy Jenkins, Donald Robinson, Gerry Hemingway, Nels Cline, Ken Filiano, Kraig Grady, Tatsuya Nakatani, Jeff Kaiser, G.E. Stinson, Harris Eisenstadt, and Lukas Ligeti. A California native, Kris holds an MFA in African-American Improvisational Music from California Institute of the Arts. He has lectured on both music and visual art, and currently directs the jazz program and teaches courses in jazz and American popular music at Bakersfield College.

Larry Karush will perform selections from his solo piano improvisations: 1) "Songs for the New City" -- a series of works of varying scale, begun in New York City and continued on the west coast. The individual pieces vary in scale and in style, all speaking in some underlying sense to human living. And 2) "Rhythms & Meditations" -- two volumes of contrasting pieces, begun with the support of a 2000-01 Guggenheim Fellowship in Music Composition, and increasing in number over the following years. As the title implies, the "Rhythm" pieces tend to be based on specific world rhythms and styles, translated to the piano; the "Meditations" tend to be slow and spacious.

Levy Lorenzo is a percussionist and electronics engineer based in New York. He performs contemporary music in solo and chamber settings across the US and Europe. As an engineer, he designs new electronic

musical instruments intended for live performance. His electronics design work has been featured at the 2007 Geneva Auto Show and BBC Ecuador. Levy has worked professionally as a firmware engineer and holds B.S. and M.Eng. degrees in Electrical & Computer Engineering from Cornell University. He also earned a M.M. degree from SUNY Stony Brook, where he is a D.M.A. candidate, studying percussion Eduardo Leandro and electronic music with Margaret Schedel.

Lynn Book

Lynn Book's interdisciplinary artistic practice cuts across boundaries between performance art, theater, visual art, language and new music forms that explore self in the world through embodiment, cultural critique and radical imagination. Book creates mobile architectures for the 'voiced body', unfolding psycho-spatial reverberations that plumb distances between impulse, feeling, image and utterance. Her CD compilation, voicing bodies and T(w)o Wanderers, from a live concert in Vienna with extended pianist and composer, Katharina Klement are forthcoming. She has collaborated with vocal artist Theo Bleckmann, architect and writer Madeline Gins, drummer Kevin Norton, experimental filmmaker Sharon Couzin, theater artist Ping Chong, and writer Bart Plantenga.

Marc Jensen is a composer, performer, and improviser, who received his Ph.D. in composition from the University of Minnesota. Jensen's work can best be described as composed frameworks for improvisation, musical structures without content, and has received numerous awards from such organizations as ACF. His principle teachers have included Pauline Oliveros, Alvin Curran, and Fred Frith. Jensen holds a certificate through the Deep Listening Institute, and is the author/composer of Open Spaces: Environmental Listening and Sounding, available from the Deep Listening Press. In 2008, he published articles in Perspectives of New Music, Tempo, the Musical Quarterly, and Cinema Journal.

An Assistant Professor of Music at Stony Brook University, **Margaret Anne Schedel** is a composer and cellist specializing in the creation and performance of ferociously interactive media. She is working towards a certificate in Deep Listening with Pauline Oliveros and serves as the musical director for Kinesthetech Sense. She sits on the boards of the BEAM Foundation, EMFInstitute, ICMA, NWEAMO, and Organised Sound.

Margaret Mell entered the world of music improvisation on Hawaii's Kauai—after grounding and developing a traditional Western Classical professional flute playing and flute/woodwind teaching career in the Greater Philadelphia area. On Kauai, she began to realize great potentials in improvisation's practice-meldings of theory, harmony, form, and technical/interpretational varieties. She began creating a

teaching-learning schema, sketching objective flute playing/music/person universals—and less-obvious, subjective/objective factors that affected significantly what happened in lessons, governed students' "successes" (body, mind, spirit), and supported objective musics' teaching-learning praxes and subjective personal growth in interpretation and spirituality/consciousness.

Mark Dresser is an internationally acclaimed bass player, improviser, composer, interdisciplinary collaborator, and Professor of Music, University of California San Diego. He has recorded over one hundred recordings including nearly thirty as a soloist, band-leader, and co-leader. www.mark-dresser.com

MARK LEVINE

Performance Experience

Woody Shaw, Joe Henderson, Moacir Santos, Mongo Santamaria, Bobby Hutcherson, Cal Tjader, Tito Puente, Milt Jackson, Chet Baker

Recordings -

Mark Levine & The Latin Tinge, "Isla"

Grammy Nominee, Best Latin Jazz Recording, 2003

Mark Levine & The Latin Tinge, "Off & On, the Music of

Moacir Santos"

Mongo Santamaria, "Afro-American Latin"

Joe Henderson, "Canyon Lady"

Cal Tjader, "La Honda Va

Bien"

Grammy

winner, best Latin album, 1981

Moacir Santos, "Saudade"

13 Jamey Aebersold Play-along CDs

Teaching -

The Jazzschool Institute, Berkeley, CA

San Francisco Conservatory of Music

Monterey Jazz Festival Foundation Traveling Clinicians

Jamey Aebersold Jazz Camps

Stanford Jazz Workshop, Stanford, CA

Author -

The Jazz Piano Book, Sher Music

The Jazz Theory Book, Sher Music

Mark Miller plays saxophones, flutes and shakuhachi, the Japanese bamboo flute traditionally associated with Zen Buddhism. He has performed and recorded with a wide variety of improvising artists including Art Lande, Tuck and Patti, David Friesen, David Darling, Paul McCandless, Bill Douglas, Peter Kater, Native

American flutist R. Carlos Nakai, Tibetan flutist Nawang Khechog, Butoh artist Katsura Kan and poets Allen Ginsberg and Anne Waldman. He holds an M.F.A. degree from California Institute of the Arts and is currently Professor of Music at Naropa University, a Buddhist inspired liberal arts college in Boulder, Colorado.

Marshall Trammell is a rarely seen/heard percussionist who has performed and recorded on drum set, latin percussion, and trumpet in a multiplicity of ensembles of musicians, dancers and poets featuring Creative Improvised Music, Avant-Garde, Jazz, Free Jazz, and Noise over the San Francisco Bay Area for over the past 15 years. In 2004, Marshall studied Electronic Arts at Rensselaer Polytechnic Institute as a recipient of MFA Media Arts Fellowship in 2004. There he produced interdisciplinary works of art and writing addressing collectivity and community arts practice, video ethnography, semiotics and music criticism. His musical interests have led him to work and study with musical dignitaries such as John Tchicai, Wadada Leo Smith, Joe McPhee, Pauline Oliveros, India Cooke, Eddie Gale, Francis Wong, Lisle Ellis and Phillip Greenleaf, and many lesser known but great musicians. Marshall is a member of Critical Resistance, a committed social justice researcher and advocate, and prison activist.

Michael Braudy is an experienced violinist in Western, North Indian and Celtic music. A versatile improviser, he collaborates with poets, storytellers, dancers, theatre and mime. He performs and leads music and meditation workshops in the US and abroad. Teachers include Raphael Bronstein and Dorothy Delay in Western violin, Acharya Roop Verma and Pandit V.G. Jog in Indian music. In India, Michael has performed in Kolkata, Delhi, Mumbai, Auroville, and the Jaipur International Festival in Rajasthan. Recordings include Celtic Afternoon Concert, and a series of ragas for health: Sumanas, Vriddhi and Awakening Peace (Healing Ragas for the World), available on www.michaelbraudy.com.

Michael M. Moeller- I am a third year doctoral student in the History of Consciousness program at the University of California at Santa Cruz. My dissertation project in its incipient stages is a genealogy of experimental music beginning with Italian Futurist noise and extending toward the current era of experimental musical endeavor. Previously, I received a BA in English with an emphasis on Creative Writing at the University of Minnesota, and an MA in Cultural Studies at Claremont Graduate University. I am a practicing musician and scholar currently living in Santa Cruz.

MR Daniel is an interdisciplinary artist working in sound, video, text, performance and installation. Her work culls the terrain of memory, through psycho-historical sound environments employing vocal idioms and African American spirituals,

through analog and digital manipulations. MR received a doctorate in History of Consciousness from University of California at Santa Cruz. Her art has been performed/exhibited on all three coasts. She has variously studied creative writing, composition and performance with Junot Díaz, Marci Blackman, Paul Lansky, Dan Trueman, Rinde Eckert, and Pamela Z. Currently, MR is a doctoral candidate in Music Composition at Princeton University.

Nancy Beckman (shakuhachi, voice) studied shakuhachi at Meianji temple in Japan, ethnomusicology at Wesleyan University, and interdisciplinary arts at San Francisco State University. She teaches shakuhachi and composes performance pieces in Berkeley, CA.

Nick Fox-Gieg is an animator and video artist based in Toronto. His short films have been shown at the Rotterdam and Ottawa film festivals, at the Centre Pompidou in Paris, and on CBC TV. His projections have been featured in the Festival d'Avignon production *Boxed In* and the Broadway musical *Squonk*; he's performed his live sound and video works at the Paradiso in Amsterdam and the Redcat Theater in Los Angeles.

Norman Lowrey is a mask maker/composer, Chair of the Music Department at Drew University, Madison, NJ. He is the originator of Singing masks, which are both ceramic and carved wood and incorporate flutes, reeds, ratchets and other sounding devices. Recently he has been making virtual Singing Masks for use in Second Life. Lowrey has presented Singing Mask ceremony/performances at Plan B and Site Santa Fe in Santa Fe, NM, roulette and Lincoln Center in New York City, The Deep Listening Space in Kingston, NY, at the site of pictograph caves outside Billings, Montana, and around the world in Second Life.

Odeya Nini is a composer, improviser and chanteuse. Her music is an amalgamation of indie chamber, experimental improvisation and electronics, hoping to seduce a psychological space open to rearrangement. Born in NY to Yemenite Israeli parents, the quest for understanding her musical evolution within a personal history is weaved as an underlying musical undertone. Odeya received her BFA in vocal performance from the New School for Jazz and Contemporary Music (2008) where she studied voice with Theo Bleckmann and composition with Kirk Nurock and Gerry Hemingway. Currently based in Valencia, California, she attends California Institute of the Arts towards an MFA in Composition.

PAUL SCEA is the Director of Jazz Studies at West Virginia University. He is a free-lance jazz, new music, and Rhythm & Blues performer on woodwinds, laptop and MIDI Wind Controller, and is active as a composer, arranger, clinician

and adjudicator. His experience includes performances with hundreds of nationally known jazz and pop artists. His recordings with Damon Short, and the Steve Grismore/ Paul Scea Group are critically acclaimed. Prof. Scea holds degrees from Western Washington University and the University of Iowa. The **RA ENSEMBLE** is a large creative improvisatory ensemble that fashions extemporaneous structures reflective of cross-genealogies while identifying processes in diametric figurative morphology.

Paula Matthusen is a composer, currently based in Miami and Brooklyn. She writes both electroacoustic and acoustic music and realizes sound installations. She has written for diverse instrumentations, such as run-on sentence of the pavement for piano, ping-pong balls, and electronics, which Alex Ross of *The New Yorker* noted as being “entrancing”. Her work often considers discrepancies in musical space—real, imagined, and remembered. Her music has been performed by Alarm Will Sound, International Contemporary Ensemble (ICE), orchest de ereprijs, Ballett Frankfurt, noranewdanceco, Kathryn Woodard, Dither, James Moore, and Jody Redhage.

Rick Walker has been on the cutting edge of several musical styles for his entire career. A fearless, imaginative and theatrical improver, he has headlined festivals all over the world in the fields of found and invented sound, live looping, improvisation and experimental music and, as a professional drummer/percussionist, backing master musicians from around the planet on tour and on record. Considered a founding member of both the early 80's World Beat movement and the International Live Looping movement, he has ceaselessly championed the cause of creativity and improvisation in many different musical spheres and has given performance, clinics and master classes on rhythm, live looping, creativity and improvisation. He has headlined the Boise Experimental Music Festivals & San Francisco Luggage Store Experimental Music series performed new music in 15 countries, including Asia, Europe, the British Isles and North America.

In three decades as a professional artist, NC native **Richard Robeson** has written and performed music and texts for the dance, theater and concert stages, in settings ranging from Trinity Repertory Theater (Providence, RI), to a concert tour of Morocco by special invitation of the Kingdom's Ministry of Culture. Although nourished during his formative period on American musical idioms, a lifelong interest in the art of improvisation led inevitably to the study of classical traditions that encompass improvisational imperatives. His teachers have included Ralph Towner, Dr. Hamid Hossein, Pandit Partha Chaterjee, and Glen Valez.

Rob Wallace is an author, teacher, and musician. He is a lecturer in the College of Creative Studies at the University of California, Santa Barbara. His forthcoming book from Continuum Press is entitled *Improvisation and the Making of American Literary Modernism*. Rob is also a performing percussionist in many genres ranging from free improvisation to Hindustani music. He has performed and/or recorded with, among others, his tabla teacher, Pandit Hom Nath Upadhyaya, Colter Frazier, Vinny Golia, Matana Roberts, Jeff Kaiser, Hal Onserud, Yungchen Llamo, Jim Connolly, and Frank Rosaly. His recent recordings can be found on the pfMentum label.

Roman Stolyar was born on December 6, 1967 in Novosibirsk, Russia, in the family of engineers and received his first musical experiences at state music school. Then, being a student of Novosibirsk Institute of Electrical Engineering, he made his first steps to studying jazz - first privately, then, after his decision to leave the career of engineer, at Novosibirsk musical college where he entered in 1989. His teacher was Igor Dmitriyev, the most famous Siberian traditional jazz pianist and educator. During studying jazz at the college Roman chose the way of contemporary and free jazz enriched by elements of classical composing and folk roots. His first project - a duo together with excellent drummer Mikhail Wolfovitch - was formed in 1990 and made its first concert in Novokuznetsk on the annual Jazz Piano Festival. After Andrey Turygin, alto saxophone player, joined them, they started to perform as STS trio.

Ron Coulter is Lecturer of Percussion at Southern Illinois University Carbondale and an Educational Endorser with the ProMark Corporation. He has performed internationally with such artists as the Glenn Miller Orchestra, Four Aces, Chicago Chamber Orchestra, Sean Jones, Al Martino, Sandy Duncan, Marvin Hamlisch, and Rapture7 among many others. He is a co-founder of the Percussion Art Ensemble and RED VIXA and artistic director of the Perkusiv Arts Elektronik and Southern Illinois Improvisation Series. Recent activities include interdisciplinary collaborations and organizing Fluxusconcerts. Ron has composed more than 90 works and is currently pursuing an M.F.A. in Interdisciplinary Studies. Larry Karush Performs Comprovisations for Solo Piano

Salil Sachdev has composed music for a variety of media including the orchestra, percussion, piano, theater, voice, and electronic music. Presently he is on the faculty at Bridgewater State College, MA, where he also chairs the music department. His teaching areas include music theory, introduction to world music, and music of Africa. He also directs Khakatay, the West African drumming ensemble at Bridgewater State College. Salil is considerably involved with world music, particularly that of India and West Africa. His interest in world music has taken

him to various parts of India, Ireland and Africa. An area of Salil's musical exploration lies in documenting Indian folk music in a series of films and audio recordings. In 2006 he completed a documentary film on the music of the Sidis, an ethnic group of East African ancestry living in India since the last 800 - 900 years. Currently he is completing a film on the traditional music of Mali, West Africa. Salil plays the Frame drum and the Djembe (West African drum).

Sarah Weaver is a composer, conductor, and improviser with specialization in telematic music and experimental music forms for large ensemble. She is the Music and Technology Director for WAFUNIF - a United Nations NGO, pursuing graduate work at New York University, and serves on the ISIM Board of Directors. www.sarahweaver.org

Stephen Nachmanovitch is an improvisational violinist, composer, author, computer artist, and educator. He studied at Harvard and UC Santa Cruz, where he earned a Ph.D. in the History of Consciousness. He has taught and lectured widely in the United States and abroad on creativity and the spiritual underpinnings of art. In the 1970s, he was a pioneer in free improvisation on violin, viola and electric violin. He is the author of [Free Play: Improvisation in Life and Art](#) (Penguin, 1990). www.freeplay.com.

Stephanie Phillips conducts workshops in creative music-making and improvisation. Her Music Inside Out workshops emerged from her diverse background in classical music, theater arts, and dance. As a classical violist, she performs extensively with regional symphonies and performance ensembles. Her compositions have been presented at Electronic Music Midwest and the Notre Dame Jazz Festival. www.musicinside-out.com.

A native of Santa Barbara, California, **Susan Allen** is well known throughout the Americas, Australia, Europe, Russia and Asia for her world premiere performances of new and improvised music for harp on television, radio and at major music festivals. As a harpist, her appearances have included concerts on the NBC Today Show, National Public Radio (with the Vermeer String Quartet), Gaudeamus International Music Week in Rotterdam, the Festival de Caracas, the London (Ontario) Regional Art Gallery, New York Philharmonic's "Horizons" concerts, the Ferienkurse für Neue Musik in Darmstadt, Germany, at the Kitchen Center in New York, Carnegie Recital Hall, Merkin Hall, Weill Recital Hall, the Smithsonian Institute, the John F. Kennedy Center for the Performing Arts, the Los Angeles Festival, the nationwide Festival of Korea, and Musica Viva, among others. Of her solo concert debut featuring many new works, the New York Times wrote, "sheer physical virtuosity...sensitive, expertly played."

Thea Farhadian (violin/electronics) studied Arabic classical music in the US and Egypt and Electronic Music at Mills College. She is active as an educator and was a lecturer in the art department at UCSC.

Theresa Wong is an improviser and composer whose work encompasses music, theater and the visual arts. As a cellist and vocalist, she has collaborated with kindred spirits such as Ellen Fullman, Carla Kihlstedt, ROVA Saxophone Quartet, Joan Jeanrenaud, Fred Frith and dance pioneer Anna Halprin. Seeking to find the opportunity for transformation through each work, her current projects include: *O Sleep*, an improvised opera, *Disasters of War*, a duo for cello, violin and two voices inspired by Francisco Goya's etchings and a vocal duo with Dohee Lee. She currently resides in the San Francisco Bay Area.

Tom Bickley (recorder/electronics/voice) originally from Houston, studied music, theology, and information science, and is on the library faculty at CSU East Bay, Hayward, CA. Major influences are Oliveros, Cage and Landini.

Vincent Cee teaches undergraduate and graduate courses in music education and jazz. He holds music education degrees from the University of Alaska Fairbanks (B.M.), Arizona State University (M.M.) and the University of Massachusetts Amherst (Ph.D.). Prior to doctoral studies, Vincent taught general music, elementary orchestra and high school orchestra in Mesa, Arizona. In addition to teaching, he served as a clinician, adjudicator, presenter and guest conductor for various community and statewide musical events. Vincent's research interests range from examining musical activity within institutions to issues in policy, curriculum and philosophy. Vincent continues to publish reviews in *American String Teacher* and the *Music Educators Journal* and is currently conducting numerous research projects. Additionally, Vincent coaches a free-jazz/improvisation-only combo at the University of Alaska Fairbanks that incorporates traditional acoustic instruments while branching out into electronic instruments such as the KORG KP3 Kaoss Pad, the Kaossilator and other synthesizer and sampling instruments.

William Crossman is an improvising pianist, educator, composer, and music researcher. He is on the Teaching Faculties of Berkeley City College and Oakland Public Conservatory of Music (OPCM). Crossman has performed at festivals and venues with some of the greatest improvisers in the world, including violinist India Cooke. A recent live performance of the India Cooke-Bill Crossman Duo at the Berkeley Arts Festival was recorded and broadcast on KCSM-FM. Crossman founded and hosts what may be the only free-jazz/free-improv open-stage/open-mic sessions in the country at the OPCM on the first Friday of every month. And

his new full-length improvised opera, *John Brown's Truth*, breaks new ground in merging opera with improvisation.

Zachary Crockett is a prolific composer, computer programmer, and interdisciplinary collaborator living in Minneapolis, Minnesota, USA, where he takes joy in all of life, but especially in music, nature, and scholarship. His music has been described most often as primal and reverent. Mr. Crockett is currently pursuing his Ph.D. as an Instructional Technology Fellow at the University of Minnesota under the tutelage of Douglas Geers, Alex Lubet, David Gompper, and Judith Lang Zaimont. Mr. Crockett also holds degrees from the Peabody Conservatory of The Johns Hopkins University and the Blair School of Music of Vanderbilt University.

