ISIM Second Annual Conference
December 14-16, 2007
Northwestern University School of Music
Evanston, Illinois USA

Building Bridges: Improvisation as a Unifying Agent in Education, Arts, and Society

Featured Artists and Presenters
Bennett Reimer
Jane Ira Bloom and Mark Dresser
Mazen Kerbaj and Michael Zerang
Oliver Lake with the University of Michigan Creative Arts Orchestra
Association for the Advancement of Creative Musicians

ISIM promotes performance, education, and research in improvised music, and illuminates connections between musical improvisation and creativity across fields
www.isimprov.org
About ISIM

Mission Statement
ISIM promotes performance, education, and research in improvised music, and illuminates connections between musical improvisation and creativity across fields.

Narrative
Reflecting the melding of diverse cultures, ethnicities, disciplines, and ideas that shape society at large, today’s musical world is increasingly characterized by creative expressions that transcend conventional style categories. Improvisation is a core aspect of this global confluence, and in recent years the phrase “improvised music” has emerged as a kind of overarching label for much of this eclectic musical activity. Initially used to describe jazz and its offshoots, the phrase now encompasses a broad spectrum of formats—from computer music and multimedia collaborations to string quartets, bebop quintets, and multiethic fusion. Enabling spontaneous interactions between musicians from the most disparate backgrounds, the dissolution of boundaries between performers and listeners, and access to the transcendent dimensions of creative experience, improvisation is at the heart of a new musical paradigm that is uniquely reflective of contemporary life. Musical improvisation may also shed light on creativity in a wide variety of fields, as corporate executives, educators, athletes, medical professionals, and other practitioners recognize an improvisatory core to success, progress, and fulfillment in their respective disciplines. ISIM brings together artists, listeners, teachers, industry professionals, and researchers, to further the growth and understanding of improvised music in our educational systems and our society.

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Building Bridges: Improvisation as a Unifying Agent in Education, Arts, and Society, is a three-day interdisciplinary conference that will bring together performers, educators, researchers, students and community members from across the world, furthering their understanding of improvisation in its many facets. This second annual conference of the International Society of Improvised Music is the perfect opportunity to learn about and experience current thinking in musical improvisation.

Creating connections is one of the most prominent themes in today’s world. Whether forging treaties between hostile nations, creating ties between diverse cultures in today’s global society, melding ideas and artistic influences, or negotiating the intricacies of human relationship; the capacity to integrate disparate perspectives and constituencies into a coherent whole—to build bridges—is central to meaning and progress in most every area of life.

Recognizing improvisation as a powerful tool for achieving this integration, the International Society for Improvised Music will feature performances, workshops, and papers based on this theme for its second international conference.

Conference Staff  
Sarah Weaver, Conference Director  
Maud Hickey, Conference Host  
Kate Olson, Technical Coordinator  
Evan Tobias, Host Administration  
Herb Simrall, Lutkin Hall Staff

Acknowledgements  
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Thanks to Lutkin Hall staff Herb Simrall and Erin Hemingway.  
Thanks to all conference volunteers.
President's Welcome

On behalf of the ISIM Board of Directors and Advisory Council, I am happy to welcome you to Northwestern University and our second annual conference!

Building Bridges—this theme had an immediate ring to it and was heartily embraced by the board when it was introduced. It has been a tremendous thrill to see the enthusiastic response to our call for proposals and it is difficult to imagine a more varied and exciting slate of performances, workshops, and papers inspired by this theme than what will be offered in this conference. At a time when the arts face increasing challenges in our schools and in society at large, it is indeed encouraging to see improvised music continue to gain steam as an important and unifying cultural, creative, artistic, and educational force.

If last year’s inaugural ISIM event was any indication, we can look forward to another powerful dose of inspiration, camaraderie, and boundary-breaking music-making to take home with us as we continue to grow as individuals and as a collective voice.

Many thanks to everyone who has been involved in the organization of this event—in particular Maud Hickey, Sarah Weaver, Evan Tobias, Kate Olson, not to mention the many students and faculty and staff at the Northwestern University School of Music—and I look forward to rekindling old friendships and making new ones as our family of improvisers continues to expand and build new bridges together.

Have a wonderful weekend in Evanston!

Ed Sarath
ISIM President

Message from the Executive Director

Welcome to the Second Annual Conference of the International Society for Improvised Music.

We come together as an international community of performers, educators, researchers, administrators, and listeners of improvised music to share in our conference theme of Building Bridges, recognizing improvisation as a unifying process across our professional work and within our society. Through this conference we have the opportunity to explore this process through an extraordinary variety of converging lenses that offer presentation on the theme this year. I look forward to all of the conference sessions, the dialogue, discourse, learning, and artistic exchange that will take place, both planned and within our spontaneous interactions.

I would like to thank the ISIM Board of Directors and the ISIM Advisory Council for their vision towards this conference. I also thank all those acknowledged in our program for making this conference possible.

Enjoy the conference, the experience of this creative community, and the sounds emerging!

Sarah Weaver
ISIM Executive Director
Friday December 14, 2007
8:00AM-5:00PM
Music Administration Building (MAB) 37 - Registration

9:00AM-9:30AM
Lutkin Hall – ISIM Conference 2007 Opening Ceremony
Maud Hickey, ISIM Vice President and Secretary, Northwestern University Host
Peter Webster, Associate Dean for Faculty Affairs, Northwestern University
Ed Sarath, ISIM President
Sarah Weaver, ISIM Executive Director and Conference Director

9:30AM-10:30AM
Lutkin Hall - Keynote Address: Bennett Reimer
Improvisation: A Delight for Philosophy and Psychology, a Dilemma for Music Education
Musical improvisation, as all complex human endeavors, requires the building of bridges between theory and practice. Two basic realms of theory—philosophy and psychology—offer important insights into characteristics of improvisation. The realm of music education exists, in one essential function, to cultivate those characteristics. But while theoretical guidelines from philosophy and psychology have become more available, several conditions in music education forestall progress toward adopting them, thereby depriving all students of the potentials that improvisation offers so abundantly. Those conditions may now be more amenable to fruitful change than ever before in history.

11:00AM-12:00PM
MAB 109 – The Galay Improvisation Method
Dr. Racheli Galay-Altmans, VanderCook College of Music assisted by Michael Nelson, violin, Fabian Lopez, cello, Howard Ruan, bass, Joseph Ziegler, viola
Galay’s Improvisation Method is geared towards professional performers, music educators and music students. The Galay improvisation approach is based on the belief that music is a built-in component in nature and in mankind. Hence, the ability to “talk” through music, to improvise, is owned by any person. Through a series of exercises and drills, exploring various musical elements and styles, the participants learn different improvisation techniques, which they can continue to develop on their own. A “hands-on” workshop, bring an instrument or your voice.

MAB 125 - Shadow-walks
Viv Corringham, Composer, voice/electronics
The sound project called Shadow-walks has been the main focus of my work for the last three years. It involves walking with others, listening to environmental sound, and my improvised singing in the location. The project developed through an interest in our relationship with places, especially very familiar ones. In this presentation I will discuss working methods, with examples of how I attempt to explore this sense of place via improvised music.
Indigo Lounge – Jeff Morris, electronics, Eric km Clark, violin, Andy McWain, keyboards
The improvisatory, continually developing work, Time is the Substance of Which I am Made, (a line from Jorge Luis Borges's non-fictional writing), explores mediatization as a device of imitative counterpoint. Mediatization is the act or result of recording and replaying once-live events: the “aura” of the original performance is lost, but new realities and musical structures can be built. This work expands the imitation into the visual and performative dimensions using live sampling and artistic mediation through electronics.

Indigo Lounge – Giants of Gender
Andy Meyer, woodwinds, Jenna Barvitski, violin/viola, Kyle Farrell, percussion/vibraphone
This performance of improvised chamber music hinges on the medium of the acoustic trio. Giants of Gender explore and exploit sounds inherent and non-idiomatic to the nature of each instrument. Their performance today will consist of two contrasting improvisations, which will illustrate improvisation as a system in which, although technical mastery is assumed, the focus is on the aesthetics of a new music in constant evolution.

Lutkin Hall – Pauline Oliveros, electronics/harmonica/small instruments, Ione, spoken word, Heloise Gold, dance. Second Life dancers Josephine Dorado, John D. Mitchell, Christine Benham, Lauren Watson, and Sean Nevin
This session includes a mixed-reality improvisation between performers in the virtual world of Second Life and performers in Real Life at ISIM. SL avatars will dance with improvised music from RL. A discussion will follow. RL performers are Pauline Oliveros - electronics, harmonica with improvising spoken word artist Ione & dancer Heloise Gold. SL performers are members of ADaPT (Association for Dance and Performance Telematics) including: Josephine Dorado, members of Arizona State University/Herberger College Dance (John D. Mitchell, Christine Benham, Lauren Watson) and Sean Nevin (Arizona State University/Virginia Piper School of Creative Writing). Zevin Polzin, technical assistant.

MAB 109 – Jazz and Free Improvisation Workshop
Pekka Pylkkanen, saxophone, Greg Burk, piano
In this workshop, saxophonist Pekka Pylkkanen and pianist Greg Burk explore 5 ways of using a jazz standard as a launching pad for a more open approach to improvising. By building different bridges between “inside” and “free” improvising, these two experienced performer/educators hope to create new paths for traveling between the worlds of traditional and experimental playing.
Friday December 14

1:00PM-1:30PM

Indigo Lounge – Paul Scea, laptop/saxophone/flute, Dan Effland, guitar

"An investigation of the integration of trans-stylistic genres into a unified holistic concept for improvisation." We will explore the use of structured, free, and collective improvisational devices and combine these with groove-based rhythms and textural pads, creating a dialogue between musicians of different backgrounds, geographic locations, and experiences will be at the foreground of the session. The ultimate goal is to unify these separate experiences and approaches to improvisation into a unified and coherent whole.

1:30PM-2:00PM

Indigo Lounge – Brandon Vaccaro, guitar/electronics

My performance involves improvisation with a computer process in MAX/MSP. The process takes the source audio material (some sampled live and some preexisting) and looks in a small portion called a window. The program divides the material in the window into segments. Each segment is labeled with a number. A Markov generator, a special class of random number generator (one that is controlled by a transitional probability matrix), is used to reassemble the audio material.

2:00PM-3:00PM

Lutkin Hall - Limited Connectivity for Small Co-Located Ensemble and Live Electronics — Jonas Braasch, Composer/Technologist
Performers — Bobby Gibbs, Anne Guthrie, Luke Noona, Pauline Oliveros, Jefferson Pitcher, Sarah Weaver

The project Limited Connectivity aims to create a new form of improvised Telematic Music, by systematically degrading, and altering the communication between musicians by temporarily reducing the bandwidth, adding dynamic transmission delays, pitch shifts, and projecting the co-located performers in different acoustic spaces, and thus contradicting the tradition of current Telepresence approaches. The project aims to create awareness for the importance of the communication channels in improvised music and to enhance creativity by altering these.


This presentation focuses on a different way of conceiving and developing strong, satisfying open improvising ensembles. I will identify and illustrate various techniques and approaches that will quickly bring a group of players into a learning, creative and self-organizing improvisational ensemble, performing at a consistently high level. The ideas will reference traditional New Orleans polyphony, African drum choirs, and concepts from chaos theory. The presentation will concern itself mainly with open, free non-idiomatic improvisation, but also include techniques, approaches and sound examples for utilizing these ideas in various musical idioms.
Friday December 14

2:00PM-2:30PM

MAB 125 – Ricardo Arias, balloon kit, Mazen Kerbaj, trumpet, Mike Bullock, bass
Ricardo Arias, Universidad de Los Andes, Bogotá, Colombia. My performance for the second annual ISIM conference will be a collaboration with one or two other improvisers attending the conference. As has been the case for the past 15 years, I will play the "balloon kit," a contraption consisting of a number of rubber balloons of various sizes and degrees of sturdiness, a sort of acoustic synthesizer. Regardless of the nature of the other instruments, the piece will be an exploration of the relatively limited but highly expressive sounds of the kit, which are mostly complex or "noisy," within the context of the particular ensemble and place of the performance.

Indigo Lounge – Ahnfinod — Lathan Hardy, saxophones, Julianne Carney, violin
The smallest common denominator is a vibration. Building block of the universe. Bridges between all of us. Manifested as sound. Ahnfinod explores the act of creativity through elements such as "Mistakes", "Play", "Chaos", "Intention", "Structures", & "Patterns", in a set of improvised music.

2:30PM-3:00PM

MAB 125 – Aesthetic Improvisation: Bridging Space(s) Between Theory and Practice — Gerald Phillips, Research Presentation
The values of the market have forced composers/musicians into an intensifying struggle to maintain autonomy regarding aesthetic values in both theory and practice. The move from performing composed scores to the creation of music that is wholly improvised minimizes theoretical incursions and maximizes sensuous, aesthetic experiment and explorations. This move is one of the most promising developments in the long struggle to maintain aesthetic autonomy in our wholly commodified world.

Indigo Lounge – A Stick in the Eye — Philip Fried, bass
This solo performance will include electric string bass neat, alternating with real time analog sound processing. In my solo performances I use a full size upright electric bass and a Korg MS-10 as a sound processor. I use an A/B switch, A-bass alone, B-bass through the Korg, and switch or blend. I do not plan my performances or what will happen when I turn the dials on the Korg or the mix, I react to the Korg, using it as a doppelganger. The Korg is very responsive but not always predictable, so it improvises with me.
Friday December 14

3:00PM-4:00PM

Lutkin Hall - Deep Listening Genetic Orchestra!(DLGO!): A Structured Remote Improvisation — Doug Van Nort, Composer
Performers: Al Margolis, Andrew Causey, Doug Van Nort, Gayle Young, Katharina von Rütte, Kim McCarthy, Pauline Oliveros, Rami Gabriel, Tom Bickley, Zevin Polzin

This piece is an extension and continuation of DLC-GO!, premiered June 8, 2007, at the Life Bridge Sanctuary in High Falls, NY as part of the seminal Deep Listening Convergence event. It is a piece for an ensemble of laptop/sampler performers possibly playing over a network. The structure of the work is based on the “Genetic Algorithm” (GA) concept (ubiquitous in engineering applications), and is used for constructing a piece for sound content creation that results in a group improvisation performance.

MAB 125 - Building Bridges/Connecting Communities: Improvisation, Education and Collaborative Possibilities — Evan Tobias, Moderator

The ISIM conference provides an excellent opportunity to further advance the role that improvisation plays both in music education and our communities through forging ties, learning from each other’s perspectives and sharing resources. In the spirit of improvisation, this open-ended session will provide a space in the program for members of ISIM to discuss possible collaborative possibilities taking advantage of the participants’ expertise. Possible goals could include discussion of what the performing community thinks should be taking place in public school and university music classes as well as ways in which the education community would like assistance in broadening the role improvising plays in music programs.

3:00PM-3:30PM

MAB 229 - Convers/Conversational Music/: Aesthetics of Interactive and Collaborative Music Experience — Martin Simon, Research Presentation

Understanding the interactive music experience requires investigation of relations among multiple “responsive” performers - participants who are both performers and responders in interaction with existing musical work and among themselves. The author proposes 5 elements in interactive music based on principles of verbal conversation: Presence, Subject Matter, Action and Response, Attention, Intentionality. The conversational concept maintains an attitude of internal questioning mind that music can be reinterpreted, deconstructed or adjusted to fit one’s own needs and interests.

Indigo Lounge – Cassia Streb, viola, April Guthrie, cello

Guthrie & Streb is a cello and viola duo committed to the composition and realization of new works. We achieve this through creative notation and improvisation as a supplement to the traditional elements of string playing. The ensemble is dedicated to creating a musical community where musicians, in all of their capacities; performance, composition, improvisation and electronics etc, encourage one another to innovate and help them realize their ideas.
Composition and improvisation have sometimes, but not always, been at odds in Western musical history. In this paper, we will consider arguments and historical precedents for synthesizing the two. How much improvisation can realistically be incorporated into a piece before it loses its identity as a composition? How have opinions on this shifted with time? Why? Pieces by Brown, Cardew, Oliveros, Zorn, and Frith, as well as the author’s own work, will be discussed.

Indigo Lounge – Claudio Parodi, Turkish clarinet
Through a self-taught uncommon instrument, I try to cross boundaries between my knowledge (piano and electronics) and a new sound world, machines (piano and electronics) and intimate physicality (lungs, mouth, tongue, lips, breath). It’s not an escape, it is trying with a new tool to keep crossing boundaries between music and noise.

MAB 109 - Vinny Golia, Composer/woodwinds, Cassia Streb, viola, Ken Filiano, contrabass
My compositions connect to one another by having selected soloists or collective group improvisations tie written material together. The brilliance with which musicians fluidly move between the interpretation of written music and improvisation brings the music to life. This performance I humbly dedicate to the idea of peace in the world for our children, their children and ourselves for many years to come. I wish to help foster a world where negativity is vanquished and unity between nations, races, people and even George Steinbrenner is a fact of life and not a dream.

MAB 125 – Project FourthStream
Bill Neil, Composer/piano, Tom Gullion, saxophone
Project FourthStream melds formal compositional techniques into the dynamic motion of improvised music. This session will take you behind the scenes as we demonstrate our rehearsal and performance techniques. Initially we explore the essence of a musical idea which reveals its “shadow music” and elements for exploration. We approach live performances with all the elements in mind but preferring to allow the music to unfold in a state we call the “fourth stream”.

MAB 229 - Naked Intimacy: Improvisation and Eroticism
Ellen Waterman, Research Presentation
This paper explores the deep relationship between the body, space, and eroticism in performances of two very different improvising musicians, Lori Freedman and Charlotte Hug, each working in solo contexts. In the extreme and immediate act of creative improvised performance, intense solo musicians expose themselves through sonic and visual gestures. Such ‘naked intimacy’ has an erotic charge that constitutes an intense experience for the audience, one that partakes in elements of pleasure, desire, and even voyeurism. What are the roles of bodies, instruments and performance spaces in constructing representations of the erotic, and how are they articulated through improvisation?
Friday December 14

4:30PM-5:00PM

MAB 229 - Finding Freedom and Forming the 'In-Between’ in Contemporary Improvisation — Charity Chan, Research Presentation

While improvisation professes to be a free and inclusionary music, this ideal is never absolutely realized. Expectations can limit what is made available in the marketplace, who is invited to perform, and what is to be expected to happen at a performance. Furthermore, musical practice is informed by pedagogy and history. However, if freedom is not considered an absolute, but dependent on history and circumstance, any instance of freedom that is ethically and aesthetically sound must take into consideration the existence of others. Freedom in improvisation then acts as a means of creating a delicate balance where space is in a state of constant and fluid flux.

5:00PM-6:00PM

Lutkin Hall - Saraswati Steps Up to Bat

Stephen Nachmanovitch, violin, viola, electric violin

Solo improvisation on violin, viola, electric violin. Improvising as a portal to meditative states, inclusive consciousness, baby steps to wisdom/compassion. It will be electroacoustic and analog. Thirty (or fifty) years of endless tinkering with string instruments and musical electronics continue to yield surprises for me, as well as patterns which have recurred, clarified and strengthened. After doing a lot of chamber improvisation with a variety of partners in recent years, I am now working on two albums of solo improvisation music, *Ludi Fecundus* for electric violin and *Saraswati Steps Up to Bat* for acoustic violin and viola. The concert will contain new improvisations related to the spirit of both projects.

MAB 109 – James Ilgenfritz, contrabass

Bassist James Ilgenfritz will present a solo performance and lecture on his 2007 Cross-Country Tour, focusing on improvisation in communities and collaboration between contemporary composers and improvising musicians. Recently commissioned semi-improvisational notated works for solo contrabass will be discussed, including works by composers Steve Rush, Gordon Beeferman, Miller Puckette, Jeffrey Treviño, and Brian Griffeath-Loeb. James will discuss the collaborative relationships he developed with various composers, identifying common ground in the methodologies of composers and improvisers.

5:00PM-5:30PM

MAB 229 – The BLUE Elephant in the Room

L.A. Jenkins, Research Presentation

Lemuel Arthur Jenkins (L.A.) is an African-American guitarist who was raised in the Near East side of Columbus Ohio, a dominantly African-American neighborhood to this day. While growing up in that milieu and being exposed to a full spectrum of black music and culture, he nonetheless actively resists in philosophy and in musical performance what one might refer to as "the tyranny of the blues."
Friday December 14

5:30PM-6:00PM

MAB 229 - Improvised Music as Interspecies Communication: Jamming with Birds and Whales — David Rothenberg, Research Presentation

Through a series of encounters with birds and whales, it is possible to show that improvisation can reach across species lines to reveal insights on the music of animals in a more direct way than considering their sounds as language. Evolution produces music far earlier than it produces language, so the best way to get through to them may not be to analyze, but to get down with them and jam.

8:00PM-10:00PM


Saturday December 15, 2007

9:00AM-10:00AM

Lutkin Hall – Panel: ISIM Curriculum Project

Ed Sarath, Moderator
Panelists:
Betty Anne Younker
Maud Hickey
Karlton Hester

MAB 109 – Biakuye — Mark Stone, percussion, Kofi Ameyaw, percussion, Roger Braun, percussion, Issa Sall, bass

Among the Akan people of Ghana, West Africa, Biakuye means unity. It is the spirit of unity that brings the American and African members of Biakuye together to perform "melorhythmic world percussion," uniting the cool sound of American jazz vibraphone, drum-set, and electric bass with the melorhythmic richness of African marimba, kalimba, and hand drums. Biakuye will present an energetic concert program rich with improvisation, featuring original compositions and arrangements that draw on a wealth of American and African melodic-percussion traditions including the Ugandan embaire and kalimba, United States marimba and vibraphone, and Ghanaian gyil.

9:00AM-9:30AM

MAB 125 – Celebration — Salil Sachdev, hang instrument

Sachdev will perform a piece Celebration composed for a new musical instrument called the Hang. The Hang is a percussion instrument designed by two Swiss metallurgists. It includes elements of the steel pan drum, the Indian claypot drum (Ghatam), and the Nigerian Udu drum. Designed to be played with hands, the Hang is capable of playing melodies and producing a vast palette of sonic textures – from extremely delicate nuances to resounding loud sounds. Playing on various areas of the Hang produces melodies and widely contrasting timbres, as do different playing techniques influenced by the Middle East, Latin America and India.
Saturday December 15

10:00AM-10:30AM

MAB 109 – Arboreal Muscle — Lou Mallozzi, Composer
Chicago Bass Ensemble

*Arboreal Muscle* relies on the players’ direct responses to each other’s playing, the sound of instruments in the performance site, and the players’ shifting relationships to temporal continuity. The piece begins from this premise: Each player listens to another player in order to get cues to play. Mallozzi has composed pieces in this structured improvisation genre, all of which foreground structures for listening and interacting rather than determining sonic content – compositions that trust the musicians.

MAB 229 – What Does Theology Have to Do with Improvisation?
Lee Joiner, Research Presenter, Howard Whitaker, Research Presenter, Kevin Vanhoozer, Theologian

Theology and improvisation rarely meet in conversation in the arts community. However, there is current engagement between the two in theological works. Theologian Kevin Vanhoozer has described the Biblical record as God’s own improvisations on a redemptive theme. Musicians are known to speak of epiphanies or transcending boundaries in the midst of music-making. As these two areas of endeavor are held up in the light of our experience, we encounter concepts that cross over the divide and inform our understanding.

MAB 125 - The Use of Improvisation to Assess Understanding in Music — David Hastings – Workshop Facilitator

At the University of Wisconsin-Stevens Point, the Musicianship sequence for first and second-year music students includes the teaching of written music theory and ear training. Traditionally, these fundamental skills courses use a variety of methods to assess understanding including; dictation, sight singing, pitch matching, and various kinds of written tests. Participants in the workshop will experience through demonstration and their own vocal or instrumental improvisation, this use of improvisation as this important tool for assessing each student’s understanding.

Indigo Lounge – SCHAG
Dave Schmalenberger, drumset, Dave Hagedorn, mallets

SCHAG plays jazz tunes and classical pieces adapted to fit our musical sensibilities. One of the main unifying threads within our repertoire is freedom within structure. Fewer participants translate into more opportunities, as well as additional, varied responsibilities. To exemplify this, we will perform several pieces and discuss issues associated with the evolution of our duo concept including: tune selections; adaptation of these tunes to fit our instrumentation; and experimentation with improvisational techniques.
Saturday December 15

10:30AM-11:00AM

MAB 109 – Patterns of Living and Sounding — Marc Jensen, Composer

*Patterns of Living and Sounding* (2006) is based on circadian rhythms. Each member of the ensemble has prepared a part by observing their lives and activities for twenty-four hours. Within that period, they have selected activities of living and noted when those things occur. This information has then been compressed into a twelve minute piece, and the resulting performance is a simultaneous presentation of all of the performers’ days, creating a group rhythm of daily activity that moves from midnight to midnight. Enjoy this piece both as a record of individual activities, and also as the larger pattern formed by the social intersection of the group.

MAB 125 – Creativity, Self-Actualization, and the Process of Musical Improvisation — Peter Westbrook, Research Presentation

According to Abraham Maslow, "the release of creativity, spontaneity and expressiveness" in "Peak Experiences" help lead to the higher states of personal integration. These traits might be more fully associated with the process of improvised music than in other forms of musical expression. Musicologist and educator Peter Westbrook explores these issues, based on his own performance experiences, and interviews with many musicians in his role as a journalist and author of "The Flute in Jazz."

MAB 229 – Temporal Harmony
Denman Maroney, Research Presentation

Maroney describes a temporal harmonic system for improvising in multiple tempos based on the undertone series. A given number in the series represents a beat and/or a pitch; a given ratio, a temporal and/or harmonic interval. For example, 3:4:5 represents a ratio of beats and/or a first inversion minor triad. Exercises and musical examples are provided.

Indigo Lounge - Anne-Liis Poll, voice, Anto Pett, piano

A unique combination of a singer with unusually wide voice range Anne-Liis Poll and classically trained piano virtuoso Anto Pett. The freely improvised music can be described as contemporary improvisation chamber opera, but the main influences are simultaneously contemporary music and modern jazz improvisation. The different backgrounds of the players lead the duo to unexpected territories and help to avoid typical glitches of free improvisation. The duo has performed in Austria, Lithuania, and Estonia.
Saturday December 15

11:00AM-12:00PM

Lutkin Hall – Michael Jefry Stevens, piano, Dave Ballou, trumpet
One of the great adventures in improvised music is the improvised duo format. I have been working within this format for close to 30 years, and continue to learn and grow from these duo interactions. This workshop will explore the duet improvisations between trumpeter Dave Ballou and myself on acoustic piano. Although Dave and I have worked together before in various formats, this will be our first official duo collaboration.

The presentation will demonstrate the use of improvised music in the context of the weekly liturgy at Grace Chicago Church, showing how improvisation, alongside such traditional spiritual practices as meditation, sacred text reading, and confession, has engendered a sense of mindfulness and surrender to “the moment” in this congregation. Falzone will discuss the development of this practice at the church and the ensemble will perform several of his original compositions and hymn arrangements.

Indigo Lounge – Bottomed Out — Andrew Bishop, woodwinds, Dan Bennett, woodwinds, Ryan Mackstaller, guitar, Alex Trajano, drums
Bottomed Out is a collaborative quartet founded in 2002 in Detroit, Michigan to explore the dynamic and textural range of a two saxophones, guitar, and drums instrumentation. Through a diverse and nuanced approach to form, Bottomed Out is focused on finding a balance between improvisation and composition by creating and exploring an idiosyncratic language drawn from influences ranging from concert music, jazz, rock, and world music.

11:00AM-11:30AM

MAB 125 - Cyberjazz: Musicking in the New Millennium
David Borgo, Research Presentation
Drawing on the emerging discourse surrounding laptop and networked music, this presentation will investigate issues of human-computer musical interaction and the broader techno-culture that frames them. In addition to foregrounding new possibilities for sonic exploration and the potential for new forms of social interaction, I hope to illuminate the ongoing shifts in how we create, consume, and conceive of music in an age of ubiquitous computing.

11:30AM-12:00PM

MAB 125 – Guqin Improvisation — Jeff Roberts, Research Presentation
This paper will examine the relationship between Chinese guqin master Li Xiangting’s revival of improvisation and traditional guqin performance. A flexible type of notation in traditional performance has existed since the 12th century but records show that improvisation existed previous to the 3rd century. Mr. Li’s improvisation draws on traditional elements while allowing flexibility to spontaneously derive phrases and large-scale structures. His use of ‘Yi Jing’ (emotional impression) from Chinese poetry to shape improvisation will also be examined.
Saturday December 15

1:00PM-2:00PM

Lutkin Hall — Featured Panel

Great Black Music, Ancient to the Future
Association for the Advancement of Creative Musicians
Chicago, Illinois

Panel: Nicole Mitchell, Co-chair, Chicago Chapter of AACM
Art Turk Burton, Secretary, Chicago Chapter of AACM
Mwata Bowden, Conductor, AACM’s Great Black Music Ensemble
Douglas R. Ewart, Co-chair of Chicago Chapter of AACM

2:00PM-3:00PM

Lutkin Hall - Present and Future Directions in Improvised Music
Panel:
Thomas Buckner
Michael G. Nastos
Rui Carvalho

MAB 109 - Music Concepts from India for the Western Musician
John Wubbenhorst, Presenter
In this session, John will discuss concepts and practices from his training in Indian music and how they can be integrated into a Western musician's life. There will be instruction about approaches to raga and tala (melody and rhythm) as used in various traditional forms of Indian music as well as unique applications of Indian music as demonstrated by many examples (Coltrane, McLaughlin, Oregon, Hovhanness, Facing East).

2:00PM-2:30PM

MAB 229 - Improvisation in Brent Heisinger’s EKTA (Oneness)
(for Piano Solo, Indian Tabla, Jazz Rhythm Section, and Chamber Orchestra)
David Ward-Steinman, Research Presentation
In 2005 I premiered Brent Heisinger’s EKTA (a piece written for me as the improvising pianist) with the San Jose Chamber Orchestra, and recorded it on a recent commercial CD. EKTA includes improvisation on an Indian raga, between tabla and jazz drumset, for piano and jazz rhythm section, and in a cadenza for piano that attempts to draw together all the preceding elements. Challenges posed in integrating the four styles of improvisation will be illustrated.

2:30PM-3:00PM

MAB 229 – Julius Hemphill — DY Ngoy, Research Presentation
The African-American composer/improviser Julius Hemphill (1938-1995) had expressed, throughout his career, interest in multi-media projects. In order to fulfill his dreams of bridging the gap between visual and sonic medium, Mr. Hemphill had produced highly individual compositions which gave enough freedom to the performers to interact with the musicians. Whether performing with the World Saxophone Quartet or the Sextet, Mr. Hemphill’s compositions carry a specific message. In this paper, I will look at the genesis of his multi-media compositions: Long Tongues: A Saxophone Opera and The Last Supper at Uncle Tom’s Cabin: The Promised Land.
Saturday December 15

2:30PM-3:00PM

Indigo Lounge – Etudes for Crippled Hands
Rocco Di Pietro, Composer/performer
Larry Marotta and Derek Zoladz, performers

*Etudes* is a photographic performance score based on the crippled hand technique developed when working with handicapped children at a magnet school in upstate New York. It is not art therapy, although it was developed from a healing mechanism instilled in disturbed and impaired children. In the score to *Etudes* the performer meditates, imagines his or her hands as completely dysfunctional and approaches the keyboard by means of the photos, which act as a guide.

3:00PM-4:00PM

Lutkin Hall – OLHOCALIGARI Collective — Denis Koishi, Director
Performers: Marco Scarassatti, Marcel Rocha, Júlio Oliveira, Giuliano Tosin, Denis Koishi

Having improvisation as a base, its unpredictability and spontaneity, the OLHOCALIGARI Collective tries to intuitively move the spectator using the construction of sound signs that, together with visual and poetic production of their components, acquire new meanings and interpretations. Sound sculptures and objects, coexist with electric guitars and basses, and digital signal processors. This complex sound space is further enriched through acoustic-phonetic and tone-colour exploitation of vocal resources, applied in different forms of poetry.

3:00PM-3:30PM

MAB 109 – Transformation through Improvisation
Chris Chalfant, Workshop Facilitator

Working with our voices we will explore tuning into each other energetically and with different simple and complex pitch configurations. Our connection through tranquil sound will allow for a path of trust and non-egotistical exploration of group communication where there is a sense of give and take, bringing more resonance, harmony, awareness and spiritual alignment within ourselves and with each other creating paths for meaningful transformational moment-to-moment interactions in sound.

MAB 125 – Intercultural Improvisation: Lessons from John Cage
Katharine Cartwright, Research Presentation

How do we improvise in a multi-lingual situation with all participants on an equal footing; no musical language privileged over another? By guiding the performer largely with pictures rather than musical notations, John Cage offers open forms that free one to interpret the score in one’s own idiom. Respecting the composer’s “suggestions,” the presenter looks at ways in which Cage’s Songbooks may be adapted to a variety of educational and professional settings among artists of many cultures, sparking collaboration and communication.

Indigo Lounge – Jeff Kaiser, trumpet/laptop, Gregory Taylor, electronics
Jeff Kaiser is a quartertone trumpet player, computer musician, composer, and conductor. While maintaining an active music career, he is also a PhD student at the University of California, San Diego in Critical Studies and Experimental Practices. He is also the founder and owner of pfMENTUM records and Angry Vegan Records. Trained initially as a visual artist, Gregory Taylor has studied Indonesian and electroacoustic music in the U.S. and the Netherlands, done writerly stints in various places (Wired, Op/Option), hosted a radio program of contemporary audio since 1986 (www.rtqe.net), and currently labors on behalf of Cycling ’74.
Saturday December 15

3:30PM-4:00PM
MAB 125 - Lenny White’s Guernica: A Study in Ekphrasis and the Creative Process — Victor Svorinich, Research Presentation
Ekphrasis typically refers to a verbal representation of a visual work of art. This presentation will examine how jazz pieces, particularly Guernica also work in this genre. It will look into the musician’s creative process and seek to understand the artist’s reactions to the paintings, what some of the limitations and advantages of a representation of an art piece through improvised jazz are, and to identify some of the ways a painting can be transmuted musically.

4:00PM-5:00PM
MAB 109 - Duets: How Piano and Guitar Can Learn To Play Together and Love It — Dom Minasi, guitar, Michael Jefry Stevens, piano
It's unusual to hear two chordal and percussive instruments play well together. This workshop will encompass the different techniques needed to do just that. Dom Minasi & Michael Jefry Stevens will demonstrate single note improv, chords, chordal clusters, the use of the ‘wall of sound,’ space, odd time signatures with the 4/4 meter, how to listen while still being free and yet stay musical at all times.

4:00PM-4:30PM
MAB 125 – Improvisers from Two Worlds: Zakir Hussain’s Making Music - Indo-Jazz or Jazz-Indo? - Dr. Sundar Viswanathan, Research Presentation
A studio session in 1987 for ECM records ‘led by tabla virtuoso Zakir Hussain led to the recording of ‘Making Music’, an important example of the fusion of jazz and Hindustani music. The record paired jazz artists Jan Garbarek and John McLaughlin with Hussain and flutist Hariprasad Chaurasia. In an attempt to identify the ‘meeting-points’ of both jazz and Indian styles, this session will examine and analyze compositions and improvisations on works from this recording.

MAB 229 - Articulating Perspectives on Free Improvisation in Music for Education — Simon Rose, Research Presentation
As a teacher I spent eight years working with disaffected, permanently excluded young people in a school setting in Hackney, London. I have also worked for many years with young people who have special needs as well as in a variety of other settings. I found myself increasingly using ideas for teaching and learning (both drama and music) stemming from an approach associated with free improvisation. During a government school inspection the outcomes of this approach to teaching were highly praised – I was put forward for Advanced Skills Teacher status. My experience led me to undertake research in order to establish the validity of the potential of free improvisation in an educational setting.

4:30PM-5:00PM
MAB 125 – Bridging Gaps — Michael Bullock, Research Presentation
I will give a presentation on the development of aesthetic in a community of improvisers. I will present a short case study of the Boston-area improvised music scene during my tenure there (from roughly 1996 to the present day). Rather than a detailed historical analysis, which would be beyond the scope of one session, I will discuss how the community members' backgrounds and interests – both heterogeneous and homogenous – contributed to the development of an improvising aesthetic that has extended outside of Boston and influenced musicians in other cities and countries.
MAB 229 - An Examination of Creative Thinking and Musical Background as Factors in Jazz and Free Improvisation Skill in Australian and American College Singers
Patrice Madura Ward-Steinman, Research Presentation
The purpose was to investigate convergent and divergent thinking factors underlying vocal improvisation achievement. 102 singers performed jazz and free improvisations. A significant difference was found between jazz and free improvisation achievement; extensive jazz experience was found to be correlated with both types of Improvisation; 3 factors were found for jazz: Jazz Syntax, Vocal Creativity, and Tonal Musicianship; and 3 factors were found for free improvisation: Musical Syntax, Vocal Creativity, and Syllabic Creativity.

Lutkin Hall – Featured Performance: Oliver Lake, saxophone, and the University of Michigan Creative Arts Orchestra, Ed Sarath, Director
CAO Performers: Joey Dosik, saxophone (alto), Kate Olson, saxophone (soprano, flute), Greg Lindgren, saxophone (alto), Danny Fisher-Lochhead, saxophone (alto), Josh Mizruchi, trumpet, Travis Oakley, tuba, Michelle Horvath, harp, Eva Lymenstull, cello, Patrick Donley, piano, Takuma Itoh, melodica, piano, Gary Prince, guitar, Derek Barber, guitar, Greg Hornby, guitar, Theo Katzman, percussion, Colin Campbell, Percussion, Christian Carpenter, electric bass, Chris Agar, double bass, Doug Stuart, double bass, Ed Sarath, flugelhorn
An accomplished poet, painter and performance artist, Oliver Lake has published a book of poetry entitled Life Dance, has exhibited and sold a number of his unique painted-sticks at the Montclair Art Museum, and has toured the country with his one-man performance piece, Matador of 1st and 1st. But it's his extraordinary talents as composer, saxophonist, flautist and bandleader that have brought him world-renown. The University of Michigan Creative Arts Orchestra continues its collaboration with the legendary saxophonist and composer Oliver Lake. Following a series of performances in Ann Arbor and New York City in recent years, the 20 member improvising ensemble looks forward to further delving into Mr. Lake's boundary-expanding music.

Lutkin Hall – Featured Performance: Mazen Kerbaj, trumpet, Michael Zerang, percussion
Mazen Kerbaj is a trumpeter from Beirut, Lebanon and the co-director of the annual Irtijal Festival of Experimental music. He is the founder of Al Maslakh, a Lebanese record label dedicated to promoting experimental music in the Arab world. Michael Zerang is a first generation American of Assyrian decent based in Chicago. He is a musician and composer, and since 1976 has focused extensively on improvised music, free jazz, contemporary composition, puppet theater, experimental theater, and international musical forms. Mazen Kerbaj and Michael Zerang perform improvised acoustic music employing extended techniques for trumpet and percussion, and have worked together since 2004.
Saturday December 15

8:00PM-10:00PM Lutkin Hall – **Featured Performance**
*Jane Ira Bloom, saxophone, Mark Dresser, bass*

Soprano saxophonist/composer Jane Ira Bloom has been steadfastly developing her unique voice on the soprano saxophone for over 30 years. She is a pioneer in the use of live electronics and movement in jazz, as well as the possessor of "one of the most gorgeous tones and hauntingly lyrical ballad conceptions of any soprano saxophonist - Pulse." Her continuing commitment to “pushing the envelope” in her music has led to collaborations with such outstanding jazz artists as Kenny Wheeler, Charlie Haden, Ed Blackwell, Rufus Reid, Matt Wilson, Bob Brookmeyer, Julian Priester, Jerry Granelli, Matt Wilson, Jay Clayton, Mark Dresser, Bobby Previte, and Fred Hersch.

Mark Dresser (1952) is an internationally acclaimed bass player/improviser/composer/interdisciplinary collaborator. A major focus has been extending the sonic and musical possibilities of double bass through the use of unconventional amplification. This is documented in over one hundred recordings including nearly thirty CDs as a soloist, band-leader or co-leader. For eighteen years he lived and worked in New York City. For nine years he was a member of the Anthony Braxton's Quartet. He has composed music for silent film, video, animation, and sculpture as well as various chamber formations. He was nominated for a 2001 Grammy. He has taught at Princeton University, the New School, and Hampshire College. He joined the faculty of UCSD Music Department as Professor in 2004.

8:00PM-10:00PM Lutkin Hall – **Featured Interview: Pauline Oliveros Interviews**
*Mazen Kerbaj, Michael Zerang, Jane Ira Bloom, and Mark Dresser*

Pauline Oliveros is president of Deep Listening Institute, Ltd. (DLI) & Distinguished Professor of Music at Rensselaer Polytechnic Institute. Pauline Oliveros’ life as a composer, performer and humanitarian is about opening her own and others’ sensibilities it the many facets of sound. Since the 1960’s she has influenced American Music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. Many credit her with being the founder of present day meditative music. All of Oliveros' work emphasizes musicianship, attention strategies, and improvisational skills.

“Through Pauline Oliveros and Deep Listening I finally know what harmony is....It’s about the pleasure of making music.”  
John Cage 1989
MAB 109 - Max/MSP as a Bridge for Improvisation Between Your Traditional Instrument and Computer — Jeff Kaiser, Workshop Facilitator

Traditionally — if you can use the word “traditionally” in the context of something that has been around for around twenty years—Max/MSP has been considered a compositional tool, but it is an excellent resource for building flexible, software-based instruments for use with acoustic instruments in an improvisatory environment.

MAB 125 – Music Inside Out — Stephanie Philips, Workshop Facilitator

Music Inside Out is a sequence of exercises in improvisation that allows us to explore interconnectivity and creative flow. This workshop presents ways to unlock creativity and improve communication among musicians and with the audience. Group exercises will be presented that experiment with ways to enhance entrainment and enable a group or an ensemble to begin to think together and move away from the self-consciousness of performance. Participants of all skill levels are welcome. Please bring instruments.

MAB 229 – Rallying Cry: Improvisation as Invitation for Involvement in Frederic Rzewski’s ‘Which Side Are You On?’ from North American Ballads — Andrea La Rose, Research Presentation

This presentation explores the musical and political connections in Frederic Rzewski’s “Which Side Are You On?” and examines the original protest song and transcriptions of improvisations from recordings by Rzewski and Lisa Moore. Building upon the head-solos-head structure of bebop and the chorale-prelude tradition in keyboard works, Rzewski expands the song into a developed personal statement, then invites the performer to respond through improvisation.

MAB 229 - Sonic Cosmopolitanisms: Improvised Music and Cultural Exchange

Marina Peterson, Research Presentation

The Tabadol Project was a Lebanese-American musical exchange sponsored by the U.S. State Department. The Project took place in February 2007, when five Lebanese musicians traveled to the United States to work with American musicians and dancers in six cities. The musical genre featured in the exchange was experimental improvised music. Cosmopolitan aspirations provided the conditions of possibility for the State Department to sponsor the Tabadol Project. However, the differing logics of the State Department and of experimental improvisation hinged on an inherent tension of cosmopolitanism: the problem of the nation.
Sunday December 16

10:00AM-11:00AM

Lutkin Hall – Panel: Telematic Music
Panelists – Pauline Oliveros, Mark Dresser, Jonas Braasch, Chris Chafe, Jefferson Pitcher, Sarah Weaver

A discussion of the telematic music medium and its technology as it builds bridges across distance collaboration. Documentation will be presented from a telematic concert that took place November 16, 2007 involving the panelists, between Rensselaer Polytechnic Institute in Troy NY, University of California San Diego in San Diego CA, and Stanford University in Stanford, CA.

MAB 109 – Music for People — Mark Hinkley, Workshop Facilitator

In the ideal musical world, it would be common for teachers to create that rare atmosphere in which students can enter into profound listening, deep expressiveness, and sensitive ensemble work. This is what the mission of David Darling and his colleagues at Music for People has been for 20 years. Mark Hinkley, a graduate of MfP’s four year training program, will introduce and lead an experiential session using the techniques that evolved over the last two decades in countless trainings and workshops, in the United States and Europe.

Indigo Lounge – Linking Language and Music in Devotion to the Unknown
Art Lande piano/drums, Mark Miller flute/saxophone/shakuhachi

According to the painter Joan Anderson, “Art is always about devotion to the unknown.” How do we build bridges to the unknown? What are our modes of investigation and discovery? In our duo, the medium of language is an important means of exploring new improvisational territory. We use nonsense sounds, words, poetry and improvised story to expand our borders. We will reveal our methods (and our madness) in this performance/demonstration.

11:00AM-12:00PM

MAB 109 – backGammon — Stephen Syverud, Director

This performance is an improvisation which is governed and created by the processes of the participants. The improvisational group backGammon features 6-9 performers using acoustic and electronic instruments, computer controlled devices, and video projections. Past performances include: Spark Festival in Minneapolis, 35 years of Electronic/Computer Music at Northwestern, ISIM Conference 2006, Computer Music Conference in New Orleans, several clubs/venues in the Chicago area. backGammon participated in Cage’s Musicircus in Chicago, Fall 2007.
Sunday December 16

11:00AM-12:00PM

**MAB 125 - Bridging Acoustic and Electric: An Introduction to Using Music Technology for Improvisers — Mark Kirschenmann, Presenter**

Electric instruments have a permanent place in contemporary and future music. However, negative stigmas and a general lack of technical/artistic sophistication are still prevalent. This presentation offers a glimpse into how I use technology to inform and enhance my musical initiatives, particularly as an improviser. The presentation will offer technical insight into the ways one can electrify an instrument, offer aesthetic possibilities, and hopefully encourage others to do so as well.

**Indigo Lounge – Elixir String Quartet — Jason Seed, guitar, Glenn Asch, violin, Helen Reich, viola, Dan Armstrong, bass**

The Elixir String Quartet session focuses on through-composed material and a collective improvisation sensibility stemming more from New Orleans sensibility than from a bebop kind of thing...although that creeps in too. The pieces range from Eastern European folk music influenced writing to a 12-tone jig, an avant-prog-rock air to classical music in the more obvious form of lots of dots on the page for guitar, violin, viola and bass.

11:30AM-12:00PM

**Lutkin Hall – Petrified**

**Michele Brangwen Dance Ensemble**

The Michele Brangwen Dance Ensemble will perform PETRIFIED, with choreography by Michele Brangwen and music by Thomas Helton. Inspired by the daring of free avant-garde music, PETRIFIED creates a spontaneous performance environment where anything can happen. Thomas Helton is the solo bassist, who uses the full range and expressive power of the instrument. He is joined on the stage by dancers Brooke Barnes, Elizabeth Lucrezio, Lindsey McGill and Michele Brangwen.

1:00PM-2:00PM

**MAB 109 – How to Develop Creative Activity**

**Anto Pett, Workshop Facilitator**

In this workshop Pett will present his improvisation teaching method. After a short theoretical introduction Pett will present his exercise system for developing improvisation abilities. This exercise system can be used for all instruments and singers. It helps to develop concentration of attention, technical skills, emotional expressiveness, speed of thinking and self-assurance. Pett has used these exercises successfully by teaching young musicians who have just started to learn their instrument, and it also gives quick results to top level professional musicians who need reviving of their immense experiences in music for expressing their own ideas.
Sunday December 16

1:00PM-2:00PM

Indigo Lounge – *Empty Cage Quartet* — Kris Tiner, Composer/trumpet, Jason Mears, saxophone, Ivan Johnson, bass, Paul Kikuchi, percussion

The Empty Cage Quartet presents a new composition by Kris Tiner that explores the potential of improvisation to build bridges via a dynamic, holistic integration of the personal (intuitive), technical (material), social (systemic) and cultural (intersubjective) aspects of ensemble performance. Incorporating ideas from the field of Integral Studies, transpersonal psychology, and musical set theory, the improviser engages a systemic structure from which emergent zones of expanded group interaction and collective awareness become possible.

1:00PM-1:30PM

MAB 229 – *Jammin’ at the Subatomic Level*

Karl Ramberg, Research Presentation

My project came about because my brother works as a particle physicist at Fermi Lab west of Chicago. He is currently working on an experiment that is searching for dark matter particles. When the scientists look at the cosmos they predict x amount of matter but only see about 20% of x. They theorize that there is a particle that is very massive but weakly interacting that makes up the rest of the predicted matter. I proposed and then came up with a musical instrument that is triggered by the events that the experiment detects. I then play my guitar along with so that I am *Jammin’ at the Subatomic Level*.

1:30PM-2:00PM

Lutkin Hall — *Floating Prayers: Throwing stones of meaning onto the ocean of consciousness. (unknown)*

Kim McCarthy, Composer, Heloise Gold, Dance, Large Ensemble Performance

Churches, Mosques, Temples, certain mountains and rivers are examples of sacred places, their walls “holding the space” of spiritual activity. Such spaces serve to bring people together in community. Community is the soul of spirit; water one of its conduits. Kwan Yin dips the willow branch into the water of his heart’s compassion. Wherever that water is sprinkled, everything is reborn. Community deepens this experience. Drops of water become oceans of healing and Spirit sings. (Discussion follows.)

MAB 229 — *another spurious landscape*

Stephen Hastings-King, Research Presentation

This paper explores possibilities that might be opened up by stripping away the default discourse of mysticism, which is often used to describe or explain collective improvisation. I propose its replacement with a hybrid discourse constructed from social ontology (philosophy) and accounts of embodied cognition understood as the unfolding of complex dynamic systems. It explores improvisation as a space of emergence best conceptualized as one of partial determinacy. The idea is to link improvisation as a practice to the politics of autonomy.
Sunday December 16

2:00PM-3:00PM

Lutkin Hall – Zing!
James Davis, trumpet/effects, Caroline Davis, alto saxophone/effects, Dave Miller guitar/effects, Matthew Golombisky, electric bass/likable noise, Quin Kirchner, drums/cymbals

Zing! is a Chicago-based musical collective, drawing on the traditions of both acoustic improvised music as well as rock, electronica, and ambient music. This quintet offers her listeners sounds akin to the current Chicago improvised music scene as well as compositions with both rhythmically and metrically complex pieces and simple hard-grooving frameworks. The performance will balance wholly improvised pieces with pre-composed ones.

MAB 109 – A Course in Improvisation for Classical Musicians – One Approach
Jeff Agrell, Presenter

A musician who improvises is empowered to communicate across traditional limits of instrument, level, department, and discipline. The benefits of improvisation study are manifold, but nonjazz improvisation has yet to establish a place in music education. One reason is the lack of precedents and models for the pedagogy and practice of contemporary classical improvisation. This presentation is a description of a university-level course taught by the presenter for the past five years.

2:00PM-2:30PM

MAB 125 – Extended Techniques in Improvisation
Charlie Wilmoth, Research Presentation

This presentation concerns improvisation that uses extended techniques as the basis of its sonic vocabulary. This music often employs an unusual style of interaction in which the players’ relationships to one another are similar to those of passing clouds, and the music seems to strive to engage with and, in some cases blend in with – the sounds of the environment around it. I try to pinpoint the nature of the connection between this music and its environment and, along the way, discuss its relationship with the jazz tradition.

Indigo Lounge – Sound Weavings
Katharina von Rütte, voice
Gayle Young, columbine/amaranth

The voice sketches sounds in the air that spread in the space, blend, connect with the audience and space, meet in the ears and inspire to new sounds, attract and repel, are reflected on all solid, blend again and again. The created music lingers in the space as a big sound tissue until the soundflow stops and fades away.
Sunday December 16

2:30PM-3:00PM  
**MAB 125 – In the World of Fire: Aspects of Myth in Music**  
**Randall Hall, Research Presentation**  
This paper will use myth as a framework to examine meaning in music and the act of improvisation. Myth here is defined, in the words of Alan Watts, as “a complex of stories...human beings regard as demonstrations of the inner meaning of the universe and of human life.” Drawing on the work of thinkers such as Carl Jung, Joseph Campbell, and Watts it will look at the subconscious processes that create myth, and how mythic images serve as metaphors for understanding issues regarding humanity, eternity, and transcendence.

**Indigo Lounge – Jefferson Pitcher, electric guitar**  
Is there a connection between language and sound? Do words embody another layer of sonic storytelling? Jefferson Pitcher has been exploring the subtle ties between literature and sound for over a decade, and believes that language appeals to our senses in a multiplicity of ways. He will debut a guided improvisation including readings from the audience, based on postcard poetry he has been writing and receiving for years, thus building a community between performers and listeners.

3:00PM-4:00PM  
**Lutkin Hall – ISIM Conference 2007 Closing Ceremony**
Biographies

Featured Artists and Presenters

Jane Ira Bloom
Soprano saxophonist/composer Jane Ira Bloom has been steadfastly developing her unique voice on
the soprano saxophone for over 30 years. She is a pioneer in the use of live electronics and movement
in jazz, as well as the possessor of "one of the most gorgeous tones and hauntingly lyrical ballad
conceptions of any soprano saxophonist - Pulse." Her continuing commitment to "pushing the envelope"
in her music has led to collaborations with such outstanding jazz artists as Kenny Wheeler, Charlie
Haden, Ed Blackwell, Rufus Reid, Matt Wilson, Bob Brookmeyer, Julian Priester, Jerry Granelli, Matt
Wilson, Jay Clayton, Mark Dresser, Bobby Previte, and Fred Hersch.
Saturday 8:00PM Lutkin Hall

Mark Dresser
Mark Dresser (b.1952) is an internationally acclaimed bass player/improviser/composer/interdisciplinary
collaborator. A major focus has been extending the sonic and musical possibilities of double bass
through the use of unconventional amplification. This is documented in over one hundred recordings
including nearly thirty CDs as a soloist, band-leader or co-leader. For eighteen years he lived and
worked in New York City. For nine years he was a member of the Anthony Braxton’s Quartet. He has
composed music for silent film, video, animation, and sculpture as well as various chamber formations.
He was nominated for a 2001 Grammy. He has taught at Princeton University, the New School, and
Hampshire College. He joined the faculty of UCSD Music Department as Professor in 2004.
Saturday 8:00PM, Sunday 10:00AM Lutkin Hall

Mazen Kerbaj
Mazen Kerbaj is a trumpeter from Beirut, Lebanon and the co-director of the annual Irtijal Festival of
Experimental music. He is the founder of Al Maslakh, a Lebanese record label dedicated to promoting
experimental music in the Arab world. Mazen Kerbaj and Michael Zerang perform improvised acoustic
music employing extended techniques for trumpet and percussion, and have worked together since
2004.
Saturday 8:00PM Lutkin Hall

Oliver Lake
An accomplished poet, painter and performance artist, Oliver Lake has published a book of poetry
entitled Life Dance, has exhibited and sold a number of his unique painted-sticks at the Montclair Art
Museum, and has toured the country with his one-man performance piece, Matador of 1st and 1st. But
it's his extraordinary talents as composer, saxophonist, flautist and bandleader that have brought him
world-renown.
Saturday 5:00PM Lutkin Hall

Bennett Reimer
Bennett Reimer is the John W. Beattie Professor of Music Education Emeritus at Northwestern
University. His interests have included philosophy of music education, curriculum theory, research
theory, and intelligence theory. He is the author and editor of some 24 books and 145 published articles,
chapters, reviews, etc. His most recent book, A Philosophy of Music Education: Advancing the Vision,
(Prentice Hall, 2003) is a 90% revision of the 1970 and 1989 editions. Reimer is an inductee into the
Music Educators Hall of Fame.
Friday 9:30AM Lutkin Hall
Featured Artists and Presenters Continued

Michael Zerang
Michael Zerang is a first generation American of Assyrian decent based in Chicago. He is a musician and composer, and since 1976 has focused extensively on improvised music, free jazz, contemporary composition, puppet theater, experimental theater, and international musical forms. Mazen Kerbaj and Michael Zerang perform improvised acoustic music employing extended techniques for trumpet and percussion, and have worked together since 2004.
Saturday 8:00PM Lutkin Hall

Association for the Advancement of Creative Musicians
Great Black Music, Ancient to the Future
Douglas Ewart and Nicole Mitchell, Co-Chairs of the Chicago Chapter
Chicago, Illinois
Friday 8:00PM, Saturday 1:00PM Lutkin Hall

Creative Arts Orchestra
The University of Michigan Creative Arts Orchestra continues its collaboration with the legendary saxophonist and composer Oliver Lake. Following a series of performances in Ann Arbor and New York City in recent years, the 20 member improvising ensemble looks forward to further delving into Mr. Lake's boundary-expanding music.
Saturday 5:00PM Lutkin Hall

All Artists and Presenters

Jeffrey Agrell
University of Iowa horn professor Jeffrey Agrell has won awards as both a composer and a writer. He gives concerts, lectures, and workshops in the area of contemporary classical improvisation. His improvisation CDs include “Repercussions” (horn and piano); “Side Show Tim,” with Cerberus (horn, trumpet, tuba and Soundpainting conductor; Dane Records), and "Mosaic," improvised interpretations of early music by Duende (horn, cello, piano; MSR Classics). His new book is "Improvisation Games for Classical Musicians" (GIA Publications).
Sunday 2:00PM MAB 109

Ricardo Arias
Ricardo Arias teaches sound in the art department Universidad de Los Andes, Bogotá, Colombia. He has been playing improvised music for the past 21 years. Since improvised music is largely a practice of the "first world" he has developed this activity for the most part in Europe and North America, with occasional collaborations in other parts of the world (South America and the Middle East). Trained as a flutist and electroacoustic music composer, Arias uses unorthodox instruments and techniques.
Friday 2:00PM MAB 125

David Ballou
Composer/Improviser/Trumpet Performer Dave Ballou has released eight internationally recognized CDs as a leader for the SteepleChase record label. He has performed or recorded with ensembles led by Michael Formanek, Kevin Norton, Maria Schneider, Andrew Hill, Dave Liebman, Oliver Lake, Joe Lovano, Sheila Jordan, Steely Dan, Rabih Abou-Khalil, Don Preston and an extensive list of jazz personalities. He earned a BM (magna cum laude) from Berklee College of Music in 1986 and a MA from the University of New Hampshire in 1991. Dave is currently serving as an Assistant Professor of Music at Towson University.
Saturday 11:00AM Lutkin Hall
Andrew Bishop – Bottomed Out
Bottomed Out is a collaborative quartet founded in 2002 in Detroit, Michigan to explore the dynamic and textural range of a two saxophones, guitar, and drums instrumentation. Through a diverse and nuanced approach to form, Bottomed Out is focused on finding a balance between improvisation and composition by creating and exploring an idiosyncratic language drawn from influences ranging from concert music, jazz, rock, and world music.
*Saturday 11:00AM Indigo Lounge*

David Borgo
David Borgo is a saxophonist, ethnomusicologist, and Associate Professor of Music at UCSD. Borgo won first prize at the International John Coltrane Festival (1994) and he has released five CDs 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 for the most distinguished book published during the previous year.
*Saturday 11:00AM MAB 125*

Jonas Braasch
Jonas Braasch is a soprano saxophonist, improviser/composer, and acoustician. Currently, he working as an Assistant Professor in Acoustics at Rensselaer Polytechnic Institute in Troy NY, where he is actively performing Telematic Music and developing Virtual (Un-)Reality Systems. His saxophone style expands the traditional repertoire [in both Classical Music and Jazz idioms] by incorporating various non-western elements, as well as original extended techniques. He also has a strong interest in Spatial Music, Recording of Soundscape, and Music Concrete.
*Friday 2:00PM, Sunday 10:00AM Lutkin Hall*

Michele Brangwen Dance Ensemble
The Michele Brangwen Dance Ensemble presents year round performances of original choreography to new live music. Sharing the stage dangerously, our dancers and musicians set a challenging precedent for ensemble interaction. The Michele Brangwen Dance Ensemble has commissioned sixteen new music works for dance and has also performed to scores that are completely improvised. They have presented the works of seventeen living American and European composers ranging from classical to jazz to avant-garde jazz. Composers include Thomas Helton, Carol Morgan, Reynaldo Ochoa, Arthur Gottschalk, Joe LoCascio, Joan Tower, and Kaja Saariaho.
*Sunday 11:30AM Lutkin Hall*

Roger Braun
Mark Stone, an expert performer of global melodic percussion, formed Biakuye in 1993. During the past fourteen years Biakuye has actively spread its message of unity through performances at numerous festivals, art institutes, universities, and public schools. Highlights include performances at the 2004 Detroit Symphony Orchestra's Day of Music, the 2005 Tiny Tots Concert Series at Detroit's Orchestra Hall, the 2005 Detroit Festival of the Arts, and the 2006 African Xylophone Festival in New York City. The group includes master Ghanaian drummer Kofi Ameyaw, virtuoso American percussionist Roger Braun, and dynamic Senegalese bass player Issa Sall.
*Saturday 9:00AM MAB 109*
Thomas Buckner
For over three decades Thomas Buckner championed music of the avant-garde in America and throughout the world as a performer, producer, and promoter. A former student of the legendary Metropolitan Opera baritone, Martial Singher, he was trained in the classical tradition and has continued throughout his distinguished career to broaden the scope of his vocal styles, specializing in a wide range of experimental music. Buckner has collaborated with a host of “new music” composers including Robert Ashley, Roscoe Mitchell, Wadada Leo Smith, Noah Creshevsky, Annea Lockwood, Bun-Ching Lam, David Wessel, Tom Hamilton, Leroy Jenkins, Phil Niblock, Matthias Kaul and many others.
Saturday 2:00PM Lutkin Hall

Michael Bullock
Michael Bullock (contrabass) is a composer and improviser based in Troy, NY. As a soloist, in duo with cellist Vic Rawlings, and with electronic duo rise set twilight (with Linda Aubry), Mike has performed across the US and in France and Czech Republic. He has collaborated with Bhop Rainey and Greg Kelley (of nmperign), Mazen Kerbaj, Christian Wolff, Lê Quan Ninh, Daniel Carter, and Theodore Bikel. Mike is a member of the BSC, a large ensemble of improvisers originating in Boston. Mike is a doctoral candidate in the Electronic Arts department at Rensselaer Polytechnic Institute in Troy.
Saturday 4:30PM MAB 125

Greg Burk
Pianist/composer/educator Greg Burk has lived, studied, taught and performed around the world. Over the last decade, living and working in Detroit, Bratislava, Boston and now Rome, he has established himself not only as a vital sideman, but also as a leader with the rare ability balance lyrical compositions with open improvisation.
Friday 1:00PM MAB 109

Julianne Carney - Ahfinod
Julianne Carney and Lathan Hardy have performed together in NYC since March 2006. Lathan Hardy performs with Ahfinod, Who Put the Bad Mouth On Me, and the George Steeltoe Ensemble. He is dedicated to the art of performing, education, and being a member of the community. Julianne enjoys combining her classical facility with the jubilation of creative freedom; she improvises with beatbox, fiddles, and plays gigs supporting Jay-Z, Sufjan Stevens, and Jenny Scheinman, among others.
Friday 2:00PM Indigo Lounge

Katharine Cartwright
Katharine (Katchie) Cartwright is an assistant professor of music at Northwest Vista College in San Antonio, Texas. She has received Fulbright grants for residencies in Greece and Lebanon and has performed and conducted workshops in South Asia, West Africa, South America, the Caribbean, and Europe. She serves as chair of the International Association for Jazz Education’s Sisters in Jazz mentoring program, on the board of the International Women in Jazz, and is an active member of the International Association of Schools of Jazz.
Saturday 3:00PM MAB 125

Rui Carvalho
Band leader, music educator and arranger, Rui Carvalho holds a MD in Music from Unicamp at Campinas, SP. He settled in Manaus, Amazon, since 2001, to lead Amazonas Band. Artistic Director, Executive Producer and Pedagogical Coordinator of Amazonas Jazz Festival in 2006 and 2007, he coordinates the Jazz and Popular Music Program at Amazonas Music School. Carvalho worked as coordinator in Amazonas State University (UEA) in 2002 organizing the Jazz and Popular Music curricular program. Rui has been active in playing, conducting, teaching and presenting workshops, featured in several festivals in Brazil, in Europe and in the US.
Saturday 2:00PM Lutkin Hall
Chris Chalfant
Chris Chalfant is a composer, improviser, artist, author and educator. She co-led the Lifetime Visions Orchestra and the Dojo Band with Joseph Jarman and recently published *Book of Unstandards* scores and sound recordings. She was composer/piano soloist for Czech Republic National Radio as part of the Jazzového Mezinárodní Piana, and recently performed improvisations in a new film by the Light Surgeons. Chalfant received her MM at New England Conservatory. Her dharma name is Jyaku, which means tranquility.

*Saturday 3:00PM MAB 109*

Charity Chan
Charity's live performances focus on the evocation and combination of alternative timbres from the piano with more traditional techniques. Currently an MFA candidate at Mills College, Charity has had the opportunity to collaborate and learn from many luminaries in the field. She is an Ambiances Magnétiques recording artist and also appears on a CD of music by José Maceda (Tzadik). Her scholarly research approaches music from a socio-cultural perspective, and focuses on embodiment, ethics and legitimacy, and cultural memory in improvisation. She is a member of the International Society for Improvised Music and the American Musicological Society.

*Friday 4:30PM MAB 229*

Viv Corringham
Viv Corringham is a British improvising vocalist and sound artist, currently based in Minnesota, USA, who has worked internationally since the early 1980s. Her work includes concerts, audio installations and soundwalks. Recent work appeared in MCAD Gallery Minneapolis, Deep Listening Convergence NY, Grand Marais Art Colony MN, Women in New Music Festival, Fullerton CA, Spark Electronic Music Festival Minneapolis MN, Rochester Art Center MN, and Soundworks Festival, Cork, Ireland. She received a McKnight Composer Fellowship 2006/2007.

*Friday 11:00AM MAB 125*

Caroline Davis
Zing! is comprised of James Davis (trumpet/effects), Caroline Davis (alto saxophone/effects), Dave Miller (guitar/effects), Matthew Golombisky (electric bass/likable noise), and Quin Kirchner (drums/cymbals). The performers of Zing! met in Chicago and assembled on one of the band members' birthdays to celebrate a new musical collaboration. Each musician has a history of performing traditional jazz music, and each has had his/her own unique experiences in a wide variety of other musical settings, including experimental, rock, funk, Balkan, and salsa music.

*Sunday 2:00PM Lutkin Hall*

Rocco Di Pietro
Rocco Di Pietro was born in Buffalo, New York in 1949. He studied composition and piano and he became an interdisciplinary adjunct professor teaching in prisons and on many college campuses in the US. His works have developed on several fronts and have been broadcast on radio stations in Seattle, New York and in Europe, in Rome, Vienna etc. He recently performed in New York at the ‘Roulette’ Experimental Inter-Media with Robert Dick and Kathy Supove.

*Saturday 2:30PM Indigo Lounge*

James Falzone
Composer and clarinetist James Falzone is working at the intersection of many musical styles. He directs his own Allos Musica ensembles and is a pivotal member of the acclaimed French music ensemble Le Bon Vent and Jorrit Dijkstra’s Flatlands Collective. On faculty at North Central College where he teaches courses in Interdisciplinary Studies, Composition, and World Music, James is also the Resident Composer and Director of Music for Grace Church in Chicago.

*Saturday 11:00AM MAB 109*
Philip Fried
A composer and experimental improviser on the string bass who combines free jazz, serial and atonal music, and electronics with an elegant lyricism. Fried is a founding member of the New York Artists Collective. Also trained in classical composition, Fried has had performances and residencies with The Minnesota Orchestra, The Tanglewood Music Festival, The Festival at Sandpoint, June in Buffalo, Music of Our Time, and Centre Acanthes. His music has earned him awards and commissions from ASCAP and the American Composers Forum. This solo performance for ISIM includes electric string bass neat, alternating with real time analog sound processing.

Friday 2:30PM Indigo Lounge

Racheli Galay-Altman
Cellist and conductor Racheli Galay-Altman is the Director of String Music Education at VanderCook College of Music, Chicago IL. Galay-Altman performs internationally - recent highlights include a solo performance with the Lublin Philharmonic, Poland and a live radio broadcast recital from the Jerusalem Theater. Galay-Altman is also on the faculty of the Music Institute of Chicago, where she directed the first Chicago Improvisation Institute in summer 2007. DM, Northwestern University, MM, Indiana University, BA, Tel-Aviv University.

Friday 11:00AM MAB 109

Giants of Gender
(The) Giants of Gender are an experimental trio that formed during the summer of 2006 in Youngstown, Ohio. Improvisation is the core of their musical aesthetic and didactical practices. The instrumentation consists of Andy Meyer on woodwinds, Jenna Barvitski on violin and viola, and Kyle Farrell on percussion and vibraphone. The trio recently completed a national tour and performs often in the Cleveland and Columbus areas.

Friday 11:30AM Indigo Lounge

Joe Giardullo
Joe Giardullo (Brooklyn, 1948) is a performer and composer based in the Woodstock, NY area. He is a multi-instrumentalist who has focused on soprano saxophone for the last 25 years. After a hiatus of 10 years during the 1980s, Joe returned to performing and recording with Joe McPhee, Pauline Oliveros, Carlos Zingaro, Steve Lacy, Bill Dixon, and Milford Graves among others. Joe conducts workshops in his G2 concepts at universities and art centers in the US and Europe. His latest recording is RED MOROCCO (Rogue Art Records, Paris), his G2 music for 14 musicians. At the center of G2 is the philosophy: “Freedom through unity, not consensus”.

Friday 2:00PM MAB 109

Vinny Golia
Vinny Golia is a composer who fuses the rich heritage of Jazz, contemporary classical and world music into his own unique compositions. As a bandleader, Golia has presented his music to concert audiences in Europe, Canada, Mexico, Japan and the United States in ensembles varying dramatically in size and instrumentation. In 1982 he created the on-going 37-piece (now 50-piece) Vinny Golia Large Ensemble to perform his compositions for chamber group and jazz orchestra.

Friday 4:00PM MAB 109

Tom Gullion
Saxophonist Tom Gullion brings a deep, soulful performance style, a sophisticated avant-garde sensibility, and a quicksilver technique. His varied career has included periods of intense performance and also of introspective creativity. Project FourthStream synthesizes his experiences ranging from touring with J.J. Johnson to experimental performances at the Velvet Lounge.

Friday 4:00PM MAB 125
Randall Hall
Saxophonist, improviser, and composer Randall Hall is internationally active as a performer and clinician. He has given concerts and solo performances in the United States, Canada, France, Belgium, The Netherlands, Luxembourg, Italy, Japan, China, and Taiwan. He has also given lectures and masterclasses at institutions around the world, including Harvard University, Cornell University, Eastman School of Music, New England Conservatory, and Luxembourg Conservatory. He is Assistant Professor of Music at Augustana College in Rock Island, Illinois.

Sunday 2:30PM MAB 125

David Hastings
David Hastings is currently Professor of Saxophone and Musicianship at the University of Wisconsin-Stevens Point. He served as Chair of the Music Department at UWSP from 1994-1998 and has held teaching positions at West Virginia University and Baylor University. Professor Hastings has dedicated much of his performing career to the exploration of new music and improvisation through commissions and performance. His commissioning projects have included composers John Beall, Gymiha Labi, Brian Kershner, William Kraft, Verne Reynolds, Fisher Tull, David Stock, Richard Willis, Paschal Younge and most recently John Harmon and Ed Sarath.

Saturday 10:00AM MAB 229

Stephen Hastings-King
Stephen Hastings-King is a pianist in the sound collective Clairaudient and teaches at Roosevelt University in Chicago.

Sunday 1:30PM MAB 229

Karlton Hester
Karlton E. 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. A performer on both flute and saxophone, his formal study included Harry Nelsova and Paul Renzi on flute, Joe Henderson and John Handy in Jazz improvisation, and composition with Bruce Saylor and Robert Starrer.

Saturday 9:00AM Lutkin Hall

Maud Hickey

Saturday 9:00AM Lutkin Hall

Mark Hinkley
Mark Hinkley is a businessman turned improvising musician. He is president of the board of Music for People, a nonprofit organization devoted to musical self expression. He is a keyboard player, with a love of percussion, and jazz improvisation. Mark has served as a submarine officer, a disc jockey, an urban planner, and a reinsurance underwriter over the last 35 years. He is grateful at the opportunity to share the work of music for people at the ISIM Conference.

Sunday 10:00AM MAB 109
James Ilgenfritz
Contrabassist, composer, and improviser James Ilgenfritz approaches the art of making music as an archeologist would unearth a fossilized relic. Carefully examining rarified aspects of his instrument's sonic palette, James strives to find new meaning in the classically overlooked gems of the physical and hypothetical properties of sound. James has performed with George Lewis at the 2007 Spring Reverb Festival, with Marilyn Crispell at the Vancouver International Jazz Festival, and with Gary Lucas at the JVC Jazz Festival. He has lectured at Towson University, the University of Michigan, Millikin University, and the University of Iowa.
Friday 5:00PM MAB 109

L.A. Jenkins
Lemuel Arthur Jenkins (L.A.) is an African-American guitarist who was raised in the Near East side of Columbus Ohio, a dominantly African-American neighborhood to this day. While growing up in that milieu and being exposed to a full spectrum of black music and culture, he nonetheless actively resists in philosophy and in musical performance what one might refer to as "the tyranny of the blues." As an artist, Lemuel Jenkins wishes to advance the ideal of artistic freedom being unhindered by cultural assumptions about the individual and enforced as limiting expectations.
Friday 5:00PM MAB 229

Marc Jensen
Marc Jensen is a Ph.D. candidate in music composition and doctoral dissertation fellow at the University of Minnesota. His principle composition teachers include Pauline Oliveros, Alvin Curran, Alex Lubet, and Doug Geers, and he has studied improvisation with Fred Frith and Christian Asplund. Mr. Jensen has recently completed his teaching certification through the Deep Listening Institute, and has edited several books on Deep Listening. He is an active composer and performer, presenting his work at events across the country, and also works as a teacher and a freelance music editor.
Saturday 10:30AM MAB 109

Lee Joiner
Lee Joiner has presented workshops on improvisation for groups as diverse as summer chamber music institutes and the United States Navy. He holds degrees from Juilliard and Eastman and currently serves on the faculty of Wheaton College. Howard Whitaker teaches composition, theory, and improvisation at Wheaton College. A jazz CD "Minor Inconvenience" featuring his compositions was released in 2006. He holds a Ph.D. in composition from the University of Chicago. Kevin Vanhoozer is Research Professor of Systematic Theology at Trinity Evangelical Divinity School.
Saturday 10:00AM MAB 125

Jeff Kaiser
Jeff Kaiser is a quartertone trumpet player, computer musician, composer, and conductor. While maintaining an active music career, he is also a PhD student at the University of California, San Diego in Critical Studies and Experimental Practices. He is also the founder and owner of pfMENTUM records and Angry Vegan Records, both growing and regularly adding to their catalogs of improvised and electronic music.
Saturday 3:00PM Indigo Lounge, Sunday 9:00AM MAB 109
Mark Kirschenmann
Much of author, composer, performer, teacher and theorist Mark Kirschenmann’s work explores the confluence of composition and improvisation. As a performer, he has recently appeared with Rob Mazurek’s Sao Paolo Underground, with Iiro Rantala of Trio Töykeät, and has recently led the University of Michigan’s Creative Arts Orchestra in appearances with flutist Nicole Mitchell and bassist Henry Grimes. Mark is a pioneer of the electric trumpet, which is evidenced on his recently released CD *This Electric Trumpet*.
*Sunday 11:00AM MAB 125*

Denis Koishi
OLHOCALIGARI was formed in Campinas, Brazil, as a result of an encounter of colleagues from the State University of Campinas’ Arts Institute, coming from different fields of research. Fusing research and production, having as the scenario disordered and peculiar transformations of a postcolonial and postmodern peripheral society, the work of the Collective creates a filed of tense forces which pretends to touch the limits of artistic expression, acting on the borders of perceptible and cognizable.
*Saturday 3:00PM Lutkin Hall*

Andrea La Rose
Andrea La Rose plays flute, writes music, likes to cook, and enjoys making weird noises. Her pride and joy since 2002 has been her work as a flutist/composer/board member with the punk-classical antagonists known as Anti-Social Music. Most recently, she’s been heard on CD with World/Inferno Friendship Society and His Name Is Alive, and live with Mohair Timewarp and her own improv trio with Bernadette Speach and Jeffrey Schanzer, baj.
*Sunday 9:00AM MAB 229*

Art Lande
Art Lande has performed with Bobby Hutcherson, Woody Shaw, Tom Harrell, Nat Adderly, Chet Baker, Charlie Haden, Eddie Harris, Anthony Braxton, and Kenny Wheeler among others. He has recorded more than a dozen albums including Hardball, nominated for a Grammy Award.
*Sunday 9:00AM Indigo Lounge*

Lou Mallozzi
Lou Mallozzi is a Chicago audio artist who has been dismembering and reconstituting language, sound, and gesture on stages, sites, CD, and radio since 1986. His background is in performance, intermedia and installation art, and since 1996 an increasing amount of his attention has been focused on improvised music. He teaches at the School of the Art Institute of Chicago and is Executive Director of Experimental Sound Studio in Chicago.
*Saturday 10:00AM MAB 109*

Denman Maroney
Denman Maroney is known for his “hyperpiano” style and temporal harmonic system. He appears on twenty CDs on Nuscope, Cryptogramophone, New World, Enja, Victo, and Tzadik among other labels. He has won grants from Chamber Music America, National Endowment for the Arts, New York Foundation for the Arts, Music Omi, and Yale among others. He was educated at Cal. Inst. of the Arts (MFA ’74) and Williams (BA ’71).
*Saturday 10:30AM MAB 229*
Kim McCarthy
Kimberly A. McCarthy, Ph.D. M.M. Professor of Psychology and Creativity Studies, Columbia College Chicago; certified in Deep Listening. An international speaker on creativity, she studied music improvisation with Pauline Oliveros, Quantum Physics with Dr. Amit Goswami (DVD What the *bleep* Do We Know), Neuroscience with Dr. Michael Posner (University of Oregon), and Community Psychology with Dr. Christopher Keyes (DePaul University). Lastly, Kim practices African and Lakota forms of Shamanism.
Sunday 1:30PM Lutkin Hall

Mark Miller
Mark Miller has performed and recorded with Tuck and Patti, David Friesen, John Stowell and Paul McCandless as well as Native American flutist R. Carlos Nakai, Tibetan flutist Nawang Khechog and poets Allen Ginsberg and Anne Waldman.
Sunday 9:00AM Indigo Lounge

Dom Minasi
Dom Minasi and Michael Jefry Stevens met in 1994 when bassist Dominic Duval along with Mark Whitecage (alto) and Jay Rosen (drums) began rehearsing. Two years later they recorded Elements for Leo Records. Since that date Dom and Michael have played and recorded together on numerous occasions. Saturday 4:00PM MAB 109

Jeff Morris
Eric km Clark (violin, NY & LA), Andy McWain (keyboards, University of Massachusetts-Dartmouth), and Jeff Morris (electronics, Texas A&M University) are composers and performers that have worked together since 2006 at venues including the Atlantic Center for the Arts, International Computer Music Conference, and International Society for Improvised Music 2006. Anna "Gracie" Arenas (Texas A&M University) joins them for live visual sampling and processing.
Friday 11:00AM Indigo Lounge

Stephen Nachmanovitch
Stephen Nachmanovitch is a musician, author, computer artist, and educator. He has taught and lectured widely in the United States and abroad on creativity and the spiritual underpinnings of art. In the 1970's he was a pioneer in free improvisation on violin, viola and electric violin and opened up many techniques now used in electroacoustic music. He has published articles in a variety of fields since 1966, and is the author of Free Play: Improvisation in Life and Art (Penguin-Putnam, 1990).
Friday 5:00PM Lutkin Hall

Michael G. Nastos
Michael G. Nastos writes syndicated previews, reviews, and opinion columns on jazz, blues, and other music. He was named one of the top five Midwest critics by readers of Arts Midwest newsletter in 1988 and #1 Jazz Critic in the SEMJA Music Poll in 1990. He writes for Down Beat, Cadence, Coda, Jazz Forum, Swing Journal, Arts Midwest, and Jazz News International, and is a freelance writer of artists' biographies, interviews, jazz festival and concert programs, and liner notes. He is an instructor and guest lecturer at the University of Michigan and Washtenaw Community College.
Saturday 2:00PM Lutkin Hall

William Neil
William Neil’s compositions presenting the listener with “an intense brilliant effect” (Fanfare Magazine) “represent contemporary writing at its most intellectually probing”. (Chicago Tribune) His “extremely characteristic harmonic world” is fundamental to the unfolding of his music. The Rome Prize and The Charles Ives Award are among his honors. His work has been recognized through grants from The National Endowment for the Arts, fellowships from the Fulbright Commission and the American Symphony Orchestra League and awards from A.S.C.A.P and BMI. Friday 4:00PM MAB 125
D Y Ngoy
D Y Ngoy is a cultural researcher and archivist whose areas of interest encompass hybridization and creolization in Linguistics and Musicology. He has been involved in field research mostly in Africa and Europe. Over the past five years, he has been involved in research to develop new techniques of documenting oral tradition. He is presently working on a book that documents the presence of American Improvisers in Paris from 1965-85.
Saturday 2:30PM MAB 229

Pauline Oliveros
Pauline Oliveros - improviser is president of Deep Listening Institute, Ltd. (DLI) & Distinguished Professor of Music at Rensselaer Polytechnic Institute. Ione improviser of spoken word is artistic director of DLI. Heloise Gold choreographer, dancer and T'ai Chi instructor from Austin TX. Josephine Dorado and John Mitchell are members of ADaPT, dedicated to performance and media in telematic space. Joining them for this performance are Christine Benham, Lauren Watson, and Sean Nevin from Arizona State University. Zevin Polzin is technical assistant for DLI.
Friday 1:00PM Lutkin Hall

Claudio Parodi
Claudio Parodi has classical training as a pianist. For many years he has played self-built or self-modified electronics and, more recently, non-western reeds. He collaborates with many musicians, dancers, poets, actors, painters, and video-makers.
Friday 3:30PM Indigo Lounge

Marina Peterson
Marina Peterson works on performance, music and the contemporary city. She teaches performance studies courses that engage with critical approaches to space and time, the body, transnationalism, and ethnography. Professor Peterson has published articles on musical performance and the production of space, global city formation, and urban civilities. She has presented papers at the Chicago Seminar on Dance and Performance and the annual meetings of the American Anthropological Association, the American Studies Association, and the International Association for the Study of Popular Music. Her current project is on public concerts in downtown Los Angeles.
Sunday 9:30AM MAB 229

Anto Pett
Anto Pett graduated from Conservatoire of Tallinn as a pianist and composer. In 1988 he discovered, that improvisation was to become his main means of artistic expression. Since 2002 A. Pett has been a regular professor of improvisation in the Estonian Academy of Music and Theatre. During his twenty years of teaching A. Pett has developed an original improvisation teaching method. A. Pett has presented his teaching method and given masterclasses in many music schools of Estonia and in several music academies and conservatories abroad (Helsinki, Stockholm, Odense, Paris, Bordeaux, Marseille, Riga, Vilnius, Glasgow).
Saturday 10:30AM, Sunday 1:00PM Indigo Lounge, MAB 109

Stephanie Phillips
Stephanie Phillips has been teaching creative music making and improvisation for over a decade. Her Music Inside Out workshops are the cumulative result of her diverse background in the classical music tradition, theater arts, and dance. A classically trained violist, Stephanie performs regularly with several professional ensembles. She specializes in supporting people to find their creative voice and to engage musically with each other. Her teachers include David Darling, Deborah Hay, Rhiannon, and Bobby McFerrin.
Sunday 9:00AM MAB 125
Gerald Phillips
With a B.S. in Music Ed. from Central Michigan, an MA in Voice and Television at Cincinnati College-Conservatory, MA and PhD in Philosophy from Temple U., Dr. Phillips, voice professor, has taught courses in Music, Philosophy, Art, Theatre, Humanities, and the Honors Departments at Towson University. He has sung many operatic roles: Rigoletto, Wozzeck, Count di Luna (Trovatore), John Proctor (Crucible), Tarquinius (Rape of Lucretia), and the Count (Marriage of Figaro), with U.S. opera companies.
*Friday 2:30PM MAB 125*

Jefferson Pitcher
Jefferson Pitcher and Christian Kiefer are improvisers, and sound artists, who have released music with numerous labels including: Undertow, Tompkins Square, Camera Obscura, and Extreme Records. Kiefer holds a Ph.D in English from UC Davis, and performs primarily with acoustic stringed instruments. Pitcher plays electric guitar and is currently a fellow at Rensselaer Polytechnic Institute. Their recent work explores an array of themes from economics, to nature, the ocean, and literature.
*Sunday 10:00AM, Sunday 2:30PM Lutkin Hall, Indigo Lounge*

Anne-Liis Poll
Anne-Liis Poll received her degree in choir conducting under the direction of professor Kuno Areng at the Tallinn Conservatoire (the Estonian Academy of Music and Theatre at present) in 1987. She earned great success in the same field as a founder and conductor of the chamber choir *Eesti Projekt*. A.-L. Poll is an associate professor at the Estonian Academy of Music and Theatre (EMTA). She sings in baroque ensembles *Accentus Tallinn*, *MederConsort*, in the improvisation ensemble *Free Tallinn Trio*, and is pursuing her doctoral program in improvisation at the EMTA under the supervision of Prof. Anto Pett.
*Saturday 10:30AM Indigo Lounge*

Pekka Pylkkänen
Saxophonist/composer/educator Pekka Pylkkänen got his Master's Degree at Sibelius Academy, Helsinki. He has worked with dozens of different artists, orchestras and groups both in Finland and abroad, and his group Pekka Pylkkänen's Tube Factory, has toured all over the world, playing on international festivals, concert halls and clubs. He also performed at the IAJE Conference 2007 with this group.
*Friday 1:00PM MAB 109*

Karl Ramberg
Karl works as a stonemason and stone carver in Lawrence, Ks. He plays keyboards, guitar, bass, percussion and electric cello quite often all together using a loop device. He also writes chamber music usually combining it with his visual art, drawings paintings and sculptures become the score. He also composes music for the theater.
*Sunday 1:00PM MAB 229*

Jeff Roberts
The compositions of Jeff Roberts are influenced by his work as an improvising guitarist and Chinese guqin performer. In addition to composing music for chamber and orchestral ensembles, he also directs and composes for the Walden Percussion Project, an amateur found-object experimental ensemble. Jeff is currently living in Beijing as a China Fulbright Fellow studying guqin performance and researching the Yi ethnicity San Xian tradition Yunnan, China. He will graduate from the composition program at Brandeis University in the spring of 2008.
*Saturday 11:30AM MAB 125*
Simon Rose
In June 2007 I completed a solo tour of England (supported by Jazz Services) which complimented the release *Procession* (solo alto saxophone) on FMR. I have recorded for BBC radio *Jazz on 3*. The *badland* trio with Simon Fell double bass and Steve Noble drums has toured several times and recorded three acclaimed CDs (*Emanem*, *Bruce's Fingers*). I have most recently performed with Marco Eneidi’s Orchestra, London Improvisers Orchestra, Roger Turner, John Edwards, Marcio Matthes, Adam Bohman, Dave Tucker, Damon Smith, Gino Robair, Steve Beresford, Evan Parker, Joe Williamson, Tony Marsh, Jaako Tolvi, Charity Chan, Ava Mendosa amongst others.

*Saturday 4:00PM MAB 229*

David Rothenberg
David Rothenberg is the author of *Why Birds Sing*, published in six languages and turned into a BBC TV show. Rothenberg has also written *Sudden Music* and co-edited *The Book of Music and Nature*. As a clarinetist he has six CDs out under his own name, including *On the Cliffs of the Heart*, named as one of the top ten CDs of the year by *Jazziz* Magazine. His next book and CD will be called *Thousand Mile Song*, about making music with whales.

*Friday 5:30PM MAB 229*

Salil Sachdev
Salil Sachdev is on the faculty of the music department at Bridgewater State College, MA. His teaching areas include music theory, composition, music technology, and music of Africa. He also directs Khakatay, the West African drumming ensemble at BSC. Salil Sachdev is considerably involved with world music, particularly that of India and West Africa. Currently he is in the process of making a series of films and audio recordings on the folk music of India.

*Saturday 9:00AM MAB 125*

Ed Sarath
Ed Sarath is a performer, composer, recording artist, author, educational theorist and innovator. He is Professor of Music in the Department of Jazz and Contemporary Improvisation Studies at The University of Michigan, Director of Program in Creativity and Consciousness Studies at The University of Michigan, and Founder and President of the International Society for Improvised Music.

*Saturday 9:00AM Lutkin Hall*

Paul Scea
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.

*Friday 1:00PM Indigo Lounge*

David Schmalenberger
SCHAG is a jazz percussion duo, consisting of Dave Schmalenberger, drumset, and Dave Hagedorn, mallets. SCHAG, which formed in 1988, has offered workshops and clinics, and performed concerts and music/dance collaborations in Colorado, Minnesota, Wisconsin, West Virginia, and Banff/Canada. Dr. David Schmalenberger is on the faculty of the McNally Smith College of Music in St. Paul, MN. Dr. David Hagedorn is on the faculty of St. Olaf College in Northfield, MN

*Saturday 10:00AM Indigo Lounge*
**JASON SEED**
The Elixir String Quartet consists of composer guitarist Jason Seed, violinist Glenn Asch, violist Helen Recich and bassist Dan Armstrong. Bringing together classical music, world music and jazz the group's goal is to utterly blur the line dividing these idioms. The repertoire is primarily Seed's compositions but has also included works by Charles Mingus, Elena Cats-Chernin, Edgar Winter, Mozart and Frank Zappa. Through-composed writing and collective improvisation permeate.
*SUNDAY 11:00AM INDIGO LOUNGE*

**MARTIN SIMON**
Composer, guitarist, interactive media artist, experimental performer, author, educator -- his work and research are concerned with a development of open forms of interaction. He is a founder of an experimental ensemble Convers Club. He has taught at Pratt Institute in New York and was a fellow at Brooklyn College Integrated Media Arts department. His writings have been published by AC Institute for Experimentation, Documentation and Understanding of Art and by University Press of America.
*FRIDAY 3:00PM MAB 229*

**MICHAEL JEFRY STEVENS**
Over the past 30 years Pianist/Composer Michael Jefry Stevens has been associated with some of the most important figures in modern jazz including Dave Douglas, Mark Feldman, Pheeroan Aklaff, Leo Smith, Mark Whitecage, Perry Robinson, Joe Fonda, Herb Robertson, Gebhard Ullmann and many others. He has released over 50 CDs featuring his original music and has composed over 300 works for various ensembles. He has been a MacDowell Colony fellow and a recent Centrum Arts artist in residence. Mr. Stevens is currently on the faculty of Rhodes College in Memphis, TN.
*SATURDAY 11:00AM LUTKIN HALL*

**CASSIA STREB**
Guthrie & Streb is a Los Angeles based music ensemble committed to the performance of new and experimental works by living composers. Since 2005, cellist April Guthrie and violist Cassia Streb have commissioned over 50 works for their string duo. The ensemble has worked with James Tenney, Wadada Leo Smith, Georges Aperghis, Vinny Golia, Michael Pisaro as well as many other composers. In addition to working with established artists, Guthrie & Streb commission emerging composers who are passionate about the collaborative process of creating new music.
*FRIDAY 3:00PM INDIGO LOUNGE*

**SUNDAR SUBRAMANIAN**
Sundar Subramanian, 28, is a Canadian composer completing coursework for the PhD in music composition at SUNY Buffalo. He completed undergraduate studies at Carleton University in Ottawa and his MA in composition at York University in Toronto, where for his thesis, he wrote a series of pieces that synthesize composition with improvisation, often by using elements of graphic notation. He is also active as an improviser on the electric guitar.
*FRIDAY 3:30PM MAB 229*

**VICTOR SVORINICH**
Victor Svorinich is a Ph.D. Candidate in Modern History and Literature at Drew University. He has studied under Lewis Porter at Rutgers University where he received his B.A. in Music Performance (1999) and his M.A. in Jazz History and Research (2001). He is the author of Electric Miles: A Look at the In A Silent Way and On the Corner Sessions (Scarecrow Press, 2003). He currently runs his own music instruction business and performs regularly in venues across the United States. He lives in East Hanover, New Jersey.
*SATURDAY 3:30PM MAB 125*
Stephen Syverud
backGammon members are: Casey Farina, computer/electronic devices, percussion; Theron Humiston, electronic guitar, synthesizer, computer/electronic devices, turntable; Stephen Syverud, piano, synthesizer, Taiwan mandolin; Caroline Davis, alto saxophone Scott Jaeger, analog synthesis; Matthew Golombisky, acoustic bass; James Diomede, electronically modified voice; Aaron With, electronic guitar; Jonathon Kirk, trombone, tuba, banjo, computer/electronic devices. Past performances include: Spark Festival in Minneapolis, 35 years of Electronic/Computer Music at Northwestern, ISIM Conference 2007, Computer Music Conference in New Orleans, and several clubs/venues in the Chicago area.
Sunday 11:00AM MAB 109

Kris Tiner
The Empty Cage Quartet is a creative jazz/new music ensemble that has been hailed as "one of the most powerful and appealing jazz units currently active" (~All About Jazz). Featuring saxophonist Jason Mears, trumpeter Kris Tiner, bassist Ivan Johnson and percussionist Paul Kikuchi, the group continues to explore new ways to integrate a diverse mix of musical (and extra-musical) influences. Their sixth CD Stratostrophic will be released on Portugal’s Clean Feed Records in 2008.
Sunday 1:00PM Indigo Lounge

Evan Tobias
Evan Tobias is currently a PhD student in music education at Northwestern University. Prior to starting his doctoral work, Evan taught instrumental music for two years and general music for seven years in a middle school half an hour north of New York City. He served on the listener station board of New York City non-commercial radio station WBAI 99.5 FM for two years and was also the chair of the station’s membership and outreach committee. He has presented at various music education conferences usually with a focus on creative uses of technology, interdisciplinary thinking and implications of popular culture.
Friday 3:00PM MAB 125

Brandon Vaccaro
Brandon Vaccaro is a composer, performer, and sound artist based in Denver. He has worked with a number of ensembles including the Tosca String Quartet, Kallisti, Free Love Ensemble, Coefficient of Friction, Ground, and the Vinca Quartet. Brandon curates a series for experimental music, sound installations, and audio/visual works titled Soundscapes Presented by Mystery Cabal at Object + Thought gallery in the thriving RiNo gallery district north of downtown Denver.
Friday 1:30PM Indigo Lounge

Doug Van Nort
Doug Van Nort is an experimental musician currently living in Montreal. His work manifests in the creative design of new sound technologies (sound analysis, synthesis, interactive systems) in concordance with his continuing practice of appropriating and experimenting with analog+digital technologies (from mixer feedback to time/frequency sound processing) towards compositional and improvisational ends. These inseparable research/creation practices have been presented at various venues in North America, Europe, and Asia. Recently collaborations include a laptop ensemble, network performances with Jonas Braasch, Pauline Oliveros, Jeff Pitcher, and Javier Arciniegas, as well as interactive media systems for fabric-based instruments and dancers.
Friday 3:00PM Lutkin Hall
Sundar Viswanathan
Dr. Sundar Viswanathan is a professional jazz/world music woodwind player and vocalist who has toured and/or recorded internationally with Billy Hart, Charles Tolliver, Victor Lewis, Jim McNeely, Cecil McBee, George Cables, Clark Terry, Rez Abbasi and others. His research/performing interests include the music of India, South Africa and Brazil, and his recent CD Hope and Infinity showcases his original Hindustani-influenced compositions. He currently lives in Toronto, where he is an Assistant Professor of Jazz at York University.
Saturday 4:00PM MAB 125

Katharina von Rütte
Katharina Von Rütte (Switzerland), born 1960, is a singer, improviser, singing teacher, composer and poet/lyricist. She graduated at the Jazzschool of Lucerne and completed in 2004 her Deep Listening studies with the Deep Listening Certificate.
Sunday 2:00PM Indigo Lounge

Charlie Wilmoth
Composer and improviser Charlie Wilmoth has performed with Anthony Braxton (with whom he studied at Wesleyan University), Roscoe Mitchell, and Wadada Leo Smith, among others. As a composer, Wilmoth's music combines unusual sounds with jagged, uneven repetitions and jarring juxtapositions that are often inspired by the way humans deal with technology, information, and religion. Wilmoth tours regularly with his rock group, FOX Japan, and plays in a country band. He is also a contributing editor for Dusted Magazine. Wilmoth is currently pursuing a Ph.D. in composition at UC-San Diego, where he studies with Roger Reynolds.
Sunday 2:00PM MAB 125

David Ward-Steinman
David Ward-Steinman is an Adjunct Professor of Composition at Indiana University-Bloomington, Distinguished Professor Emeritus and former Composer-in-Residence at San Diego State University. Major commissions include those from the Chicago Symphony Orchestra, Joffrey Ballet, San Diego Ballet, California Ballet, MTNA, NACWPI, and several from the San Diego Symphony; plus performances by the orchestras of Tokyo, London, New York, New Orleans, Seattle, Philadelphia, and elsewhere. Five CDs featuring Ward-Steinman as composer or pianist were released within the last year
Saturday 2:00PM MAB 229

Patrice Madura Ward-Steinman
Patrice Madura Ward-Steinman is an Associate Professor of Music at Indiana University, and previously taught at the University of Southern California and Oberlin College. Dr. Madura has published in the Journal of Research in Music Education, Bulletin for the Council of Research in Music Education, International Journal of Music Education, Journal of Historical Research in Music Education and more. She is the author of Getting Started with Vocal Improvisation, and is the pianist and director of the IU Vocal Jazz Ensemble.
Saturday 4:30PM MAB 229

Ellen Waterman
Ellen Waterman is Associate Professor in the School of Fine Art and Music at the University of Guelph. She holds the Ph.D. in Critical Studies and Experimental Practices from the Department of Music at the University of California, San Diego, and is a professional flutist specializing in creative improvisation and contemporary music. Working at the intersection of performance studies, ethnomusicology and cultural studies, Ellen's current research includes a comparative study of experimental music performance in Canada. Ellen is founding co-editor of the referred open access electronic journal Critical Studies in Improvisation/Études critiques en improvisation.
Friday 4:00PM MAB 229
Sarah Weaver
Sarah Weaver is the Executive Director of the International Society for Improvised Music. Weaver is the Artistic Director of Weave, a contemporary arts performance group based in New York, and Apprentice of Deep Listening, the sound practice developed by composer Pauline Oliveros.
Sunday 10:00AM Lutkin Hall

Peter Westbrook
Peter Westbrook holds a Ph.D. in musicology, and continues flute studies with Ali Ryerson, and Pandit Hariprasad Chaurasia. He has performed, taught music, and lectured at major universities in the U.S., Europe, and India. Dr. Westbrook writes CD notes, plus articles for Down Beat, Saxophone Journal, The Flutist Quarterly, Cosmos and jazzreview.com, and is the author of Divine Harmony: The Life and Teachings of Pythagoras and The Flute in Jazz: Window on World Music.
Saturday 10:30AM MAB 125

John Wubbenhorst
John has been a student of Indian music his entire musical life and spent much time in India. In 1992, John became a disciple of the renowned bansuri (the North Indian bamboo flute) master Hariprasad Chaurasia and went on to obtain two degrees in World music from the Rotterdam Conservatorium. He is the founder of the East/West ensemble Facing East and has performed with Jack DeJohnette, Howard Levy, Hariprasad Chaurasia, Ramesh Misra, Ed Sarath, Victor Wooten, Anindo Chaterjee and others.
Saturday 2:00PM MAB 109

Gayle Young
Gayle Young (Grimsby ON Canada) plays two instruments of her own design. The amaranth is a 24-stringed zither with moveable bridges. The columbine is a percussion instrument using 61 steel tubes placed horizontally over a resonator, with a just intonation tuning of 23 pitches per octave.
Sunday 2:00PM Indigo Lounge

Betty Anne Younker
Betty Anne Younker, Ph.D. (Northwestern University) is Associate Professor of Music Education and Associate Dean for Academic Affairs at The University of Michigan School of Music, Theatre, and Dance. During her tenure at a previous post, the University of Western Ontario, she was awarded the Pedro Goldman Teaching Award from the Faculty of Music. In addition to university teaching, Dr. Younker has taught in the public schools in band, choral, and general music settings, and studio flute with beginning to university-aged students.
Saturday 9:00AM Lutkin Hall
audio and video clips of faculty and students available at:
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