Third Annual Conference
December 5-7, 2008

Improvisation and Identity:
Discovering Self and Community
in a Trans-Cultural Age

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

Keynote Address: Roscoe Mitchell
Featured Performers and Speakers: Joëlle Léandre and India Cooke
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 shapes 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 an 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 multi-media collaborations to string quartets, bebop quintets and multiethnic 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 society at large.

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Acknowledgements
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International Society for Improvised Music
P.O. Box 1063
Ann Arbor, Michigan 48106
For more information please contact:
Sarah Weaver, ISIM Executive Director

Please join us at our conference
VIP Reception, Saturday, December 6,
5:00pm–6:00pm in the Directors Lounge.
Welcome to Denver and our third annual conference! Following our very successful meeting last year at Northwestern University, it is truly a pleasure to convene this year at the University of Denver’s Lamont School of Music. The facilities and hospitality are world-class and the level of involvement by members of the university and the broader community is extraordinary. This nation, having been embroiled over the past months in one of the most intensive and divisive election campaigns in recent history, has had to examine its identity from new perspectives and it is unlikely that this process will abate any time soon. Many of us are hopeful that the arts—and improvised music in particular—will play an important role in forging identity as well as healing divisions. In my view, the dissolution of categories that is exemplified in improvised music has much to teach the rest of the world.

The more I reflect on our theme, “Improvisation and Identity,” the more I think of events taking place in the broader society. This nation, having been embroiled over the past months in one of the most intensive and divisive election campaigns in recent history, has had to examine its identity from new perspectives and it is unlikely that this process will abate any time soon. Many of us are hopeful that the arts—and improvised music in particular—will play an important role in forging identity as well as healing divisions. In my view, the dissolution of categories that is exemplified in improvised music has much to teach the rest of the world.

I greatly look forward to seeing you, hearing your music and ideas, and enjoying many rich moments together in the next few days.

Sincerely,

Ed Sarath
ISIM President
Conference Schedule

FRIDAY, DECEMBER 5, 2008

9:00AM–9:30AM / HAMILTON RECITAL HALL /
Opening Ceremony
Speakers:
Ed Sarath, ISIM President
Sarah Weaver, ISIM Executive Director
Lynn Baker, Director of the Jazz Studies and Commercial Music Program, Lamont School of Music
F. Joseph Docksey, Director of the Lamont School of Music

9:30AM–10:30AM / HAMILTON RECITAL HALL /
Keynote Address: Roscoe Mitchell
Songs In The Wind
Songs in the Wind is a documentation of my work with Dennis Nechvatal (paintings, sets and costumes), Steve Sylvester (inventor), Vartan Manoogain (violin), Corinne Heath (choreography), Eve Thai and Jo Anna Miz (dancers), Peggy Choy (dancer/choreographer), and other special guests Thomas Buckner (baritone), Jaime Guiscafe (guitar) and Vincent Davis (drums). The first concert in this series was titled “Black and White” and was performed at the University of Wisconsin, Stout Campus April 21, 1989. Other titles in this series include, “Let’s Take A Ride,” performed at the Madison Art Center, August 20, 1990, “Songs in the Wind,” “Inventions” November 30, 1990 Town Hall, New York City, February 14, 1991 Barrymore Theatre, Madison, Wisconsin and the last performance “The Wheel,” 1992 performed at The Atlanta Arts Festival, Atlanta, Georgia. In addition to my talk on this period I will be showing videos and photographs of both rehearsals and performances.

FRIDAY KEYNOTE ADDRESS

Roscoe Mitchell,
Composer, Multi-Instrumentalist, Educator
Mr. Mitchell’s innovation as a solo performer, his role in the resurrection of long neglected woodwind instruments of extreme register, and his reassertion of the composer into what has traditionally been an improvisational form have placed him at the forefront of contemporary music for over forty years. He is a founding member of the world renowned Art Ensemble of Chicago, the Association for the Advancement of Creative Musicians, The Creative Arts Collective, the Sound Ensemble, the Note Factory and the Trio Space. Mr. Mitchell is the recipient of many honors and awards including the following: The International Jazz Critics Poll Down Beat Magazine [Composer “Talent Deserving Wider Recognition”, Best Jazz Group (Established)-Art Ensemble of Chicago, Record of the Year- Nonaah]; Jazz Personality of the Year, City of Madison, Wisconsin; Named Madison Music Legend by “Madison” Magazine; Certificate of Appreciation, The St. Louis Public Schools Role Model Experience Program; Honorary Citizen of Atlanta, GA; Outstanding Service to Jazz Education Award, National Association of Jazz Educators; Certificate of Appreciation, Art Ensemble of Chicago, Smithsonian Institution; and the National Association for the Advancement of Colored People’s Image Award. August 2007, Mr. Mitchell assumed the Darius Milhaud Chair at Mills College, Oakland, California.
11:00AM–12:00AM

/ ROOM 130 /

Thomas Ciufo – Computer-Mediated Improvisation: Implications, Ideas, and Strategies
This session will combine performance and presentation to explore conceptual and technical concerns encountered when using computers in an improvisational performance setting. What does computation bring to the diverse practices associated with improvisational performance, and what unique possibilities and challenges does it present? How does computer mediation impact the role and behavior of the human performers, and what types of relationships or approaches are available? How does the physical interface affect these relationships, and how can we design and build effective hybrid performance instruments? In addition to these complex conceptual questions, specific design and technical approaches will be discussed and demonstrated.

/ Room 229 Class Room 2 /

Panel – Exploring the Unknown: Accepting Uncertainty
Panelists – Charity Chan, Simon Rose, Cesar Villavicencio
Commonly acknowledged characteristics of improvised music are freedom, spontaneity, and unpredictability. These characteristics not only present a challenge to conventional assumptions of contemporary communities, but they also propose alternative conceptions of musical and social norms/structures.

Drawing from an array of topics, this panel explores the ways in which improvised music practice brings one into the realm of the unknown, pushing past the boundaries of both custom and comfort. In its challenge of convention, improvisation not only questions the authority of normative practices, but it also has the potential of aiding in a (re)conceptualization of a society that brings into play individual story, communal direction, and the opportunity for reciprocal dialogue.

This panel will include three lecture-performances, discussing finding relating to: the role of and reliance upon uncertainty in current society; the exploration of the unknown in improvised music making that leads into a process of spirituality and healing; and the notion of qualitative time (kairos) in improvisation. This presentation will include performances of solo, due, and trio improvisations.

11:00AM–12:00AM

/ Room 229 Classroom 2 /

Panel – Exploring the Unknown: Accepting Uncertainty
Panelists – Charity Chan, Simon Rose, Cesar Villavicencio

11:30AM–12:00PM

/ Hamilton Recital Hall /

Paul Scea – RA Ensemble
Paul Scea and the RA Ensemble engage the praxial dichotomy between dialogic and deliberate musical systems/action. Systemic processes of Trans-African functionalism shall intersect with post-modern musical figurations in a collaborative effort to expand the possibility of sound language formation. The performers explore the symbiotic energies between musical process, ritual and production. The Ra Community comes together from West Virginia, Rio de Janeiro, Brazil, New Jersey, Oklahoma, Iowa, and Pennsylvania.

Paul Scea, Sergio Alavares, Eric Halmeier, Arthur White – woodwinds
Brent Sandy, James Moore, Keith Jackson – brass
Steve Grismore – guitar
Wilbo Wright – bass
Adam Osmianski & Mike Vercelli – percussion

12:00PM–1:00PM

Lunch

1:00PM–2:00PM

/ Hamilton Recital Hall /

Stephanie Tierman/JoAnne Brackeen – Piano Duo
JoAnne Brackeen and Stephanie Tierman will present their musical impressions of the recently published short stories of Haruki Murakami, "Blind Willow, Sleeping Woman", renowned Japanese author of phantasmagorical fiction that creates super-real environments based on impossible synchronicities that create highly credible and mind-stretching scenarios.

The pianists will create their own phantasmagorical fiction based on completely unlikely synchronicities generated by the musical conversation of a jazz and a classical pianist. The resulting language is an amalgamation of both worlds' styles discussing the same topic—impressions of Murikami and the psychological peregrinations in his stories. Discussion regarding the improvisation will follow the performance.
A common element that binds creativity and improvisation is what is unknown, uncertain and within the precarious moment. This is the ecological space where we choose to act, to make music or images, as well as where we tune ourselves to the flow of our experience. To improvise is not only to produce, but also to listen, look, communicate. We can think of improvisation within the precarious moment. This is the ecological space where we choose to act, to make music or images, as well as where we tune ourselves to the flow of our experience. To improvise is not only to produce, but also to listen, look, communicate.

A OM provides an intriguing ‘open to all’ playing field not only for professional musicians, improvisors and composers but also for other artists (new media, visual arts, architecture, poetry, sculpture, dance) who are intense listeners and bring new ways of perceiving musical practice and performance.

Avatar Orchestra Metaverse (AOM) will present a ‘mixed reality’ performance of 3 linked works that use improvisation as their primary focus within the online virtual reality environment Second Life. With members spread over 3 continents, the group explores the nuance of identity (real life and the virtual world) and possibility that is opened through real time telematic connection within an audio visual virtual environment. Most of the members of AOM have not met in person. The work of AOM exposes a new kind of listening, bringing forward subtle yet powerful mind connections whose elusiveness begins to disappear as the core members of the group continue to explore this very new medium together. AOM provides an intriguing ‘open to all’ playing field not only for professional musicians, improvisors and composers but also for other artists (new media, visual arts, architecture, poetry, sculpture, dance) who are intense listeners and bring new ways of perceiving musical practice and performance.

Avatar Orchestra Metaverse: Virtually Yours

Tina Pearson, Viv Corringham, Norman Lowrey

N_DREW/Selene Carter – Pieces for Two Performers,

Sound, Light, Video, Electronics and Audience Participation

“A Democracy is instituted and sustained by the dissolution of the markers of certainty. It inaugurates a history in which people experience a fundamental indeterminacy as to the basis of power, law and knowledge, and as to the basis of relations between self and other.”

-Claude Lefort

A common element that binds creativity and improvisation is what is unknown, uncertain and within the precarious moment. This is the ecological space where we choose to act, to make music or images, as well as where we tune ourselves to the flow of our experience. To improvise is not only to produce, but also to listen, look, and communicate. We can think of improvisation in light of the functional definition of interactivity, one that arises mediated by technology, in a model of conversation. This conversation enables a democratic approach to improvising with sounds, light and movement in the social context of performance.

N_DREW and Selene Carter will perform a group of pieces, some of which explore the politics of group dynamics in an improvisational setting using free/open source or modified electronics and software in order to investigate movement, light and sound.
FRIDAY, DECEMBER 5, 2008

INTERNATIONAL SOCIETY FOR IMPROVISED MUSIC THIRD ANNUAL CONFERENCE

2:30PM–3:00PM / ROOM 100 /
Christian Pincock – Rumors Overheard
Performance and Discussion: Integrating Improvisation and Composition With Technology
Christian Pincock performs his recent piece for computer and trombone “Rumors Overheard,” integrating improvisation and composition. A piece made up of a fixed order of large sections with various levels of improvisation within, it has evolved organically over time from a loose structure for over the flow of improvisation to become a rich collection of tendencies and possibilities which unfold over time. A discussion will follow the performance focusing on ways to combine composition and improvisation, specifically involving computers to achieve new sounds, and to balance spontaneity with consistency in one’s performance practice.

2:00PM–2:30PM / RECITAL SALON /
Live Sampling Improvisation Trio
Our trio explores the abilities of technology in performance to amplify the Self and prolong the Now by using live sampling to create imitative counterpoint in improvised music. Fleeting passages by the piano and violin may be captured, transformed, and brought back into the performance by the computerized instruments, putting the acoustic performers face to face with their own sounds, to develop them further, or respond to them in new contexts. We also explore the musical viability of our new interfaces with the world like turntables and Nintendo Wii remotes, repurposing them as interfaces for musical live sampling instruments. In this inquiry, we are exploring more than ourselves as individuals, but as a modernized society, increasingly comfortable working face to face with plastic and machines. Amidst these posthuman, post-orchestral instruments, we are rediscovering human creativity. Personal expression need not be lost in embracing new technology; the human identity is just shifting to new realms.

2:00PM–3:00PM / RECITAL SALON /
Phil James – Shakuhachi: The Long Slow Improvisation
In this performance-lecture, Phil Nyokia James shows how the Japanese shakuhachi tradition can be thought of as a long slow improvisation that takes place over years or even decades rather than in the timeframe of a single concert. The various traditional schools engage in constant musical dialog as they “trade riffs,” renegade masters break out in innovative “solo,” new techniques are discovered and come to the fore; even memorization errors become a part of the music.

3:00PM–4:00PM / ROOM 229 CLASSROOM 2 /
Glen Whitehead – Utilizing Methodologies of Improvisation as a Platform for New Ensemble Models and Interdisciplinary Collaboration in the Academy
In our largely traditional conservatory systems, how can hard-caste idiomatic walls be breached to create newly relevant music classes? On what basis will the academy build new models of interactive musicianship and cross-disciplinary explorations? By incorporating methodological theories, histories, and examples of improvised music, new course platforms can be created that inject a viable methodology for relevant collaborative-driven ensembles and music courses that are academically sound. I found this particularly vitalizing; academic-worthy theories and practices imbedded in recent improvised music history could be articulated as an essential component for new models across academically separated musical fields and artistic disciplines.

3:00PM–4:00PM / HAMILTON RECITAL HALL /
Michael Jefry Stevens – Brass Ensemble
I recently was able to record my music for brass quartet with piano in New York City. I have been thinking about this project for many years and the realization of it is very important to me. The music is composed for 2 trumpets and 2 trombones yet has an enormous amount of freedom within its structure. In my continuing saga of attempting to find new ways to bridge written and improvised music this ensemble is probably my most succinct example to date. This presentation will be a performance of some of the music from that recording. I will encourage brass players in the audience to participate at a certain moment in the performance. Performers will include Ed Sarath, Dave Ballou, and conductor Malcolm Lynn Baker, with others TBA.

3:00PM–4:00PM / ROOM 100 /
Misha Glouberman – Improvisation and How People Talk with Each Other: Can You Improvise Your Way Through This Conference?
People can communicate better with each other if they apply principles of improvisation. It helps to really listen, to be open to surprise, and let others affect and inspire you. This session will look at “unconferences” – a kind of conference based on improvisational principles, and will connect some of the more exciting results I’ve seen while running these events with my experiences doing participatory sound improv events with nonmusicians. The workshop will include hands-on micro-versions of “unconference” methods, aiming to help you get more out of the ISIM conference by bringing a bit more improvisation to your own experience to the event.
Free Play and Improvisation

As an ethically motivated communicative act. The panel includes an interactive drum workshop that demonstrates the “Old Timey avant-garde” and outreach programs to children of all ages, including the disabled.

This radically communicative moment serves as a model for global ethical relations based on the concept of intersubjectivity.

The panel also describes the independent improvisational community as it has developed in the Southern U.S. and the 22-year history of the Shaking Ray Levi Society, the South’s first non-profit 501C3 organization dedicated to promoting improvisation through performances and outreach programs to children of all ages, including the disabled.

The panel includes an interactive drum workshop that demonstrates the “Old Timey avant-garde” as an ethically motivated communicative act.

Improvisation in the Modern Church (and Beyond…)

Sixth Sense came together through a spontaneous jam in the hallway at the last ISIM conference in Chicago. The band is a working model of ISIM as it realizes the potential of ISIM to unite like-minded colleagues from far-flung places. This is a celebration of our pleasure in instant, intuitive connection—ISIM in action.

Sixth Sense

Matthew Burrier – Improvisation in the Modern Church (and Beyond…)

Improvisation in an ecclesiastical setting has a long tradition, mostly due to organists. However, either by playing modal/tonal improvisations, or carefully choosing contexts, free-form and/or atonal playing can be rewarding and fruitful. In this session, we will explore various styles, seasons, and environments which give rise to Music in the Moment. This will be helpful to those with little to no church exposure as well as those who want to share ideas towards “discovering self and community in a cross-cultural age.”

Ron Coulter – Solo Percussion

This improvised sound recital will be created from the misuse, or reassignment, of simple objects as musical instruments and the integration of archaic technology with current technology. Small inanimate objects will be transformed into immersive sound environments and the intersection of sound and performance art will be explored with guest, Violet June.

The Cornelius Cardew Choir: Processes of Improvisation

This session explores the creation of dynamic systems in improvisational communities, defining spaces autonomous from exclusion and segregation. This radically communicative moment serves as a model for global ethical relations based on the concept of intersubjectivity.

Panelists - Heather Palmer, University of Tennessee Chattanooga, chair

Dennis Palmer, co-founder and artistic director of the Shaking Ray Levi Society

Bob Stagner, co-founder of Shaking Ray Levi Society, SRLS/TRAP (Rhythmic Arts Project) facilitator for the Southeast

Ron Coulter – Solo Percussion

Carol Arnason – Listening/Music Therapy

In Touch: From Listening to Transparency in Improvisational Music Therapy

In this paper, I would like to share some reflections on improvisation and identity through musical experiences, clinical examples, and personal narratives. I will introduce the idea of transparency, a perspective that allows me to work and play as a musician and music therapist.

Tom Bickley – The Cornelius Cardew Choir: Processes of Improvisation

In a Community Choir

“...there is no art that is not ‘derived’ from social practice.” – Cardew.

Founded in Berkeley, CA on Mayday 2001, we welcome all participants and provide a supportive meeting ground for professional musicians, amateur musicians and the sonically curious. In addition to performing repertory (Cardew, Oliveros, etc), we create new works using improvisation both compositionally and performatively. We employ improvisation in an atmosphere of mutually respectful engagement for musical, social and personal insights. In this way we model healthy, radical political community. This session will include audience participation.

Ron Coulter – Solo Percussion

The Cornelius Cardew Choir: Processes of Improvisation

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FRIDAY, DECEMBER 5, 2008

5:00PM–6:00PM / ROOM 130 / doleo æternus

Trudy Mozer – Poetry/Music
Chopin’s Prelude Op. 28 No. 1, performed live by Trudy Mozer. This will be a fully improvised performance, and the improvisation strategies are here enhanced with multi-phonics and are reminiscent of chant. In Barns of Music, Mozer’s voice and a small percussion and a multi-perspective idea of music and vivid textures. In fact the woodwind-string-brass trio finds its way among oblique narrations, with lyrical and dramatic moments, and intriguing harmonic features. In fact the woodwind-string-brass trio is a very unusual interesting tone melange and the improvisation strategies are here enhanced with subtleness and intensity. Textile-relaxed acoustic cut-in cut-out edge! sculptures and light atmospheres! Contemporary self-past/experimental background and extended instrumental skills give a rich texture palate, a multi-perspective idea of music and visual listening experience.

6:00PM–8:00PM / RECITAL SALON / Kate Olson – KGMC Quartet

Kate Olson, soprano sax

The Playground – Spontaneous Composition
The Playground's music and Barns of Music. The improvisation strategies are here enhanced with multi-phonics and are reminiscent of chant. In Barns of Music, Mozer’s voice and a small percussion and a multi-perspective idea of music and vivid textures. In fact the woodwind-string-brass trio finds its way among oblique narrations, with lyrical and dramatic moments, and intriguing harmonic features. In fact the woodwind-string-brass trio is a very unusual interesting tone melange and the improvisation strategies are here enhanced with subtleness and intensity. Textile-relaxed acoustic cut-in cut-out edge! sculptures and light atmospheres! Contemporary self-past/experimental background and extended instrumental skills give a rich texture palate, a multi-perspective idea of music and visual listening experience.

6:00PM–8:00PM / 6:30PM–7:30PM / 8:00PM–9:00PM / 9:00PM–10:00PM / 10:00PM–11:00PM

Gianni Mimmo – Angelo Contini / Stefano Pastor – Forgiving July

Forgiving July is an acoustic trio recently recorded at Nosara jazz festival ‘07 in Italy. The output is a strange chamber music with sudden strokes of controlled (even not) violence. The relationship finds its way among oblique narratives, with lyrical and dramatic moments, and intriguing harmonic features. In fact the woodwind-string-brass trio is a very unusual interesting tone melange and the improvisation strategies are here enhanced with subtleness and intensity. Textile-relaxed acoustic cut-in cut-out edge! sculptures and light atmospheres! Contemporary self-past/experimental background and extended instrumental skills give a rich texture palate, a multi-perspective idea of music and visual listening experience.

Jen Baker – Barns of Music

Of my many musical inspirations, perhaps the most indelible is my childhood environment on the farm, which included many old wooden barns in various states of decay. It was here that lyrical vibrations were born and have been refined over time. I strive for a music that is multi-dimensional and resonant with nature. In Barns of Music, I combined the imagery of my familiar surroundings into a cohesive, evocative piece that explores the relationships between the two disparate entities: music and barns.

GEORGESGIO: Afro-Celtic Improvisations for Voice and Hand Percussion

This performance project will explore a fully improvised fusion of three ancient types of Celtic music: Suantrai (lullaby); Geantrai (happy song); and Gobhier (bentent) and sean-nós (“southern” Irish singing) with African and World Music melodies and rhythmic elements. Dr. Judith Cox (zoochord) and Dr. Steven Schachter (hand percussion) have been working as improv partners for seven years, exploring, creating collaborative ways of creating structured and improvised hybrid musical compositions from traditional African, Celtic, Indian, and African sources. They investigate the dynamics of collaboration, representation, and appropriation, and present works which result in numerous syncretisms and hybridities.

Lynn Baker/Conrad Kehn/Alan Joseph – Rhythmic Void

A concert of improvised music by Rhythmic Void, a trio of improvisers consisting of Lynn Baker, wreckin’ comedies; Conrad Kehn; voice, and Alan Joseph, electric guitar. Rhythmic Void was formed at the suggestion of guitarist Alan Joseph in 2006 for a performance at the Rednote music festival in Colorado Springs, Colorado. Though the members of the ensemble had performed together in many different situations, ranging from working with Maria Schneider and her wonderful music to tributes to the music of Frank Zappa, and straight-ahead jazz gigs, the trio had not performed together until this festival. Since the ensemble’s inception we have performed at several other musical festivals and concerts series including the Working With Artists gallery, West Side Book, and the Lab at Batliner.

FRIDAY/8:00PM SHOWCASE/DAVIS AUDITORIUM
LADONNA SMITH, ORGANIZER

Wendy Fopeano and Stan Astrofsky from jazz89 KUVO Radio Denver 89.3FM to MC for the evening.

Paul Roli and Bottesini

The music of Bottesini is a very unusual interesting tone melange and the improvisation strategies are here enhanced with subtleness and intensity. Textile-relaxed acoustic cut-in cut-out edge! sculptures and light atmospheres! Contemporary self-past/experimental background and extended instrumental skills give a rich texture palate, a multi-perspective idea of music and visual listening experience.

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When you think of Bottesini, you think of the famous opera singer, but think again! Bottesini was a talented musician, composer, and performer. His music was influenced by a wide range of styles and genres, from classical to folk to jazz. His compositions were written in a variety of forms, including operatic and chamber music, and his style was highly innovative and experimental.

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10:00AM–11:00AM / HAMILTON RECITAL HALL / Boy-Girl Band – Art Lande/Mark Miller Duo

9:00AM–10:00AM / ROOM 209 CLASSROOM 1 / Martin Norgaard – "How do I know what note to play next?"; A New Look at Pedagogy for Teaching Improvisation Based on the Thinking Processes of Advanced Improvisers

9:30AM–10:00AM / ROOM 209 CLASSROOM 1 / Vincent Cee – Public School Jazz

Anybody attending the conference is welcome to participate in this performance. The score is based on simple instructions, accessible to all levels of musicianship and any instrument, including singing or speaking voice. Each participant is invited to consider a route that she or he takes frequently in everyday life, preferably on foot. We will use these routes as a way of mapping and scoring our improvisations, overlapping, diverging and coming together in our journeys as we play.

This paper briefly chronicles improvisation within American public school institutions from inception to present-day practice. Using cultural studies and ethnographic methods, current practice is investigated, alternative contexts for institution-based musical improvisation (Jackie McLean/Charles Kel/John Stevens) are examined, and questions are raised that may influence current and future teaching and learning. An examination of the role of musical improvisation in the development and maintenance of social relationships among individuals and community drives this research. Finally, new recommendations for improvisation within institutions along the lines of the findings discovered through this research are considered.

10:00AM–11:00AM / ROOM 209 CLASSROOM 1 / Brandon Vaccaro – Building Community in Colorado’s Front Range

While no one would suggest that it is easy to succeed in music anywhere, the approach, process, and criteria for success are very different in major music markets like New York and San Francisco than in smaller markets. This panel will focus on the growing community in Colorado’s Front Range and will include members of a number of organizations and ensembles responsible for the continually developing “scene”. Creative Music Works, Mystery Cabal, The Playground, Bottesini Project, The Center for Innovative Studies in Music Art and Technology (University of Colorado – Boulder), Naropa University, The Arvada Center for the Arts and Humanities, and the University of Denver.
Years ago as a visual artist, long before I started performing music, I read the statements of John Coltrane and Albert Ayler, studied the philosophies of the Sufi, various Indian sages and Western Mystics and wondered about the power of positive force through words and sound. There has never been a time in the world where this is needed more than the time in which we now live. The original compositions I perform, both solo and ensemble, connect to one another by having selected areas of improvisation tied to notated material. Embedded in these compositions are instrumental techniques that create unique sonic landscapes which create a tie to my previous training as a visual artist.

The duo of saxophonist Andrew Bishop and pianist Ellen Rowe will explore ways to improvise freely within the “confines” of standard chord progressions and song forms utilizing broad-minded approaches that draw from a variety of musical traditions.

I recently was able to record my music for brass quartet with piano in New York City. I have been thinking about this project for many years and the realization of it is very important to me. The music is composed for 2 trumpets and 2 trombones yet has an enormous amount of freedom within its structure. In my continuing saga of attempting to find new ways to bridge written and improvised music this ensemble is probably my most succinct example to date. This presentation will be a performance of some of the music from that recording. I will encourage brass players in the audience to participate at a certain moment in the performance. Performers will include Ed Sarath and Dave Ballou with others TBA.

This summary paper will introduce aspects of the improvisation scene currently taking place in Austria, particularly the city of Salzburg. This point of departure for such a discussion will be a set of improvisational activities, in the form of concerts and other musical group sessions, which occurred during the 12th Komponisten Forum Mittersill (12. KOFOMI) in September 2007 in Mittersill, Austria. The proposed speaker was an invited participant in this festival, during which he participated in some improvisational activities. As the only American participant at the festival, he held a unique vantage point from which to observe this phenomenon as an outsider.

Deep Tones for Peace is a co-located music performance for peace in the Middle East taking place April 25, 2009 between Jerusalem and New York, streamed world-wide. Twenty internationally recognized bassists will perform together in an artistic act for peace, connected live on the internet. We sincerely hope that our music (classical, jazz, and contemporary) can be received as it is being offered, as a sharing of distinct musical languages and structures that co-exist and are appreciated by all participants.

Project coordinators include Mark Dresser, Sarah Weaver, Jean-Claude Jones, Barre Phillips, and Suzanne Thorpe. Deep Tones for Peace will be presented by the International Society for Improvised Music in partnership with the World Association of Former United Nations Interns and Fellows Inc., the International Society of Bassists, the Electronic Music Foundation, and affiliated organizations world-wide. This presentation will outline the scope of the project in relation to the conference theme and international community within ISIM.

Deep Tones for Peace includes performers, composers, and improvisers Barre Phillips (USA/France), Mark Dresser (USA), J.C. Jones (Israel), Bertram Turetzky (USA), Thierry Barbe (France), Irena Kalina Goudova (Bulgaria/Denmark), William Parker (USA), Michael Klinghoffer (Israel), Ora Boazisson (Israel), Ken Filiano (USA), David Phillips (USA), Henry Grimes (USA), Rob Naim (Australia), Sarah Weaver (USA), Chi Chi Nwanoku (UK), Mark Helias (USA).
1:00PM–2:00PM / ROOM 100 /
Michael DeLalla – Strategies for Teaching Improvisation to Classically Trained Student Musicians
This workshop offers teaching strategies and exercises to the college/conservatory music student who has little or no experience with improvisation. Structured to include and address the particular needs of students of various instrumental concentrations: woodwinds, strings, percussion, guitar, and voice. Included are basic improvisational principles that parallel the artistic principles of tension/release, unity/contrast, and development, with special emphasis on non-Western techniques.

Facilitators will be Craig Matovich on winds, Michael DeLalla on guitar, Scott Robinson on percussion, and singer K.S. Resmi. A performance concludes, with a piece based on these improvisational structures.

1:00PM–2:00PM / ROOM 208 CLASSROOM 1 /
Tatsuya Nakatani – The Stories of a Solo Percussionist
Full time, hard-working, improvisor touring around the world. He has performed over 120 concerts a year (in 2007 and 2008). He’s also released more than 50 CD’s over the past 10 years. Nakatani performs SOLO percussion, ensembles and gives workshops, and all this without the assistance of an agent. Topics include the varied experiences of traveling the world: music, people, venues, strange-funny stories, touring tips and more. Useful information for everyone whether they tour or not. Informal presentation.

2:00PM–3:00PM / RECITAL SALON /
Panel - Diversity and Improvised Music
Panelists – Ed Sarath, Karlton Hester, India Cooke
This panel discussion will explore the complex issue of diversity as it relates to improvised music. Construing diversity broadly to include racial, ethnic, cultural, gender, sexual orientation and other factors, the panel will consider historic and systematic social patterning that sustains persistent “diversity divides”, which if bridged could promote significant progress in the overall diversity movement. One such divide is the schism that separates Afrological and Eurological improvised musical streams and practitioners. Another is the long-standing marginalization of improvised music in all its forms in musical academe. A new ISIM diversity initiative will be announced at the panel discussion.

2:00PM–3:00PM / ROOM 130 /
Azhara
Margaret Schedel, electric cello
Jennifer Timm, actor director
Video samples processed from original work by Nick Fox-Gieg

Program Note:
WARNING!!!!!!!!!!!!

2:00PM–3:00PM / ROOM 208 CLASSROOM 1 /
Patrick Freer – Vocal Improvisation for Young Adolescents: A Necessity for Middle School Choirs
Vocal improvisation is ideally suited for emphasis in middle school choral music settings because of the unique characteristics of the adolescent changing voice. Research indicates that choirs, particularly in the seventh grade, will contain ten distinct voice parts. Much repertoire for young adolescent choirs only accommodates three voice parts, leading to limited development of vocal skills. Additional research suggests that traditional, conductor-centered rehearsal formats are often incompatible with how young adolescents learn. This session will combine a paper presentation with active demonstration of several techniques for the inclusion of vocal improvisation within choral rehearsals for young adolescents.
Joëlle Léandre/India Cooke – Improvisation is a Natural Music

Joëlle Léandre, bass
India Cooke, violin

French double bass player, improviser and composer, Joëlle Léandre is one of the dominant figures in international improvised music. In this concert, she will be joined by violinist India Cooke, as well as Wendy Fcopeano and Stan Astrovsky from jazz89 KUVO Radio Denver 89.3FM to MC for the evening.

The music of this performance is no mere accomplishment, but a challenging necessity of survival in its purest form. It is the stuff of life – composition and improvisation. It is firedance. In this meeting, we are points of light offering the highest good as we strive to touch the pulse of the universe. Our music starts from the spark of a unified spirit, ignited through the channeling of a small group of people, our audience, and represents in some way or another all the basic things we are in this world. It is the embodiment of humanity. What you hear in this offering is what and who we were that day on 9-11-05 – what we all were. It is perfection in and of those moments. Nothing more, nothing less. Music.
Improvisation is a mode of inquiry that allows musicians to investigate the music that is most vital to them in the present moment. But does the present moment exclude the past? Why do some improvisers place a priori limitations on traditional musical parameters such as melody, harmony and rhythmic pulse? What is the nature of the present moment and what is the meaning of our relationships in the music? Boulder Improviser’s Collective might or might not include references to traditional genres, parameters, values and aesthetics, but nothing is automatically excluded. How free is your play?

Random Axe is an acoustic trio, consisting of 2 saxophones and string bass. In their 20 years+ of playing together, they have developed a sophisticated and subtle sound palette, and an increasingly intuitive communicative sense. Musically, their mission is to explore, primarily through free improvisation, their instruments, and the process of rule-less music making. While they occasionally structure their pieces with some limits- arbitrary length limits, for example; their goal is to make satisfying and complete music using any sound they can make. Extremes are welcome, no consonance/dissonance is too great, humor welcome, brutality and serenity, range and surprise encouraged. For their ISIM performance, they will debut several new titles.

The vocal work derives from my interest in language sounds and that given a common speech physiology humans have used that physiology to produce a wide range of vocal sounds formed into distinct languages. If an individual were to broaden their vocal sound making to incorporate sounds and sound patterns from many languages there opens the possibility of creating a language based improvised vocal music and also to see what degree this awareness expands sound making on traditional instruments. In the process of developing an awareness of these inspirations there is the potential to develop an imaginary vocal sound language of ones own.

KaiBorg is an electro-acoustic improvising duo featuring David Borgo on saxophones, electric wind instrument (EWI) and laptop and Jeff Kaiser on quartertone trumpet and laptop. KaiBorg employs real-time interactive strategies from jazz and improvised music within the expanded sonic palette and space made possible by the use of live electronics. Our goal is to create hybrid instruments with which we have the same intimate feedback relationship as our traditional acoustic ones. Our performances aim to sonically foreground the cybometric processes of feedback, interconnection, communication and emergence.

A duo performing on saxophones, basses, and analog & digital electronics while exploring the possibilities of conveying three dimensional imagery from a stationary point. The duo establishes musical dialogue that melds sonic languages from the acoustic, electronic, and hybrid worlds through a prior conceptual deliberation, unlearning the constructs typically associated with electro-acoustic and analog/digital music making in the process.
10:00AM–11:30AM / ROOM 100 /  
Nikki Robinson, Dharjey Abra Snow, Alec Verkuilen, Alex Wildman, Ben Kaufman, Halley Kunen, Sara Lindblom, Hunter Quarterman, Aaron Davis, Danielle Dennis, Annie Dumyahn, Janet Feder, faculty.  
Ensemble members include:  
Throughout our semester together.

10:30AM–11:00AM / ROOM 100 /  
Brian Fitzpatrick – Postmodern Pluralities  
Postmodern Pluralities, a solo piano performance completely improvised in the moment. A “stream of consciousness” approach offering unique harmonies and structural twists that blend genres and idiosyncratic styles important to the world of improvisation; jazz (Keith Jarrett, Paul Bley, Brad Mehldau, Jason Moran) and modern, contemporary “classical” (Olivier Messiaen, Bela Bartok, William Duckworth). This performance serves to exemplify the “dissolution of provincial and nationalistic tendencies,” a theme of the conference. His style is his own; but Fitzpatrick gets there by modifying and fusing musical characteristics from different genres melding them together to form yet another style, that of this individual musician.

11:00AM–12:00PM / ROOM 140 /  
Rupert Guenther – Journey Out Of Despair; The Sounds Of A New Generation  
How a mid-career classical musician’s search for freedom found meaning as a soloist, playing entire original concert repertoires through improvisation.  
This session explores how, at last, classical musicians join contemporary visual artists as creators of profound original works onto a “blank canvas”. It demonstrates a pathway for a contemporary classical music performance and education, with connectedness and personal and social relevance.

11:30AM–12:00PM / RECITAL SALON /  
Matthew Coley/Cory Hills – Lies  
The performance piece Lies will center on a text by Aboriginal poet Vernon Ah Kee entitled Many Lies. While historically the text deals with the tense relations between Australians and Aborigines, the true beauty lies in its ability to transcend our perceptions of cultural boundaries. Musically, Coley and Hills will explore these boundaries through the limitless world of percussion, weaving complex rhythmic structures over traditional melodies. Lies will be performed without interruption.

12:00PM–1:00PM / HAMILTON RECITAL HALL /  
Stephanie Phillips – Texas State Improvisation Ensemble  
The Texas State University Improv Ensemble seeks to foster the creative development of outstanding students and faculty improvisers, provide opportunities for multidisciplinary arts performances on campus and in the community, and bridge traditional boundaries of style and genre. The ensemble is open to improvisational instrumentalists, vocalists, dancers, and electroacoustic artists and encourages cultural and stylistic diversity. The ensemble supports individual and collaborative musical projects from within the group and multidisciplinary projects with the dance, theater, and visual arts community. The instrumentation for the ISIM 2008 Conference includes string trio, laptop, piano, flutes and voices.

Ensemble members include:  
Dr Russell Repe, live electronics, piano; Richard Hall, live electronics; Stephanie Phillips, viola; Jen Bernard, oboe; Jen Mulhern, cello; Chris Hanson, violin
1:00PM–2:00PM  / ROOM 130  /  
Chris Chalfant – Looking Through Trees for Multi-Media
Chris Chalfant, producer, composer, soundtrack, artwork, prepared piano, gong, chimes; The Playground with Conrad Kehn, voice; Rudolpho Betancourt, guitar; Brian Ebert, clarinet, bass clarinet; Peter Auricchio, trumpet; Paul Riola, trumpet; Lynn Baker, soprano sax, tenor sax; Mark Clifford, vibes; Susan Baker, photos; Mixing at The Pancake Factory - Aleks Gylys, Mike Ruvalcaba, Audio Engineers

1:00PM–1:30PM  / ROOM 140  /  
John Lake – U of CO Jazz Combo
University of Colorado at Boulder Jazz Department students John Lake (trumpet), Kells Nollenberger (bass), Joshua Quinlan (saxophones), Serafin Sanchez (saxophones), and Andrew Trim (guitar) will present a set of improvised music comprised of their own compositions and aleatoric group collaborations. Styles will range from abstracted jazz to adventurous experimentations with recorded speech and electronically altered timbres. These young musicians are all students of local improvised music guru Art Lande, and after several months of experimentation with his methods, they are proud to present a unique and youthful program at this conference.

1:30PM–2:00PM  / ROOM 100  /  
Christopher Bakridges/Rev. Clifford Aerie – Trans-Cultural Stories of Discovery Improvisation and Identity: Salaam Q’ahira and Wellspring
These two original compositions blend world music themes and storytelling with jazz improvisation to provide an exploratory context for discovering spontaneous community. The benefit of working as a spontaneous ensemble is the construction and creative manipulation of improvisational possibilities to combine compositional motifs, musical styles, cultural heritage and inspirational synergies, providing an imaginative intersection for performers and audience.

At the heart of these two compositions is the affirmation that one person’s story, halfway around the world, is my story also; that a community wrestling with deeply profound issues on another continent is my sister ensemble. By celebrating trans-cultural stories in spontaneous ensemble, moments of authentic peace and harmony can be experienced and shared.

2:00PM–3:00PM  / HAMILTON RECITAL HALL  /  
Jay Kreimer – Hermes at the Crossroad
In Hermes at the Crossroad, the poet explores archetypes of the generative forces of the cycle of Life, Death, and Rebirth. At the Crossroads of our lives, we experience metamorphosis, if we are to cross the barrier into the unknown.

When we make the quantum leap, will unknown forces come to our aid to help us at the razor’s edge?

The piece was conceived during a workshop of Legba at the Crossing, by Cecil Taylor, in 1990. Trudy Morse organized the project for students of Hankus Netsky, Chairman of Jazz Department, New England Conservatory.

Singing Masks will be guides into heightened awareness of the moment. All present will be invited to join in. A soundscape shaped specially for the ISIM Conference will accompany. The masks’ voices will be processed through a Max/MSP patch. "It’s all about listening… and being ready." (Keith Jarrett)

2:00PM–3:00PM  / ROOM 140  /  
Marc Jensen – EarWorm Improvisation Ensemble
The ensemble EarWorm is an ambient, improvisation-driven electroacoustic ensemble of composer-performers. All of our music is realized live in front of an audience, with an extensive technological base in Max/MSP, Ableton Live, and Reason. EarWorm is an experiment in collective improvisation – we never know where we will go – the process of interaction drives our music. Our combined style is as varied as our collective musical experience; running the spectrum from free-form jazz, minimalism, electronica, funk, rock, classical, blues, and quite literally everywhere in between.

2:00PM–3:00PM  / HAMILTON RECITAL HALL  /  
Closing Ceremony
Quick-Look Schedule

FRIDAY, DECEMBER 5, 2008

9:00AM–10:00AM
/ HAMILTON RECITAL HALL /
Opening Ceremony

9:30AM–10:00AM
/ HAMILTON RECITAL HALL /
Keynote Address: Roscoe Mitchell
Songs in The Wind

11:00AM–12:00AM
/ ROOM 130 /
Thomas Ciufio – Computer-Mediated Improvisation: Implications, Ideas, and Strategies

11:00AM–12:00AM
/ ROOM 229 CLASSROOM 2 /
Panel – Exploring the Unknown: Accepting Uncertainty

11:30AM–12:00PM
/ HAMILTON RECITAL HALL /
Paul Scea – RA Ensemble

12:00PM–1:00PM
Lunch

1:00PM–2:00PM
/ HAMILTON RECITAL HALL /
Stephanie Tieman/JoAnne Brackeen – Piano Duo

1:00PM–2:00PM
/ ROOM 140 /
Tina Pearson, Viv Corringham, Norman Lowrey – Avatar Orchestra Metaverse: Virtually Yours

1:00PM–1:30PM
/ RECITAL SALON /
N. DREW/Seleine Carter – Pieces for Two Performers, Sound, Light, Video, Electronics and Audience Participation

1:30PM–2:00PM
/ROOM 209 CLASSROOM 1 /
Andrew M. Goodrich – Transcending Boundaries to Enrich the Collective Whole: Utilizing Systems Thinking With the Teaching of Jazz Improvisation

1:30PM–2:00PM
/ ROOM 100 /
Conrad Kehn/Mark Clifford – The Approval Seekers

2:00PM–3:00PM
/ ROOM 100 /
Christian Pincock – Rumors Overheard
Performance and Discussion – Integrating Improvisation and Composition With Technology

2:30PM–3:00PM
/ RECITAL SALON /
Jeff Morris with Eric km Clark and Andy McWain – Live Sampling Improvisation Trio

2:30PM–3:00PM
/ ROOM 229 CLASSROOM 2 /
Glen Whitehead – Utilizing Methodologies of Improvisation as a Platform for New Ensemble Models and Interdisciplinary Collaboration in the Academy

3:00PM–4:00PM
/ HAMILTON RECITAL HALL /
Michael Jeffy Stevens – Brass Ensemble

3:00PM – 4:00PM
/ ROOM 100 /
Misha Glouberman – Improvisation and How People Talk with Each Other: Can You Improvise Your Way Through This Conference?

3:00PM–4:00PM
/ ROOM 209 CLASSROOM 1 /
Panel – Old Timey Avant Garde in the New South: Free Play and Improvisation

3:00PM–3:30PM
/ RECITAL SALON /
Saili Sachdev – Magic (3 movements)

4:00PM–5:00PM
/ ROOM 100 /
Matthew Burrier – Improvisation in the Modern Church (and Beyond...)

4:00PM–4:30PM
/ RECITAL SALON /
Ron Coulter – Solo Percussion

5:00PM–6:00PM
/ HAMILTON RECITAL HALL /
Sixth Sense

5:00PM–6:00PM
/ ROOM 130 /
doleo æternus

5:00PM–5:30PM
/ RECITAL SALON /
Kate Olson – KGMC Quartet

6:00PM–8:00PM
Dinner

8:00PM
/ DAVIS AUDITORIUM /
Showcase: Trudy Morse with Jay Kreimer, India Cooke, LaDonna Smith
Roman Stoylar/Susan Allen
StringTrek
The Playground
Forgiving July Trio
Jen Baker
Judith Cox/Saili Sachdev
Rhythmic, Void
Bottesini

JULY 6, 2008

9:00AM–10:00AM
/ HAMILTON RECITAL HALL /
Art Lande, Clare Church, Mark Miller, Emily Takahashi

9:00AM–9:30AM
/ ROOM 209 CLASSROOM 1 /
Martin Norgaard – “How do I know what note to play next?” A New Look at Pedagogy for Teaching Improvisation Based on the Thinking Processes of Advanced Improvisers

9:30AM–10:00AM
/ ROOM 209 CLASSROOM 1 /
Vincent Cee – Public School Jazz

10:00AM–11:00AM
/ HAMILTON RECITAL HALL /
Viv Corringham – Routing Ensemble Compositions: A Performance for Collective Group Improvisation

10:00AM–11:00AM
/ ROOM 100 /
Roman Stoylar/Susan Allen – Workshop

10:00AM–11:00AM
/ ROOM 209 CLASSROOM 1 /
Brandon Vaccaro – Building Community in Colorado’s Front Range

11:00AM–12:00PM
/ HAMILTON RECITAL HALL /
Vinny Golia: Solo Woodwinds

11:00AM–12:00PM
/ RECITAL SALON /
Ellen Rowe/Andrew Bishop – Finding Freedom in Conventional Jazz Improvisation

11:00AM–11:30AM
/ ROOM 209 CLASSROOM 1 /
Doleo Æternus – Improv Pedagogy

11:30AM–12:00PM
/ ROOM 209 CLASSROOM 1 /
Hubert Ho – Summary Report of the Improvisation Scene in Salzburg, Austria

9:00AM–10:00AM
/ HAMILTON RECITAL HALL /
Boulder Improviser’s Collective –

9:00AM–10:00AM
/ ROOM 209 CLASSROOM 1 /
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Doleo Æternus – Improv Pedagogy

11:30AM–12:00PM
/ ROOM 209 CLASSROOM 1 /
Hubert Ho – Summary Report of the Improvisation Scene in Salzburg, Austria
Quick-Look Schedule

JUNE, DECEMBER 7, 2008

12:00PM–1:00PM
Lunch

1:00PM–2:00PM
/ RECITAL SALON /
Sarah Weaver – Deep Tones for Peace

1:00PM–2:00PM
/ ROOM 100 /
Michael DeLalla – Strategies for Teaching Improvisation to Classically Trained Student Musicians

1:00PM–2:00PM
/ ROOM 209 CLASSROOM 1 /
Tatsuya Nakatani – The Stories of a Solo Percussionist

2:00PM–3:00PM
/ RECITAL SALON /
Panel - Diversity and Improvised Music
Panelists – Ed Sarath, Karlton Hester, India Cooke

2:00PM–3:00PM
/ ROOM 120 /
Azhara

2:00PM–3:00PM
/ ROOM 209 CLASSROOM 1 /
Patrick Freer – Vocal Improvisation for Young Adolescents: A Necessity for Middle School Choirs

4:00PM–5:00PM
/ HAMILTON RECITAL HALL /
ISIM Member Meeting

5:00PM–6:00PM
/ DIRECTOR’S LOUNGE /
VIP Reception

6:00PM–8:00PM
Dinner

8:00PM
/ HAMILTON RECITAL HALL /
Showcase: Joëlle Léandre/India Cooke – Improvisation is a Natural Music

8:00PM
/ HAMILTON RECITAL HALL /
Headliner Concert: Joëlle Léandre/India Cooke – Firedance

9:00AM–10:00AM
/ HAMILTON RECITAL HALL /
John Gunther – Boulder Laptop Orchestra

9:00AM–10:00AM
/ ROOM 100 /
Ron Heglin – Language As Sound: Exploring a Language and Imagination Based Vocal Sound Landscape

9:00AM–9:30AM
/ RECITAL SALON /
KaiBorg – Electro-Acoustic Duo

10:00AM–10:30AM
/ RECITAL SALON /
Mark Harris – Random Axe Trio

10:00AM–10:30AM
/ ROOM 140 /
Eric Haltmeier/Wilbo Wright – Stop Correcting Me

10:30AM–11:30AM
/ ROOM 130 /
Clay Chaplin, Aaron Drake, Lewis Keller and Phillip Stearns – TAG

11:00AM–12:00PM
/ HAMILTON RECITAL HALL /
Janet Feder – Naropa Ensemble

11:00AM–12:00PM
/ ROOM 140 /
Matthew Coley/Cory Hills – Lies

1:00PM–2:00PM
/ HAMILTON RECITAL HALL /
Stephanie Phillips – Texas State Improvisation Ensemble

1:00PM–2:00PM
/ ROOM 130 /
Christopher Bakridges/Rev. Clifford Aerie – Trans-Cultural Stories of Discovery Improvisation and Identity: Salaam Q’ahira and Wellspring

2:00PM–3:00PM
/ HAMILTON RECITAL HALL /
Jay Kreimer – Hermes at the Crossroad

2:00PM–3:00PM
/ RECITAL SALON /
Norman Lowrey – Singing Masks

2:00PM–3:00PM
/ ROOM 140 /
Marc Jensen – EarWorm Improvisation Ensemble

3:00PM
/ HAMILTON RECITAL HALL /
Closing Ceremony
Biographies

Susan Allen
Susan is a harpist and player of the traditional Korean kajageum. She has appeared internationally at major festivals as an interpreter of new music for harp, and as a free improviser. Currently faculty at the Herb Alpert School of Music at the California Institute of the Arts, her interests are in large ensemble free improvisation and the sociology and aesthetics of free improvisation, about which she is writing a book.

Dr. Carolyn Arason
Dr. Carolyn Arason, MTA, holds a Bachelor of Music, Piano Performance degree and Associate in Music, Piano Performance diploma from the University of Minnesota, a Bachelor of Music Therapy and Master of Social Work degrees from Winifred Luther University and a Doctor of Arts in Music Therapy from New York University. Dr. Arason performs improvisation concerts, works with diverse clients, teaches clinical improvisation and supervises graduate students in arts-based qualitative research. Current research interests include musical transparency in improvisation and the relationship between music studies and creativity. She has published a variety of books and presentations at numerous conferences.

Jen Baker
Trombonist Jen Baker performs free/structured improvised music and new music well as classical symphonic music. Baker’s lyrical Vibrations has been performed on both coasts and can also be heard on her new album, Blue Dreams. Baker has commissioned and performed solo works by Andrea LaRose, J. shore, and Pat Muchmore. She has performed in the International Trombone Workshop, the Eastern Trombone Workshop, No’west Improvised Music Festival, and the Mary Lou Williams Women in Jazz Festival. She has performed and worked with Stuart Dempster, Pauline Oliveros, Fred Frith, Joelle Leandre, Cecil Taylor and many others. She received her Bachelor’s and received degrees at Oberlin Conservatory and Mills College.

Malcolm Lynn Baker
Malcolm Lynn Baker is the Director of the Jazz Studies and Commercial Music Program at the Lamont School of Music, University of Denver, where he directs the Lamont Jazz Orchestra, coaches combos, and teaches Jazz Improvisation and Composition class. Jazz, Blues, and Jazz Techniques classes. Lynn holds degrees from the University of Oregon and Western Oregon University and has also completed coursework at the University of Wisconsin-Madison. He has also completed coursework at the University of Wisconsin-Madison. He has performed and worked with Stuart Dempster, Pauline Oliveros, Fred Frith, Joelle Leandre, Cecil Taylor and many others. He received his Bachelor’s and received degrees at Oberlin Conservatory and Mills College.

The Rev. Clifford Aerie
The Rev. Clifford Aerie is Minister for Special Events, Creativity and the Arts at the United Church of Altai national offices. A jazz saxophonist, storyteller, composer, playwright, actor, director, and photographer, he is the founder of Oîkos.

Dr. Christopher Bakriges
Dr. Christopher Bakriges performs around the country as co-leader of Oîkos. A published scholar, Bakriges earned his doctorate in ethnomusicology from York University in Toronto and teaches at Elmh College in Massachusetts.

Dr. Anthony G. Brown
Together, Cliff and Chris lead Global Vigne Jazz concerts, “playshops” and experiential worship for faith communities throughout the country. They have produced and hosted JazzFest, a monthly, live radio concert for Northeast Public Radio and have performed throughout the US, India, Pakistan, Turkey and Taiwan.

Dave Balieu
Trumpeter/composer/improviser Dave Balieu is currently Assistant Professor of Music at Towson University where he serves as the Chair of the Jazz/Commercial music division. In addition to directing the Improvisation Ensemble at Towson, Dave teaches classes in Jazz Theory and Improvisation, Jazz Arranging, Composition, small jazz ensembles and improvisation for all instruments. He has released eight CDs as a leader, each exploring jazz and free improvisation. Recent projects include the Marjecoquartet with fellow trompetper, Herb Robertson and Complex Tumble with Michael Formanek, John Dickler and Will Redman. The Meridian Arts Ensemble, TDL Brass Ensemble and the Monarch Trio have all performed his compositions.

Tom Bickley
Tom Bickley (composer/improviser/composer/narrator and social) originally from Houston, studied at Washington, DC music, history, and information science) and came to California as a composer in residence at Mills College. His teachers include Pauline Oliveros, Ruth Steiner, Pauline Oliveros and Scott Ross. He has also written music privately and at the Bay Area Center for Waldorf Teacher Training, and on the faculty at Cal State University East Bay as music librarian. He plays with Gusdy Winds May (with whom he continues to tour with his long-term project) and directs the Cornell Cardew Choir.

David Borgo
David Borgo is a saxophonist, multi-media artist, ethnomusicologist, and Associate Professor of Music at UCSD in the Integrative Studies Program. He has released five CDs and one DVD as a leader, and his book, Synaesthesia: Complete and Incomplete, has been reviewed by Alan P. Merriam Prize from the Society for Ethnomusicology in 2006 as the most distinguished book published during the previous year.

Joanne Brackeen
Joanne Brackeen, internationally acclaimed jazz pianist, composer and educator has been a leader on 25 albums, which include over 100 original compositions. She has performed worldwide with artists that include Art Blakey, Stan Getz, Joe Henderson, Dexter Gordon, and Pharaoh Sanders. She has been a solo performing artist and leader of her own trio and sextet. She has released numerous commissions and is the author of Joanne Brackeen Master of Jazz Series, volume 1, JFMM Books.

Joanne is Professor at Berklee College of Music where she teaches a Master Class and piano lessons for advanced students.

Andrew Buckberg
N. Drew Buckberg (aka Andrew Buckberg) is a media artist, experimental interaction designer, audio-visual performer and a professor in the Department of Telecommunications at Indiana University. N. Drew’s work and interests revolve in the space of new interactive technology/media practices and theory. As an experimental interaction artist, N. Drew concerns himself with technologies and social systems that support tactics of ambiguous, autonomous social creative and exchange.

N. Drew’s work appears in museums, galleries and festivals in many media, including recent installations in Hintly/Wood LA Freeways; MOVED/SOUND in San Francisco; Pikes Festival in Beijing; Terra Nova/Vass; Space Square Gallery in Los Angeles; Sound/Walk in Long Beach; Around the Coyote Gallery in Chicago; Out & Play Festival in New York; Sonorises Festival in Belfast, and the Spiga to Rhino Festival in Vancouver, Canada.

Matthew Burrier
Matthew Burrier (b. 1948) began piano study in 1976 and accompanying in 1981. He graduated from the University of Iowa in 1993 with a B.A in Interdepartmental Studies, which focused on Composition/Improvisation, Philosophy, Linguistics, and Acoustics. From 1996-97, he studied Conducting with Peter Jenner. He is Director of Music at Lovely Lane UMC in Cedar Rapids, IA.

Vincent Cee
Vincent Cee teaches undergraduate courses in music education and jazz at the University of Alaska Fairbanks. He holds music education degrees from the University of Alaska Fairbanks (B.Mus), Arizona State University (M.Ed) and the University of Massachusetts Amherst (Ph.D.)

Prior to doctoral studies, Vincent taught general music, elementary orchestra and high school orchestra in Maple, Arizona. In addition to teaching, Vincent served as a clinician, adjudicator, preserver and mentor conductor for various community and statewide music events. His research interests include behavior within institutions and potential applications of humanistic and postmodern ideas that seemed to emerge in the 1970s.

Chris Chalfant
Chris Chalfant is a Composer, director, pianist, vocalist, artist, choreographer, poet and spatial and material consultant. Noted for her unique and broad style as a creative artist, Chalfant has explored various mediums of expression with openness, connection to form, sense of word and search for truth. Her work has been performed around the globe and recorded for over twenty years. In 2008 she published “Book of Unstandards”, a collection of thirty years of her short works. Her compositions were selected for the 2008 publication “Art of the 21st Century. Vol. 7.” Published in 2004 she was one of nine solo pianists from around the world to perform for the Prague International Festival Jazzeiro Piano.

Charity Chan
Charity’s live performances focus on the evocation of alternative timeframes from the piano, and the combination of these sounds with more traditional performance techniques. The immediacy of physical gesture and collaborative communication are also strong influences in her improvisations. While her creative work is primarily in contemporary Indian classical music, she has performed extensively in the classical and contemporary classical idioms.

Thomas Cludo
Thomas Cludo is an improviser, sound/media artist, and researcher working primarily in the areas of electroacoustic improvisational performance and hybrid instrument/interactive systems design. He has been active for many years in the areas of composition, performance, and interactive installation, as well as music technology education. Recent performances include the NIME conference in Vancouver, off-ICMC in Barcelona, Venice Biennale in Mexico City, the SPARK festival in Minneapolis, the Enactus in Arts conference in San Francisco, and the ISIM conference in Genoa.

Marc Clifford
Benjamin H. began his studies at the age of 8, and has since blossomed into a versatile performer who can regularly be found in the Denver musical scene. He is currently studying under John Kreis and Eric Gunnison at the Lamont School of Music.

Dr. Judith Foo
Dr. Foo is Associate Professor of Music and Chair of the Music & Entertainment Industry Studies Department at the University of Colorado Denver, where she teaches applied voice and improvisation, and post and traditional vocal music. She has performed throughout North America and Europe, and in the Caribbean. Recent projects focus on place and identity, and coe received a 2006-2007 Fulbright Scholar’s Award for research in Ireland, which explored alternative expressions in Irish music and how traditional forms transform other musical genres, including the creative work of emerging pop musicians and singer/ songwriters, electronic and experimental musicians, and classical/ crossover genres.
Matthew Coley - Sonic Inertia Duo

Since 2003, Matthew Coley has been an influential multi-disciplinary arts group comprised of percussionist, composer, dancer, and choreographer Matthew Coley, and percussionist, composer, actor, and writer Cory Hills. Together, they bring inside-out story-telling abilities to the stage: Coley through his movements and Hills through his words. In addition, Coley and Hills fuse elements of world and folk music with elements of western classical music through the use of the zats, a hammered dulcimer, and countless other world percussion instruments. As a result, SI2 creates a unique sonic landscape weaving traditional melodies with complex rhythmic structures. SI2 has performed in unique venues across The United States, and will make their European concert debut in June 2009 as featured artists at the Days of New Music International Festival in Chania, Mofida. SI2 is endorsed by Vaughan Cryptic Percussion.

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Indira Cooke

Indira Cooke, vocalist, composer and educator plays a wide range of music— from improv to jazz, to classical. Her continuing jazz and improvisation experiences include performances with Pharoah Sanders, Peter Kowald, Sun Ra, Cecil Taylor, Pauline Oliveros and many others. As an educator, Ms. Cooke was an Artist-in-Residence at the San Francisco School of the Arts, and currently teaches at the San Francisco Community Music Center, Mix College and at her private studio. She has conducted lecture/performance nationally and in Bay Area public schools, colleges, and other educational programs.

Viv Coringham

Viv Coringham is a British sound artist, vocalist and composer, currently based in Minnesota, who has worked internationally since the 1960s. Articles about her work have appeared in Organized Sound (UK), Musicsdier (Canada), and For Those Who Have Ears (Ireland). Her work usually involves walking, as a method of investigating people’s relationship with place and how that links to an interior landscape of memory and association. The experiences and materials gathered on these walks find their way into installations, headphone works and concert pieces.

Ron Coulter

Ron Coulter is Lecturer in Percussion at Southern Utah University Carboneer and an Educational Endorser with the ProMark Corporation. He has toured internationally and performed with such artists as The Glenn Miller Orchestra, Four Acres, Chicago Chamber Orchestra, Brian Jones, John Zorn and the Malcolm Arnold Orchestra, among others. He is a member of the Percussion Art Ensemble and RED VIVA and artistic director of the Perkusna Arts Elektrik and Southern Utah Improvisation Series. Recent activities include interdisciplinary collaborations and organizing Fusacoustic. As a composer, Ron has created more than 90 compositions and is currently pursuing an MFA in Interdisciplinary Studies.

Michael DeLalla

In a performing and recording career of more than two decades, guitarist and composer Michael DeLalla has brought to the forefront of In a performing and recording career of more than two decades, guitarist and composer Michael DeLalla has brought to the forefront of In a performing and recording career of more than two decades, guitarist and composer Michael DeLalla has brought to the forefront of the jazz, Celtic and folk stylings. Beginning in the ‘80s as the driving force Michael DeLalla has brought to the forefront of In a performing and recording career of more than two decades, guitarist and composer Michael DeLalla has brought to the forefront of the jazz, Celtic and folk stylings. Beginning in the ‘80s as the driving force Michael DeLalla has brought to the forefront of the jazz, Celtic and folk stylings. Beginning in the ‘80s as the driving force Michael DeLalla has brought to the forefront of the jazz, Celtic and folk stylings. Beginning in the ‘80s as the driving force Michael DeLalla has brought to the forefront of the jazz, Celtic and folk stylings. Beginning in the ‘80s as the driving force Michael DeLalla has brought to the forefront of the jazz, Celtic and folk stylings. Beginning in the ‘80s as the driving force Michael DeLalla has brought to the forefront of the jazz, Celtic and folk stylings. Beginning in the ‘80s as the driving force Michael DeLalla has brought to the forefront of the jazz, Celtic and folk stylings. Beginning in the ‘80s as the driving force Michael DeLalla has brought to the forefront of the jazz, Celtic and folk stylings. Beginning in the ‘80s as the driving force Michael DeLalla has brought to the forefront of...
Philo Nyokas

Phil Nyokas has been performing improvised music for thirty years, often in collaboration with innovative choreographers and both artists. Though trained as a pianist, he has often worked with home-made instruments, poems, found natural objects, and voice. He began formally studying shakuhachi (Japanese bamboo flute) in 1978 and is a licensed shihan (master) in the K Sui An school. He has also studied extensively with Yoshiro Kurasashi. His shakuhachi performances generally include rare traditional pieces as well as improvised music.

Marc Jensen

Performing together wherever improvised music is not seen as a threat to national security, EarWorm is an ambient, improvisation-driven electro-acoustic project. Composed of three core-players: Zac Crockett; James Holdman, Marc Jensen; and Elliott Mike McKay, EarWorm is dedicated to the idea of improvisation as experimentation, often in the sense of performing actions that will have truly unknown consequences.

Jeff Kaiser

Jeff Kaiser is a trumpet player, electro-acoustic performer, composer, conductor, programmer and PhD. student in the Integrated Studies Program at UCSD. He is the founder and owner of the pMENtum program, and winner of the 2012 Grammy Award for Best Classical Album. His compositions and performances have been presented Singing Mask ceremony/performances at Plan B and Site 1 in Beijing. He has performed with dozens of great names in jazz and improvisation, as well as Sun Ra. He has written extensively for dance and theater, and has staged a number of multiform/form performances. He has been the DAAD at Berlin, and is a professor in residence at Yale University. In 2001, 2004 and 2006, he was a Visiting Professor at Mills College, Oakland, CA. His album, Miasma 2, is available on the ECM label.

Mark Miller

Mark Miller (M.F.A., California Institute of the Arts) has performed and composed music for over forty years. Mr. Miller’s innovation as a solo performer, his role in the resurrection of a form of electronic music, and his encouragement of the electronic sound world have made him a leading figure in the "electronic" scene. His presentation at the I.S.I.M. conference, "The birth of the new sound," is a presentation that should be read by all musicians.

Jeff Morris

Jeff Morris is Assistant Professor of Composition at New Mexico State University, where he has been teaching since 1987. He is a founding member of thetres space, the International Society for Improvised Music third annual conference, and the International Computer Music Conference and the International Society for Improvised Music.

Trudy Morze

Trudy Morze is a composer, vocalist and multimedia artist. She has been producing and performing music for over thirty years, often in collaboration with innovative choreographers and both artists. Though trained as a pianist, she has often worked with home-made instruments, poems, found natural objects, and voice. She began formally studying shakuhachi (Japanese bamboo flute) in 1978 and is a licensed shihan (master) in the K Sui An school. She has also studied extensively with Yoshiro Kurasashi. His shakuhachi performances generally include rare traditional pieces as well as improvised music.
and Hesteian Musician. He has released over a dozen albums and has been the recipient of numerous fellowships, grants and commissions. He is director of jazz studies at the University of California at Santa Cruz; and is a board member and vice president of ISIM. Stephanie Phillips conducts workshops in creative music making and improvisation for people of all ages and musical abilities. Her Music Inside-Out Workshops are the cumulative result of her diverse background in classical music, theater arts and dance. Her electroacoustic composition Mitosis was selected by Vox Novus to be included in the 60/60 Midwest Mix for 2007. Glenn Smith is a composer, teacher, multi-instrumentalist, and sound healing practitioner. He is Professor of Music at George Mason University where he teaches the Music as a Healing Art course and directs the George Mason University Jazz Ensemble.

Tatsuya Nakatani
Tatsuya Nakatani is originally from Osaka, Japan. He has created his own instrumentarium, effectively inventing many instruments and unconventional percussion “instruments” like metal bowls and gongs, singing bowls, metal objects, bells, and various sticks and boxos to create an intense, organic music that defies category or genre.

In addition to live performances he gives Masterclasses at the University level. He heads HHH Production, an independent record label and recording studio based in Eastex, Pennsylvania.

He was selected as a performing artist for the Pennsylvania Performing Artist on Tour roster as well as a Bronx Arts Council Individual Artist grant.

Martin Norgaard, Ph.D.
Martin Norgaard, Ph.D., is the author of ten jazz string method books for Mel Bay Publications including Jazz Fiddle Wizard and Jazz Cello Wizard for young jazz students. His recently completed dissertation, Descriptions of Improvisational Thinking by Artist-level Jazz Musicians, is a qualitative investigation of the cognitive processes underlying improvisation. Norgaard is a frequent clinician at state, national and international conventions such as Singapore International String Conference, ASTA, TMEA, and IAJE, and has taught at summer workshops such as the Santa Fe Suzuki Institute, the IAJE Teacher Training Institute and Strings Without Boundaries. Check out his web site at JazzFiddleWizard.com.

Kate Olson
Formerly of the University of California at Santa Cruz, and is a board member and chair of the Department at Bridgewater State College in Bridgewater, MA.

Stephanie Phillips
Stephanie Phillips, Ken Melvin, and Chris Hanson are string teachers, clinicians, and frequent performers with several classical and alternative style ensembles. As well as being members of TX State Improv they perform as an improvising trio and accompanied the band Salsa del Rio to the Notre Dame Jazz Fest in 2008. Richard Hall, is a Senior Lecturer of Music at Texas State University, teaching Composition, Electronic Music, and Jazz Theory. Dr. Hall has been a former student of Nada Boulanger, earned his Ph.D. in Music Composition at the Eastman School of Music. He is now Professor of Music, Coordinator of Composition Program, and Director the Mysteries for Modern Music at Texas State University–San Marcos.

Christian Pincock
Christian Pincock performs improvised and composed music on valve trombone and a computer-based instrument of his own creation. Using a keyboard controller and a system of sensors attached to his trombone he is able to expressively manipulate sampled sounds, integrating them musically. Currently living in Albuquerque, NM, he has been an active musician in New York City, Boston, and Berlin where he has produced and collaborated in diverse musical, multidisciplinary and multimedia projects.

Random Axe
Random Axe is an acoustic trio, consisting of 2 saxophones and string bass. Given their 20 years of playing together, they have developed a sophisticated and subtle sound palette, and an increasingly intuitive communicative sense. Musically, their mission is to explore, primarily through free improvisation, their own approaches to rhythm and the processes of idea exchange and development. While they occasionally structure their pieces with some limits (arbitrary length limits, for example; their goal is to make each piece complete and music: using any sound they can make. Extremes are welcome, no consonance/dissonance is too great, humor welcome, brutality and serenity, range and surprise encouraged. For their ISIM performance, they will debut several new titles.

Roman Stojar
Roman Stojar is a native of Novosibirsk, Russia, and an internationally renowned jazz pianist, composer and free improviser.

Margaret Schedel
Margaret Anne Schedel is a composer and cellist specializing in the Ontario and performance of ferociously interactive media. She is working towards a certificate in Deep Listening with Pauline Oliveros and serves as the musical director for Kinesthesia. She sits on the boards of the BEAM Foundation, EMF Institute, ICMA, NIME, and Organised Sound. Her chapter Electronic Music and the Studio was recently published in the Cambridge Companion to Electronic Music As an Assistant Professor of Music at Stony Brook University, she is Co-Director of Computer Music and a core faculty member of cDACT.

LaDonna Smith
From Alabama, LaDonna Smith is an internationally acclaimed jazz pianist, vocalist, and first generation pioneer on the American avant-garde improvisation front, having founded Transmuse Composition/Recording, the Zorn/Schedel Quintet, which will draw upon a multitude of musical genres and landscapes.:

Past Performances and recording sessions have included: Paul Riola: Saxophonist/Leader Nels Cline: Guitar (Nels Cline Singers, Wilco) Scott Amendola: Drums (Nels Cline Singers, Primus) Jeff Parker: Guitar (Nels Cline Singers, Wilco) John Zorn: MMW, John Zorn) Ron Miles: Comet (Bill Frisell) Janet Fred: Guitar (Fred Frith) Among many others.

Ellen Rowe
Ellen Rowe, jazz pianist and composer, is currently Associate Professor and Chair of the Dept. of Jazz and Contemporary Improvisation at the University of Michigan. Ms. Rowe has performed throughout the U.S., as well as touring in Germany, Holland, Switzerland, Ireland, Poland and Australia. Her CDs Sybarite Way (2000) and Denali Pass (2002) are available on PKD record label. She is a member of the Innovative Arts (IAJE) Conference and in the Joe Sease and Detroit Jazz Festivals. Ms. Rowe’s compositions and arrangements have been performed and recorded by ensembles including the Village Vanguard Orchestra, BBC Jazz Orchestra, U.S. Navy Commodores, Berlin and NDR Radio Jazz Orchestras, DIVA and the Perz Hall Jazz Orchestra. She has also been selected to conduct All-Northwest Jazz Festival throughout the country, including the MENC All-Eastern and All-Northwest groups.

Dr. Salil Sachdev
Dr. Salil Sachdev is Associate Professor and Chair of the Music Department at Bridgewater State College in Bridgewater, MA. He has composed music for a variety of media and teaching areas include music theory, composition, music technology, and music of Africa. Sachdev’s research and study in world music has taken him to various parts of India, Ireland, and West Africa and he has studied West African (Djembe) drumming and Stoklu, the rhythmic, solfège language of South India. Sachdev has produced films on the folk music of India and he has collaborated to experiment with improvisation and unconventional percussion “instruments” like metal bowls and traditional hand percussion.

Ed Sarah
Heather Palmer, professor of feminism and the history and theory of rhetoric, has lectured worldwide on the theme of global ethics and subjectivity, and has published articles on contraception and the law. She is a poet, fiction writer, and the process of idea exchange and development. While they occasionally structure their pieces with some limits (arbitrary length limits, for example; their goal is to make each piece complete and music: using any sound they can make. Extremes are welcome, no consonance/dissonance is too great, humor welcome, brutality and serenity, range and surprise encouraged. For their ISIM performance, they will debut several new titles.

Roman Stojar
Roman Stojar is a native of Novosibirsk, Russia, and an internationally renowned jazz pianist, composer and free improviser.
He has participated in many festivals and concerts in Russia, Ukraine, Kazakhstan, Kyrgyzstan, Moldova, Slovenia, Bulgaria, Latvia, Poland, Denmark, UK, and USA. His improvisational workshops have taken place in numerous educational institutions throughout Russia and at the conference of International Association of Schools of Jazz in 2006 and in 2007 at the California Institute of the Arts.

The Playground
The Playground is a modern performance ensemble dedicated to the ground-breaking works of the 20th century, as well as the music of our own time. We are a voice for the different, new, unusual and exciting. We offer experiences across a wide gamut: music of the 20th century, 21st century premieres, world music, jazz, rock, film music, writing, chamber improv, electro-acoustic and multi-media presentation and cross-discipline collaboration. We will program it all, side by side, reflecting the real diversity of the present-day world. Where experimentation and tradition meet, you’ll find us there. Where they diverge, you’ll find us, too.

Stephany Tiernan
Stephany Tiernan, composer, pianist, author, teacher, Steinway Artist and educational leader has been active in the presentation of new music since the 70s. She is Chair of the Piano Department at Berklee College of Music where she has been teaching piano, composition and analysis for over 30 years. Her piano compositions use visual imagery, poetry, ancient sean-nós singing, celtic symbols, festivals and holy places for her inspiration and many of these pieces are on her CD, Hauntings:Scream of Consciousness which was released in 2001. Her recent piano duet recording with Joanne Brackeen, Which is Which, was released in 2007.

Brandon Vaccaro
Brandon Vaccaro is a composer, performer, sound artist, and producer based in Denver. Brandon was guitarist of the innovative bands Kallisti and Coefficient of Friction. He has also been active as an improviser in both solo and ensemble settings including collaborations with The Tosca String Quartet, S. Lyn Goeringer, The Playground, and Conrad Kehn.

Since 2007, Brandon has curated Soundscapes, presented by Mystery Cabal series for new/experimental/improvised music, sound installations, and audio/visual works.

Sarah Weaver
Sarah Weaver is Executive Director of the International Society for Improvised Music and a founding board member. Based in New York, her work as a composer, conductor, and improviser specializing in experimental music forms has been internationally recognized. www.sarahweaver.org
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