



PHOTO BY SANDRO MILLER



PHOTO BY PEPE AVILES



PHOTO BY JOHN BOEHM

**SONIC ILLINOIS:  
THE BLACK COMPOSER SPEAKS  
FULCRUM POINT NEW MUSIC PROJECT  
KAHIL EL'ZABAR'S ETHNIC HERITAGE ENSEMBLE**  
Thursday, February 9, 2017, at 7:30pm  
Foellinger Great Hall

---

# PROGRAM

## THE BLACK COMPOSER SPEAKS

### FULCRUM POINT NEW MUSIC PROJECT

Stephen Burns, founder & artistic director

Guest Artists:

Ronald Bridgewater, soprano saxophone

Kahil El'Zabar's Ethnic Heritage Ensemble

Alvin Singleton  
(b. 1940)

*In Our Own House* (1998)

Stephen Burns, trumpet  
Ian Ding, snare drum  
Kuang-Hao Huang, piano  
Ronald Bridgewater, soprano sax

Olly Wilson  
(b. 1937)

*Piano Trio* (1976, Midwest Premiere)

Introduction  
Trio  
Postlude  
Rika Seko, violin  
Seth Parker Woods, cello  
Kuang-Hao Huang, piano

Jessie Montgomery  
(b. 1981)

*Strum* (2012, Midwest Premiere)

Rika Seko, violin  
James Sanders, violin  
Claudia Lasareff-Mironoff, viola  
Seth Parker Woods, cello

Jeffrey Mumford  
(b. 1955)

*still air* (2013)

Rika Seko, violin  
Claudia Lasareff-Mironoff, viola  
Seth Parker Woods, cello  
Kuang-Hao Huang, piano

Tomeka Reid  
(b. 1977)

*Present Awareness* (2017, World Premiere)

Present Awareness

The Divine

Radical Hope

Fulcrum Point New Music Project

Kahil El'Zabar's Ethnic Heritage Ensemble

Kahil El'Zabar  
(b. 1953)

Selections with the Ethnic Heritage Ensemble

Kahil El'Zabar, percussion

Alex Harding, baritone saxophone

Corey Wilkes, trumpet



This program is a Sonic Illinois event, a month-long celebration of the enormous diversity of today's vital contemporary music scene. Sonic Illinois is a collaboration of Krannert Center for the Performing Arts and the School of Music.

**THANK YOU TO THE SPONSOR OF THIS PERFORMANCE**

Krannert Center honors the spirited generosity of this committed sponsor whose support of this performance continues to strengthen the impact of the arts in our community.

**FRANCES P. ROHLEN VISITING ARTISTS FUND/  
COLLEGE OF FINE + APPLIED ARTS**

Funding for this presentation is provided in part by the  
Frances P. Rohlen Visiting Artists Fund/College of Fine and Applied Arts.

---

**JOIN THESE INSPIRING DONORS BY CONTACTING OUR DEVELOPMENT TEAM TODAY:**

[KrannertCenter.com/Give](http://KrannertCenter.com/Give) • [development@krannertcenter.illinois.edu](mailto:development@krannertcenter.illinois.edu) • 217.333.1629

---

# PROGRAM NOTES

Welcome to our adventure through the creative landscape of contemporary African-American concert music. This program draws inspiration from the award-winning treatise, edited by David Baker, *The Black Composer Speaks*. The music represents three generations of African-American musicians who are each masters of their genres. Showcasing these diverse artists, our program delves into new art music that ranges from neo-classical to Afro-centric free-improv, concerto to collaborative, and narrative to abstract. A convergence of experimental musical styles, this evening demonstrates that there is no dominant aesthetic in music created by artists from the Black Diaspora.

© Stephen Burns

## ALVIN SINGLETON

Born December 28, 1940, in New York City,  
New York

*In Our Own House*

*In Our Own House* was created as a recording project for Karen Walwyn, Rodney Mack, and his cousins Branford Marsalis and Jason Marsalis. At the heart of the work is the spirit of a house-concert; a stylized jam session between the two sides of a musical family—classical and jazz. Composed for two pairs of musicians, the percussive call-and-response introduction yields to a bluesy horn duo in parallel fifths. The soprano sax is freed to improvise over the ascendant trumpet line, while the piano and drum punctuate the eerie melody as if Charles Ives were commenting on a Miles Davis tune.

## OLLY WILSON

Born September 7, 1937, in St. Louis, Missouri  
*Piano Trio* (Midwest Premiere)

Olly Wilson's *Piano Trio* is an A-B-A three-movement structure with the Introduction also serving as Postlude of a central trio. A pointillistic introduction bookends aching, arching lines in the violin and cello, establishing a wondrous atmosphere for the trio that follows. Mysterious and colorful, the central movement is a fantasy world of intense drama heightened by quietude of suspended notes sung by the performers. A virtuoso tour de force, the scurrying contrapuntal lines eventually cede to a more reflective mood. The postlude quotes the first part of the introduction, dissolving the coda into a tintinnambulous ether. The composer writes:

*Trio for violin, cello, and piano* was commissioned by the San Francisco Chamber Music Society's Norman Fromm Composer's Award and composed especially for the San Francisco Trio. It consists of a central movement framed by a short introduction that is repeated at the conclusion as a postlude. The central movement opens with a largo section in which germinal elements of the basic musical materials used in the piece are represented in a manner of static quality. The strategic quality is brought about primarily by the lack of a discernible pulse and a slow rate of change of musical events. Following a brief pause, this section gradually evolves into an allegro section in which a musical motive characterized by a strong rhythmic pulse eventually emerges. The remainder of

the movement is based on the simultaneous development of these two musical ideas and an exploration of their interaction. This exploration includes various means of organizing musical time along a continuum from static to propulsive qualities.

© Stephen Burns & Olly Wilson

### **JESSIE MONTGOMERY**

Born December 8, 1981, in New York City,  
New York

*Strum* (Midwest Premiere)

*Strum* is the culmination of several versions of a string quintet I wrote in 2006. It was originally composed for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th Annual Sphinx Competition. Originally conceived for a quintet of two violins, viola, and two cellos, the voicing is often spread over the ensemble, giving the music an expansive sound. Within *Strum*, I utilized 'texture motives,' layers of rhythmic or harmonic ostinatos [repeating figures] to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a "texture motive" and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, *Strum* has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.

© Jessie Montgomery

### **JEFFREY MUMFORD**

Born June 22, 1955, in Washington, DC  
*still air*

Written for the non-professional participants in the Chamber Music Conference, Jeffrey Mumford's *still air* was commissioned by the Chamber Music Conference and Composers Forum of the East and is dedicated to Andrea Berger and Phillip Bush. Scored for piano quartet, the work explores a variety of timbral concerns, building on the motive presented in the opening three measures. These timbral elements focus primarily on modes of attack and resonance. Drawing inspiration from cloud formations and the interplay of light and shadow, Mumford's abstract aesthetic is deeply introspective. Ruminative and refractive, the music ricochets between the various instruments of the quartet. Much like the visual sensibility of Jackson Pollock or Pat Stier, the pointillism of Mumford's music reveals rays of resonance, color, and texture, which allow for the listener's imagination to soar like a daydream on a glorious summer day.

© Jeffrey Mumford

## **TOMEKA REID**

Born in 1977 in Washington, DC

*Present Awareness* (World Premiere)

*Present Awareness* (2017) was commissioned by the Fulcrum Point New Music Project, in partnership with Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign with additional funding from the Irving Harris Foundation and the Neisser Family Foundation. The centerpiece of this year's *Black Composer Speaks* program, it is intended to serve as a bridge between notated new art music and the spontaneous improvisations in the tradition of the Association for the Advancement of Creative Musicians (AACM), which celebrated its 50th anniversary in 2015.

*Present Awareness* is a 15-minute work in three sections: *Present Awareness*, *The Divine*, and *Radical Hope*. The work is marked by free-form open spaces and harmonies that allow for improvisation and exploration of syncopated rhythms evocative of West-African traditional music. The composer writes:

We all have been dealing with a barrage of crazy happenings in our lives currently, in particular the political climate and all crazy class and racial stuff that happens over and over again. I was talking to a friend about it, trying to figure out a way to feel some positivity, because all this stuff is heavy and constant. In addition, we have our own lives to figure out and how everything fits together. She shared with me an article from the *New*

*Yorker* entitled "Aftermath: 16 writers on Trump's America," that featured short essays in response to the political campaign and the election of Donald Trump. In Junot Diaz's piece he refers to a University of Chicago philosopher named Jonathan Lear who spoke about radical hope. Lear writes, "What makes this hope *radical* is that it is directed toward a future goodness that transcends the current ability to understand what it is."

Something about that resonated with me. As a person of color it's a part of your existence to try and find mechanisms to deal with the everyday—what-the-what?—that happens. Nonetheless, even though we know the deal, we still crave a sense of "alright-ness" and in moments that lack clarity, need help in keeping optimistic.

© Stephen Burns & Tomeka Reid

---

# ABOUT THE ENSEMBLES

## **FULCRUM POINT NEW MUSIC PROJECT ENSEMBLE**

The mission of the Fulcrum Point New Music Project is to be a Chicago leader of diverse new music by presenting multi-media performances, and generating educational programs, as well as commissioning and recording innovative works. Now in its 18th year, Fulcrum Point has presented performances with settings as diverse as the Field Museum, Old St. Pat's, the National Museum of Mexican Art, Ravinia Festival, the Art Institute of Chicago, and the Harris Theater for Music and Dance, where the ensemble is a resident company. Fulcrum Point has worked with a number of community organizations including the Chicago Public Schools, Chicago Humanities Festival, Snow City Arts Foundation, Merit School of Music, National Museum of Mexican Art, and the Cook County Correctional Facility to provide educational programs in conjunction with performances. Similarly, Fulcrum Point has also reached immigrant communities in the Chicago area by offering open rehearsals in community settings that enable audience members to meet the conductor and musicians, experience the rehearsal process, and learn more about the music. This is part of an ongoing initiative to link immigrants (a group often overlooked and underserved) with modern composers from their homeland, in addition to other cultures. Fulcrum Point programs contain diverse themes and music and attract audiences from the Chicago area and suburbs. The Fulcrum Point audience is increasingly diverse in age, ethnic background, and musical interest. Fulcrum Point New Music Project is a proud member of New Music Chicago.

## **Fulcrum Point New Music Project Community Partners**

The Center for Black Music Research at Columbia College  
The Chicago Academy of Music, a Conservatory  
The DuSable Museum  
The Stony Island Arts Bank Rebuild Foundation

## **Special thanks to our Advisory Committee for The Black Composer Project:**

Michael Scott Carter,  
Michelle Collins  
Kahil El'zabar  
Daphne Smith  
Adrienne White-Faines  
Sadie Woods

## **ETHNIC HERITAGE ENSEMBLE**

Kahil El'Zabar has been leading his Ethnic Heritage Ensemble in various configurations for over 40 years and they are still in forward motion! This year, his EHE, Let It Be Free 2017 tour includes longtime member Corey Wilkes on trumpet and Alex Harding on baritone sax.

These players are much more than accomplished jazz musicians. They are spiritually endowed, next-level sound scientists, who have mastered rituals in music like no one else—that raise consciousness while healing the mind, body, and spirit. They are master healers through music, opening one's pineal gland (third eye), and awakening infinite possibilities of wellness and wholeness!

When you experience the EHE, you are set free to be all you can be!



---

# PROFILES

**RONALD BRIDGEWATER** (soprano saxophonist) began his professional career in 1972 with a State Department tour of Japan, Europe, the Soviet Union, and the United States in the Thad Jones/Mel Lewis Jazz Orchestra. After three years with the band and several recordings, he appeared as a regular member of ensembles led by such jazz greats as Max Roach, McCoy Tyner, and Horace Silver. Along with his brother, trumpeter Cecil Bridgewater, Ron led a group known as the Bridgewater Brothers, which recorded two albums and toured the United States and Japan. He also toured with jazz great Cab Calloway. Bridgewater was also frequently on call for Broadway shows such as *Ain't Misbehavin'*, *Sophisticated Ladies*, and *Lena Horne—The Lady and Her Music*, for which he was also assistant musical director. For more than 20 years, Bridgewater was a mainstay on the New York music scene, where he taught in Billy Taylor's Jazzmobile Workshop and freelanced. He is currently featured in Cecil Bridgewater's 1998 CD release, *Mean What You Say*, on Brownstone Records. In April 1998, he was a featured performer in New York's Sweet Basil Club, and in January 1999, he was a featured performer at The Jazz Bakery in Los Angeles and performed by invitation at the International Association of Jazz Educators Conference in Anaheim, California, from which organization he received a Certificate of Appreciation for his outstanding service to jazz education. At the University of Illinois, Bridgewater teaches jazz saxophone and improvisation.

**STEPHEN BURNS** (conductor, composer, and trumpet virtuoso) is the founder and Artistic Director of the Fulcrum Point New Music Project in Chicago. He has been acclaimed on four continents for his eclectic programming and expressive performances encompassing recitals,

orchestral appearances, chamber ensemble engagements, and innovative multi-media presentations, as well as appearing at the White House, on NBC's *Today Show* and NPR's *All Things Considered*. His solo discs can be found on Delos, Dorian, ASV, Hänssler Classics, Essay, Northeastern, Kleos, and Musical Heritage Society recordings. Burns is a visiting lecturer at Northwestern University and Amici della Musica Firenze, as well as a Yamaha Performing Artist.

**IAN DING** (percussionist) is a versatile and in-demand performer specializing in contemporary music and orchestral percussion. He is a founding member and co-director of New Music Detroit, a member of the Fulcrum Point New Music Project (Chicago) and the Virgil Moorefield Pocket Orchestra (Zurich), and serves on the percussion faculty at the DePaul University School of Music. Ding is a frequent guest with the Chicago Symphony Orchestra, Lyric Opera of Chicago, Cleveland Orchestra, and Saint Paul Chamber Orchestra, and has also performed extensively with chamber ensembles Bang on a Can All-Stars, Alarm Will Sound, and the Marc Mellits Consort. He is the artistic director and producer of *Strange Beautiful Music*, New Music Detroit's annual marathon concert of contemporary and experimental music, and is also a former board member of the American Composers Forum. Ding served as Assistant Principal Percussionist of the Detroit Symphony Orchestra from 2003-2011 and Lecturer of Percussion at the University of Michigan from 2005-2014, and was a fellow of the New World Symphony in Miami from 2001-2003. He is a graduate of the University of Illinois and the Juilliard School, where his teachers included Tom Stubbs, Thomas Siwe, Jim Ross, William Moersch, and Gregory Zuber.

**KAHIL EL'ZABAR** (percussionist) is considered by his peers to be one of the most prolific innovators of his generation. He has recorded more than 60 acclaimed projects, and has won numerous international awards as a musician and composer. El'zabar has worked with such luminaries as Dizzy Gillespie, Cannonball Adderley, Stevie Wonder, Donnie Hathaway, Pharoah Sanders, Neneh Cherry, Nina Simone, Ntozake Shange, David Murray, Nona Hendryx, and Lester Bowie, to name a few. He has scored successful feature films like *How You Like Me Now* (Warner Brothers), *Mo Money* (Columbia Pictures), and *Love Jones* (New Line Cinema). He also scored arrangements for the theatrical version of Disney's *The Lion King*. He recently scored two popular documentaries in 2014, *BeKnown* (which is on the life of El'zabar) and *America the Beautiful III* by Darryl Roberts. Dr. El'zabar holds a PhD in Inter-Disciplinary Arts from Lake Forest College (2006). He has taught and held the position of Associate Professor at the University of Nebraska-Lincoln and at the University of Illinois at Chicago. He served on panels for the National Endowment of the Arts, the National Performance Network, and the Lila Wallace Reader's Digest Fund. El'zabar is a former Chairman of the AACM and founding board member of the National Campaign for the Freedom of Expression. Dr. El'zabar is the Creative Artistic Director of the Chicago Academy of Music.

**ALEX HARDING** (baritone saxophonist) is a powerful and innovative musician who has collaborated with many Jazz legends including Muhal Richard Abrams, Lester Bowie, Frank Lacey, and Hamiet Bluiett. He has appeared with the Mingus Big Band, the Roy Hargrove Big Band, and the Sun Ra Arkestra. The sincerity of his musical expression and the dynamism of his performances reach out and touch the human spirit and soul. The *Jazz Times* notes that

Harding "...attacked the music with steamroller momentum and uncommon ferocity...it was sheer fireworks!" Harding has recorded several CDs for CIMP label, Greg Osby, David Lee Roth, and the Julius Hemphill Sextet.

**KUANG-HAO HUANG** (pianist) has performed throughout the United States as well as in Europe and Asia. Huang is most often heard as a collaborator, performing concerts and radio broadcasts with Chicago's finest musicians, from instrumentalists of the Chicago Symphony Orchestra to singers with the Lyric Opera. An advocate of new music, Huang has premiered numerous ensemble works, including pieces by Jacob Bancks, Mason Bates, Kyong Mee Choi, Stacy Garrop, John Harbison, Daniel Kellogg, James Matheson, and Laura Schwendinger. Huang is a member of Fulcrum Point New Music Project and has been a guest with the Avalon, Chicago, Spektral, and Vermeer String Quartets. Huang can be heard in recordings on the Cedille and Naxos labels. A dedicated teacher, Huang serves on the faculties of the Chicago College of Performing Arts at Roosevelt University and Concordia University-Chicago. On behalf of the International Music Foundation, he has presented educational outreach programs throughout the Chicago Public Schools. For a decade, he coordinated the piano program at Northwestern University's National High School Music Institute.

**CLAUDIA LASAREFF-MIRONOFF** (violist) earned a master's of music degree and a certificate in performance from Northwestern University. She served as principal violist of the Cape Town Symphony in South Africa and has played chamber music with members of the Chicago Symphony, the Lyric Opera, the Chicago Contemporary Chamber Players, the Chicago Philharmonic, the Pacifica String Quartet, Roger Chase, Ilya Kaler, Victor Yampolsky, William Wolfram, PINOTAGE, members of Eighth

Blackbird, CUBE, and the Orion Ensemble. She has performed with the Lyric Opera of Chicago, the Grant Park Symphony, Music of the Baroque, The Chicago Philharmonic, and Ars Viva, and has been the principal violist of the Fulcrum Point New Music Ensemble, Chicago Sinfonietta, the Colorado Music Festival, Chicago Opera Theater, and the Joffrey Ballet. She has been a guest on the Chicago Symphony's MusicNOW Series and Milwaukee's Present Music. Currently she is the Adjunct Professor of Viola at the University of Wisconsin-Milwaukee, Guest Lecturer at DePaul University, and the Chamber Music Coach at Music Institute of Chicago-Academy. Her discography includes chamber works recorded for Albany Records, Jade Records, and two CDs on Innova Recordings: *Six Brandenburg Fantasias* and *The Heart Revived*, both by Lawrence Axelrod.

**JESSIE MONTGOMERY** (violinist, composer, and music educator) is a New York native. She is a composer and performer of film, theater, and concert music, performing regularly among New York's classical and new music scenes. Jessie was a co-founding member of PUBLIQuartet, a member of the Providence String Quartet from 2004-2009, and has collaborated with The Orion String Quartet, The Miro String Quartet, and The Knights. She is currently a full-time member of the Catalyst Quartet. In 2011-2012, Jessie was the Van Lier Composer Fellow at the American Composers Orchestra, with performances of her works for small ensemble showcased throughout New York City in the SONiC Festival, and the Composers OutFront! series. Her music has been premiered by the Vinca Quartet, Providence String Quartet, JACK Quartet, Catalyst Quartet, and members of the International Contemporary Ensemble.

**JEFFREY MUMFORD** (composer) has received numerous fellowships, grants, awards, and commissions. Awards include the Academy Award in Music from the American Academy of Arts & Letters, a Fellowship from the Guggenheim Foundation, and a Fellowship and an ASCAP Aaron Copland Scholarship. He was the winner of the inaugural National Black Arts Festival/Atlanta Symphony Orchestra Composition Competition. Other grants have been awarded by the Ohio Arts Council, Meet the Composer, the Martha Baird Rockefeller Fund for Music Inc., the ASCAP Foundation, and the University of California. His music has been performed extensively by major orchestras, soloists, and ensembles, both in the United States and abroad, including London, Paris, Helsinki, and Vienna. *through a stillness brightening*, a new 2-CD set of solo, chamber, and ensemble works, has just been released on ALBANY Records. He is currently Distinguished Professor at Lorain County Community College in Northern Ohio. Mumford is published by Theodore Presser Co. and Quicklight Music.

**TOMEKA REID** (cellist and composer) of Chicago was recently described as a "New Jazz Power Source" by the *New York Times*. She has emerged as one of the most original, versatile, and curious musicians in the Chicago's bustling jazz and improvised music community over the last decade. Her distinctive melodic sensibility, usually braided to a strong sense of groove, has been featured in many distinguished ensembles over the years. Reid has been a key member of ensembles led by legendary reedists like Anthony Braxton and Roscoe Mitchell, as well as a younger generation of visionaries including flutist Nicole Mitchell, singer Dee Alexander, and drummer Mike Reed. She is also a co-leader of the adventurous string trio called Hear in Now, with violinist Mazz Swift and bassist Silvia Bolognesi. Recently Reid released her debut recording as

a bandleader, with the eponymous recording by the Tomeka Reid Quartet, a lively yet charged debut album that is a vibrant showcase not only for the cellist's improvisational acumen, but also her knack for dynamic arrangements and her compositional ability. Reid grew up outside of Washington D.C., but her musical career largely kicked into gear after moving to Chicago in 2000 to attend DePaul University for graduate school. Her work with Nicole Mitchell and various groups related to the Association for the Advancement of Creative Musicians have proved influential to the young musician. By focusing on developing her craft primarily as a side person and working in countless improvisational contexts, Reid has achieved a stunning musical maturity.

**JAMES SANDERS** (violinist) confidently crosses stylistic borders yet stays true to both the jazz violin legacy and his rigorous classical training, creating music that transcends category yet remains faithful to its multiple inspirations. After earning a master's degree in performance from Yale University, he thought of himself as a classical musician and he quickly landed a seat in the Chicago Sinfonietta (which he still holds). A chance encounter with jazz violin legend Johnny Frigo changed his approach to music forever. Over the next 25 years, Sanders honed his chops as both a leader and collaborator in various contexts: Latin jazz, free improvisation, Gypsy swing, straight-ahead, blues, third stream, and more. He has performed at major jazz festivals in Italy, Brazil, Poland, and, of course, Chicago. Drawing on his Dominican heritage, Sanders formed the Latin jazz ensemble James Sanders' Conjunto, Proyecto Libre, and collaborates with members of AACM.

**RIKA SEKO** (violinist), a graduate of the Tokyo University of Arts, began her professional career as guest concertmaster of the Columbia Symphony and assistant concertmaster of the Bogotá Philharmonic Orchestra. During that time Seko performed over 20 different concertos, from Baroque to contemporary, and gave numerous recitals in Latin America. She currently continues to appear in Columbia as a soloist. As a soloist Seko has also appeared with the Peninsula Music Festival, Northwestern University Philharmonic, and the Elmhurst Symphony. She has played with many Chicago-area orchestras including the Chicago Symphony, Lyric Opera, Chicago Philharmonic, Grant Park, Music of the Baroque, Fulcrum Point New Music Project, and MusicNOW, and is concertmaster of the Elmhurst Symphony.

**ALVIN SINGLETON** (composer) was born in Brooklyn, New York, and completed his studies at New York University and Yale. After living and working in Europe for 14 years, Singleton returned to the United States to become Composer-in-Residence with the Atlanta Symphony Orchestra (1985-88). He subsequently served as UNISYS Composer-in-Residence with the Detroit Symphony Orchestra (1996-97) and was the 2002–2003 Composer-in-Residence with the Ritz Chamber Players of Jacksonville, Florida. In addition, he has served as Visiting Professor of Composition at the Yale University School of Music.

A recipient of numerous awards—The Guggenheim Fellowship, Serge Koussevitsky Music Foundation Commission, the Kranichsteiner Musikpreis by the City of Darmstadt, Germany, twice the Musikprotokoll Kompositionpreis by the Austrian Radio, the Mayor's Fellowship in the Arts Award by the City of Atlanta, and a grant from the National Endowment for the Arts—Singleton has composed music for theatre, orchestra, solo

instruments, and a variety of chamber ensembles. His music is recorded on the Albany Records, Elektra/Nonesuch, First Edition, Tzadik, and Innova labels.

**COREY WILKES** (trumpeter) has established himself as one of the best improvising trumpeters in the modern era. Having the skill and maturity to approach mainstream repertoire of jazz standards with his own unique sensibilities, he combines them with his deep appreciation for hip-hop. Wilkes continues to bring his brand of musicianship and talent to the forefront of the genre. As a child, growing up in the suburbs of Chicago, Wilkes was surrounded by the sounds of Blues, R&B, Soul, Funk, and Jazz. He picked up the trumpet for the first time at age 10, participating in the music programs of Richton Park, Illinois, where he was the first student ever from that school to be admitted into the Illinois All-State Honors Jazz Combo. Wilkes has shared the stage with numerous jazz masters including Wynton Marsalis, Roy Hargrove, Kurt Elling, Von Freeman, Roscoe Mitchell, Clark Terry, and Harry "Sweets" Edison. His soulful notes can be heard on contemporary projects led by DJ Logic, Kahil El'Zabar, Nona Hendryx, Meshell Ndegocello, and Ledisi.

**OLLY WILSON** (composer) was born in St. Louis and focused his studies on jazz piano and Classical bass, as well as composition with Robert Wykes, Robert Kelley, and Philip Bezanson. He received his PhD from the University of Iowa and taught at the Oberlin Conservatory. In the 1970s he lived in West Africa studying traditional music and published many scholarly articles on African and African-American music. He was the Jerry and Evelyn Hemmings Chambers Professor of Music at University of California at Berkeley, where he was also chairman of the music department. Wilson's compositions include works for chamber ensembles and electronic media, but he is primarily known and celebrated

as a composer of orchestral music. His works have been performed by most major orchestras in the United States, as well as by several European orchestras. Commissions include those from the Chicago Symphony, New York Philharmonic, Koussevitzky Foundation, Lila Wallace-Reader's Digest Fund, and the National Endowment for the Arts. In 1995 Professor Wilson was elected to the American Academy of Arts and Letters.

**SETH PARKER WOODS** (cellist) has established an international reputation as a versatile artist straddling several genres. He has performed with the Ictus Ensemble (Brussels, Belgium), Ensemble L'Arsenale (Italy), zone Experimental (Switzerland) Basel Sinfonietta (Switzerland), New York City Ballet, Ensemble LPR, and Orchestra of St. Luke's (US). A fierce advocate for contemporary arts, he has collaborated with Louis Andriessen, Heinz Holliger, G.F. Haas, Helmut Lachenmann, Klaus Lang, Steve Mackey, and Peter Eotvos to Peter Gabriel, Sting, Lou Reed, Dame Shirley Bassey, Rachael Yamagata, Aldo Tambellini, and Jack Early. Seth received a PhD from the University of Huddersfield (United Kingdom), and has given talks, workshops, and performances at Musée d'art Moderne et Contemporain (France), Le Poisson Rouge (US), Cafe OTO (London), Huddersfield Contemporary Music Festival (United Kingdom), Klang Festival (Durham, United Kingdom), INTER/actions Symposium (Wales), ICMC-SMS Conference (Athens, Greece), NIME Conference (London), Sound and Body Festival (Lille, Brussels, Belgium), Instalacje Festival (Poland), Virginia Tech, La Salle College (Singapore), and FINDARS (Malaysia) amongst others. Recent awards include an Earle Brown/Morton Feldman Foundation Grant (USA), McGill University-CIRMMT/IDMIL Visiting Researcher Residency (Canada), Centre Intermondes Artist Residency (France), Francis Chagrin Award (UK), Concours [Re]connaissance-Premiere Prix (France), and the Paul Sacher Stiftung Research Scholarship (Switzerland).