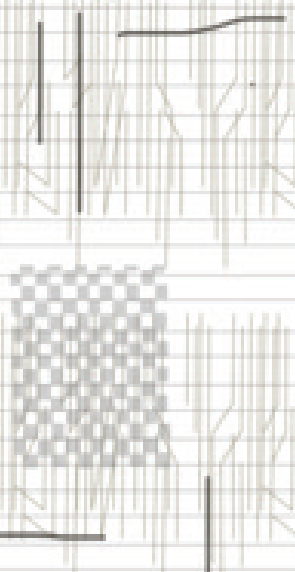


Drawing Sound

An Exhibition and Musical Performance
of Graphic Scores

Jo Ganter
Marilyn Crispell
Raymond MacDonald



Drawing Sound

Jo Ganter, Visual Artist

Marilyn Crispell, Piano

Raymond MacDonald, Saxophones

George Burt, Guitar

David Rothenberg, Clarinets and Laptop Electronics

Doug James, Drums

Drawing Sound

Exhibition Dates:

August 25- October 15, 2017

Location:

The Woodstock Byrdcliffe Guild's
Kleinert/James
Center for the Arts
36 Tinker Street, Woodstock, NY

Curated by Kerrie Buitrago,
Oscar Buitrago and
Melinda Stickney-Gibson

Catalogue design and production
by Abigail Sturges

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Woodstock
Byrdcliffe Guild



Doug Navarra

UNTITLED

2013

Gouache, pencil & ink on found paper

13 x 15.5"

Private Collection

Director's Note

Jeremy Adams

The Woodstock Byrdcliffe Guild is proud to support this publication produced for the exhibition *Drawing Sound*, presented in our Kleinert/James Center for the Arts.

One of the original principles of Byrdcliffe, founded in 1902, is collaboration. Exhibitions such as *Drawing Sound* demonstrate how that principle remains alive today. Just as the era of industrialization led to the establishment of Byrdcliffe as a place that eschewed mass production in favor of the hand-made, *Drawing Sound* brings the creative process, the actual act of making, to the fore. Combining musical composition and performance with drawing and print-making, the exhibition's multi-disciplinary focus is directly in keeping with our historic identity, and our mission to provide a vibrant center for excellence in the arts and crafts.

Many thanks to the curators of this exhibition, Kerrie Buitrago, Oscar Buitrago, and Melinda Stickney-Gibson. They have all worked tirelessly and in harmony to create a thought-provoking exhibition that we are honored to host.

Many thanks also to Abigail Sturges for designing this catalogue. Her services and experience have made an elegant anthology of the exhibition *Drawing Sound* possible.

Introduction

Kerrie Buitrago Oscar Buitrago Melinda Stickney-Gibson

Curators

Drawing Sound is an exhibition of graphic scores by Marilyn Crispell, a pianist and composer living in Woodstock, N.Y., Jo Ganter, visual artist, and Raymond MacDonald, saxophonist, both from Scotland. A key aspect of the exhibition is the engagement of the artists, the musicians and the audience in a unique collaborative experience of looking and listening. The artists and musicians worked together to make images to be played while the audience plays a role as active participants by listening and reacting to musical works that can and will sound different each time they are played. This is a global exhibition between America and Scotland bringing together art and music in a unique partnership.

Images on the wall are accompanied by sound from recordings made from the graphic scores for individual listening. The use of headphones permits the listener to interact with the work which is both visual and aural. Jo Ganter has also taken recordings of previous performances of *Running Under Bridges* and *Gradations of Light* and used the graphic scores to create animated films projected in the space. These animations add another layer of interpretation between image and sound as the artist imagines how the musicians take the images and literally make them move. On the evening of the exhibition's opening, there will be a live performance during which the audience will be given an image of *Manuscript 2* along with the instructions the musicians will use to perform the piece. As a result of this simultaneous engagement of looking at what the musicians are playing and listening to the musicians interpret the graphic image, the audience will be an active participant by contributing a new dynamic element to the interplay of

music and art. Marilyn Crispell on piano, Raymond MacDonald on saxophone, David Rothenberg on clarinet and laptop electronics, George Burt on guitar and Doug James on drums will give us greater insight into what the exhibition means through their musical improvisation of the visual mages.

Running Under Bridges is the title of works by the Scottish collaborators, MacDonald and Ganter. They have co-authored a series of original prints and musical compositions that test the possibilities of images as conductors of sound, and sound as a compositional tool for images. Intricate, grid-like matrices provide boundaries for blocks of color or tone and create temporal structures for the music. Created with hand-drawn pencil lines and then scanned or drawn on the computer, these images move between hand-crafted and digital techniques, without differentiating between the two.

Gradations of Light is a suite of seven images co-authored by Marilyn Crispell and Jo Ganter. Ganter provided the grid-like structures while Crispell created gestural marks and blocks of tone that score the music. This suite of prints rejects color in favor of tonal values. *Gradations of Light* images move from darkest black through shadowy greys and silvery, subtle changes of tone, to harsh contrasts of black and white. Each one is named for a time of *day—Morning, Midday, Twilight, Night* which provides a thematic thread that links the works.

Ganter's grid-like matrices inform all of her work with MacDonald and Crispell, but each musician has a strong creative influence. MacDonald brings bright color to the

pieces he makes with Ganter. The clear blues, oranges, yellows and pinks make for brilliant and exuberant abstraction. Each piece by Ganter/MacDonald is a new adventure with different expressive intent. The two series of original prints complement each other to produce a varied and original exhibition of sound and vision.

The visitor may wonder how this exhibition and its juxtaposition of images and sound came into being. David Rothenberg, in his brilliant essay on improvisation and the image, demonstrates how the long history of graphic notation evolved over time. In addition, the scores on display in the gallery will give the viewer a glimpse of a few composers whose notations, both traditional and non-conventional, are visual representations of the intertwining of music and art. To see a polyphonic score by J.S. Bach, who was arguably the greatest improviser of the Baroque era, and compare it with the John Cage score of 4'33" which was premiered at the Maverick Concert Hall in Woodstock in 1952, we can see that much has changed. Bach, who never traveled far beyond Leipzig, composed music filled with notes to be played by keyboard masters. On the other hand, John Cage (not a keyboard master), spent time in faraway places such as India and embraced minimalism in his score, which includes written instructions in place of traditional notation: the environment and its accidental sounds are what "play" the music.

If we study the piece done by Doug Navarra in 2013 that superimposes a minimalist interpretation on a handwritten music book from the 18th century, we come to the conclusion that art and music are indeed intertwined and the past is in our present. The complex notation of Gyorgy Ligeti and George Crumb has produced compositions that are masterpieces visually speaking and hardly what is considered traditional notation. Unlike Jo Ganter's abstract imagery which invites the performer to play the role of composer by playing the piece in a different way each time, Ligeti and Crumb intend for the performer to play the work similarly each time, but as with any performance piece, this is clearly an impossibility.

On display is the graphic score called *Felt Events* by Raymond MacDonald and Ilana Halperin which explores relationships between geological events and social relationships using saxophone, voice, drums, double bass, French horn, graphic scores and improvisation.

Barry Guy, an innovative British composer and double bass player is known for his creativity in jazz improvisation. He has shared with us one of his graphic scores, *Bird Gong Game*, in which performers can experiment with improvisation techniques.

Graphic images delight the viewer and expand the boundaries of the visual-sound plane but notation in the traditional sense has not disappeared from view, and the use of graphic notation is not meant to replace traditional notation. Kendall Durelle Briggs is a contemporary American composer and author whose knowledge of harmony is without rival. His highly original compositions have tensions and resolutions which can be somewhat dissonant but his music reaches a broad audience as it is readily accessible on so many levels. On display is his *Symphony # 2*, and also the sketch of a work called *Sonatine*, a charming, exuberant composition for piano four hands dedicated to one of his students. Briggs describes his work as "based upon the crafting of independent elements of melody, rhythm and harmony. Each is treated independently so that they may be combined together, but structure is decided first and the rest is pure decoration."

Also in the display case the viewer will see a piece by Peter Schickele who is perhaps better known as the witty, satiric composer P.D.Q. Bach, whose parodies of Baroque and Classical music defy conventional scholarship. This little surprise piece using conventional notation is entitled *Waltz for Elena* and is both a tribute to friendship and a demonstration of his personal and more serious side. It is interesting to take a look at works by composers like Peter Schickele and Kendall Durelle Briggs who are carrying on a classical tradition of notation while other composers have sought to relinquish

traditional notation for abstraction and improvisation. Both are valid and are part of our rich musical heritage celebrating art and music.

A look at the score of Igor Stravinsky's *Rite of Spring* makes us believe the reviewers who said that musicians had never seen notation like that before. We know from reviews of the opening night that the audience reacted strongly, complaining about almost everything, especially that Stravinsky pushed the orchestra to extremes. The score tells the story of complex rhythms with simple folksong melody taking a back seat. The intense irregular, pulsating rhythms he wanted forced Stravinsky to come up with innovations in musical notation so that the greatly enlarged orchestra could play them.

Musicians in the exhibition, Marilyn Crispell and Raymond MacDonald, have had a different experience even though members of the audience had probably never heard music like it before. When they played *Longing* together, a reviewer called the experience "an awareness that you're in the presence of something special." Audiences have come to welcome new experiences in the sound as well as the visual realms.

Anthony Braxton, a saxophonist who has played with Marilyn Crispell in the past, and also performed in Woodstock at the Jazz Festival in 1981, describes his music as "creative music," often using puzzling diagrams which function as musical notation giving the performer clues as to how to play the music. He also uses conceptual innovations in his musical systems. For example, *Falling River Music* explores logic construct "paintings" as the score's music notation with Braxton wanting the performer to find his/her way. He says "I am particularly interested in this direction as a means to balance the demands of traditional notation interpretation."

Composers have embraced every instrument and non-instrument, including iPads and other electronics, and many other unusual objects, for the purpose of making music and have expressed ideas ranging from abstract philosophical

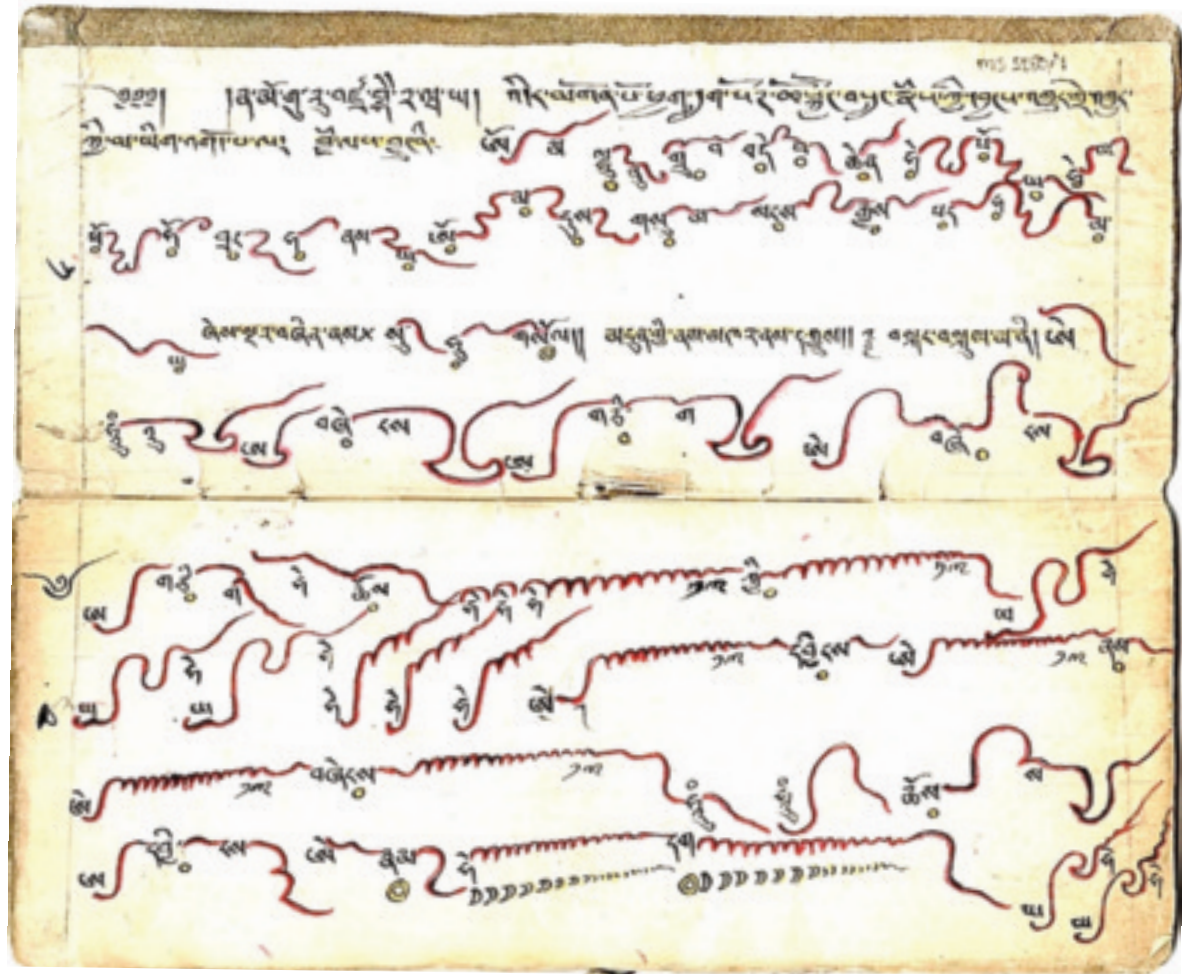
concepts dealing with space and silence to down-to-earth geological phenomena. In the final analysis, this exhibition is about creating a dialogue between artist, performer and audience. The *Drawing Sound* composers and artists make a compelling argument that, while we cannot escape our past, we can build on it in our continuing search for original expressive possibilities of connecting drawing and sound. As Nadia Boulanger once said, "There is no contradiction between tradition and innovation."

Like all exhibitions, *Drawing Sound* would not have been possible without the extraordinary support of many people: the sponsors, lenders, and especially the artists and musicians from Scotland. We are grateful to them for working so closely with us to realize the vision of *Drawing Sound*. Thank you also to David Rothenberg who not only joined the musicians but contributed to our understanding of graphic images in his essay on improvisation and the image. We are also greatly indebted to Sneha Kapadia of the Woodstock Framing Gallery (WFG) for assisting us with our framing. We also want to thank Kendall Durrelle Briggs, a composer and professor of harmony at The Juilliard School for his insight into the selection of scores to display as reference. A big thank you also to Chris Andersen of Nevezza Studios who worked with Marilyn Crispell to install the sound for the images, which made the sound/visual collaboration make sense to the viewer. We want to give special thanks to Derin Tanyol and the Exhibition Committee who guided us along the path of curating an exhibition and to Jeremy Adams, the Executive Director of the Woodstock Byrdcliffe Guild and the Board of Directors for fully supporting our efforts to bring this groundbreaking exhibition to the Kleinert/James Center for the Arts. And, we also want to thank Abigail Sturges for her invaluable suggestions and help on the publication of the catalogue. If the purpose of *Drawing Sound* is to introduce a new perspective on the intersection of art and music as well as challenge and inspire us to welcome new experiences, then the exhibition has realized its goals.

Improvisation and the Image

What Graphic Notation Is For

David Rothenberg



1 Tibetan Buddhist chant notation

"Composing music. Performing music. Listening to music—What could these three possibly have to do with one another?" wrote John Cage in *Silence*. I have always wondered what this koan-like statement could mean, and after years of perplexity I think that it has something to do with how difficult it is to get others to play for us the sounds we want to hear. That is clearly why musical notation was first invented, and as efficient and precise as the system of visual shapes and instructions has become to translate ideas into sound, there is a way in which we have never been happy with it. What if we don't know exactly what we want to hear, but we want to direct these musicians to do something that otherwise they would be unable to do?

This is why notation sometimes becomes so creative. Although at first it was suggestive or mnemonic, notes to help us to remember what we need to teach orally. Or strange inscrutable lines and codes to bring forth the possible sounds inside musicians that they never knew were there....For most of music's thousands of years of presence in human life, it was something orally taught from one person to another, and shared and invented in groups. There was always composition, and always improvisation, sounds organized and made alive on the spot.

The earliest notation showed the shape and flow of sounds over time as shaped, wavering curves. This survives up to the present in Tibetan musical notation, which has always showed the ways one is meant to inflect the sacred syllables, not precisely what notes to sing. (1) In Medieval times, when Christian monks were chanting in ways somewhat similar to

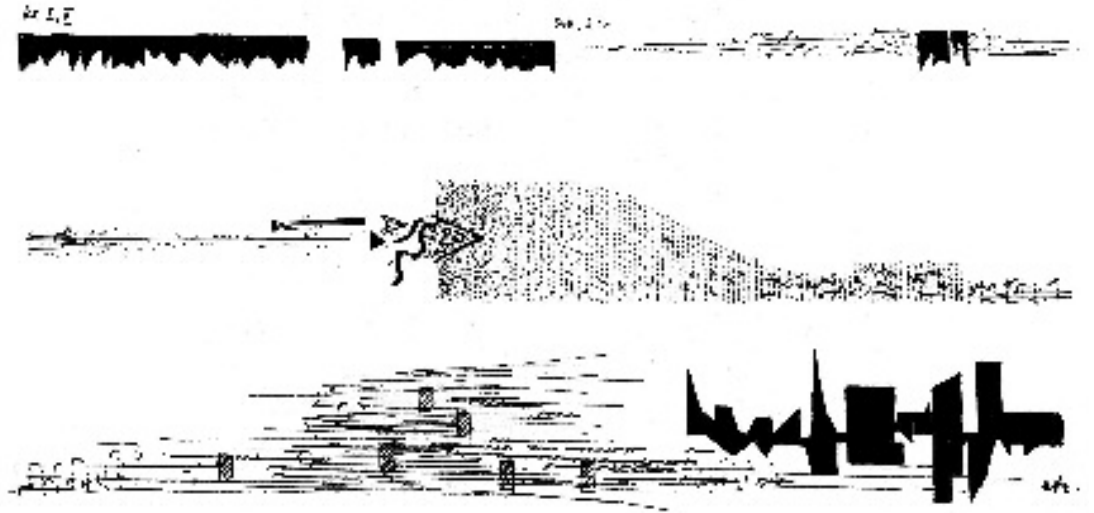


2 Medieval chant notation

what Tibetan monks were doing, tones started to get fixed in terms of pitch. The flowing lines, called 'neumes,' evolved into the specific notes we think of as standard musical notation today. (2) Over the hundreds of years following we got musical staves, key signatures, time signatures, dynamic markings, and all kinds of standardization of notation, so that today a trained musician can sit down and play a complex piece immediately from the page having never seen it before. What an amazing ability to synchronize human behavior with symbols, lines, and rules on the page. Musical notation's success is truly remarkable.

So why then did John Cage and his contemporaries start to question it, and put forth abstract lines and images on musical scores and say to sight-reading musicians, "okay, now it's time for you to play this"? It was the great success of musical notation that led composers to call it into question. Because it was working so well, musicians were starting to become like self-driving cars, little machines that could look at a page and almost automatically turn notes into music, without even thinking. What would happen if they started thinking? Could they make unexpected music that no one had planned or heard before, sounds invented purely in the situation, conjured up out of uncertainty and surprise interaction?

3 John Cage graphic score (Imaginary Landscape no. X)



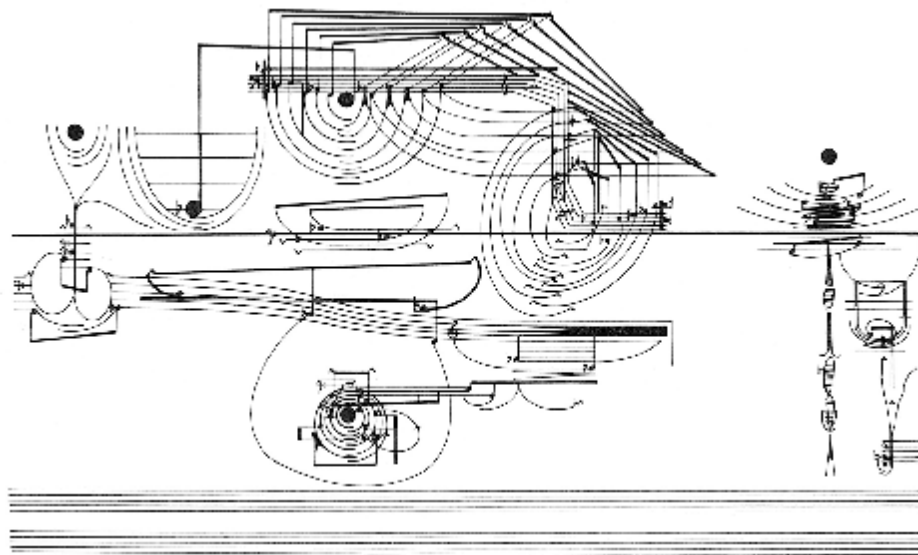
Modern classical composition was part of a questioning of assumptions that appeared in all the arts in the twentieth century. Painters no longer wanting to represent real and visible things, dramatists writing plays with no story and no plot, architects building buildings with no inside or outside, everything seemed up in the air. Graphic notation appeared almost overnight, unsuspectedly beautiful, and puzzled music-readers were suddenly set free.

Or the whole thing might be about something else: Improvisation had gone out of classical music. Even those freewheeling cadenzas so beloved of Mozart and Liszt were now exactly notated on the page. You were supposed to play just what was there. Graphic notation, with its allusions to the ancient roots of musical notation's suggestive rather than definitive quality became a kind of creative prodding for tightly-wound musicians to let loose. Here's the notation, new symbols you have never seen before. We composers will not tell you what they mean, so you have to figure it out on your own. There's a whole group

of you, no conductor. If this won't make you improvise then nothing will. (3) The tentative roughness here is part of its value. It's as if we see someone confronting this thing 'music' for the first time and trying to sketch it down to explain it to someone who might be unable to hear it but wants to recreate it.

In response to Cage the British composer Cornelius Cardew made graphic notation into a radical political act. In the pages of his long collection of image-instructions, *Treatise*, Cardew put forth a long, winding score as a visual manifesto, a call to arms to reject the system, challenge authority, and create an anti-authoritarian picture of how music could be. An anarchist ensemble, the Scratch Orchestra, with no leader, makes music spontaneously together out of crazy images and wild ideas! Cardew turns his back on the musical staff, which lies empty at the bottom of the page, while hallucinations of musical organization swirl above on the image, and presumably inside the mind and into the hands of the performer. (4) You figure it out!

4 Cornelius Cardew graphic score, from *Treatise*

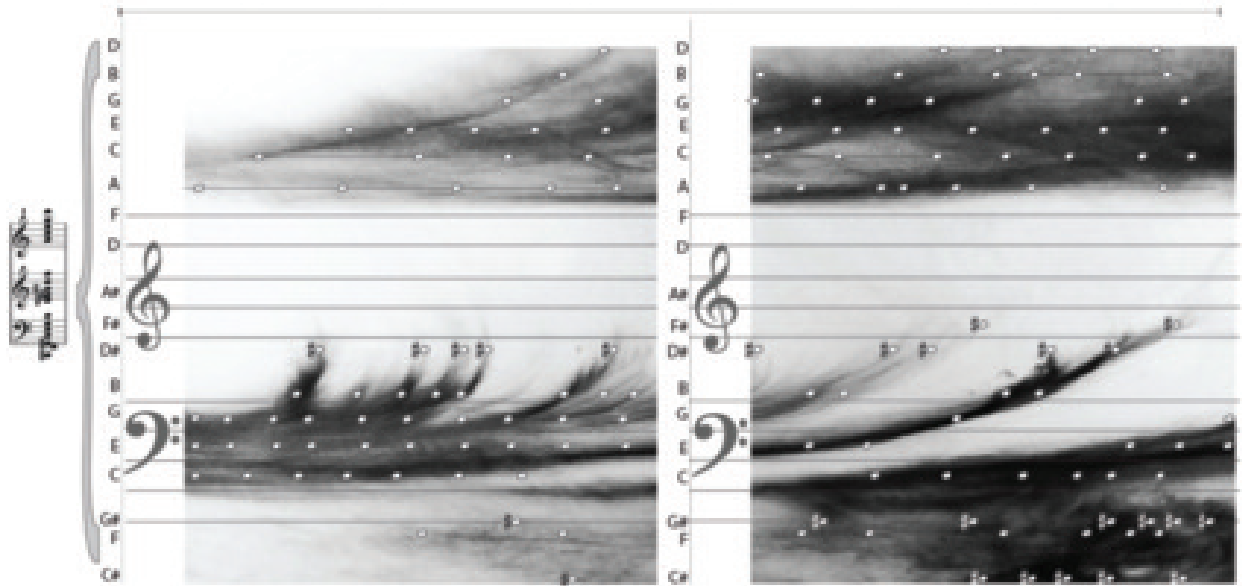
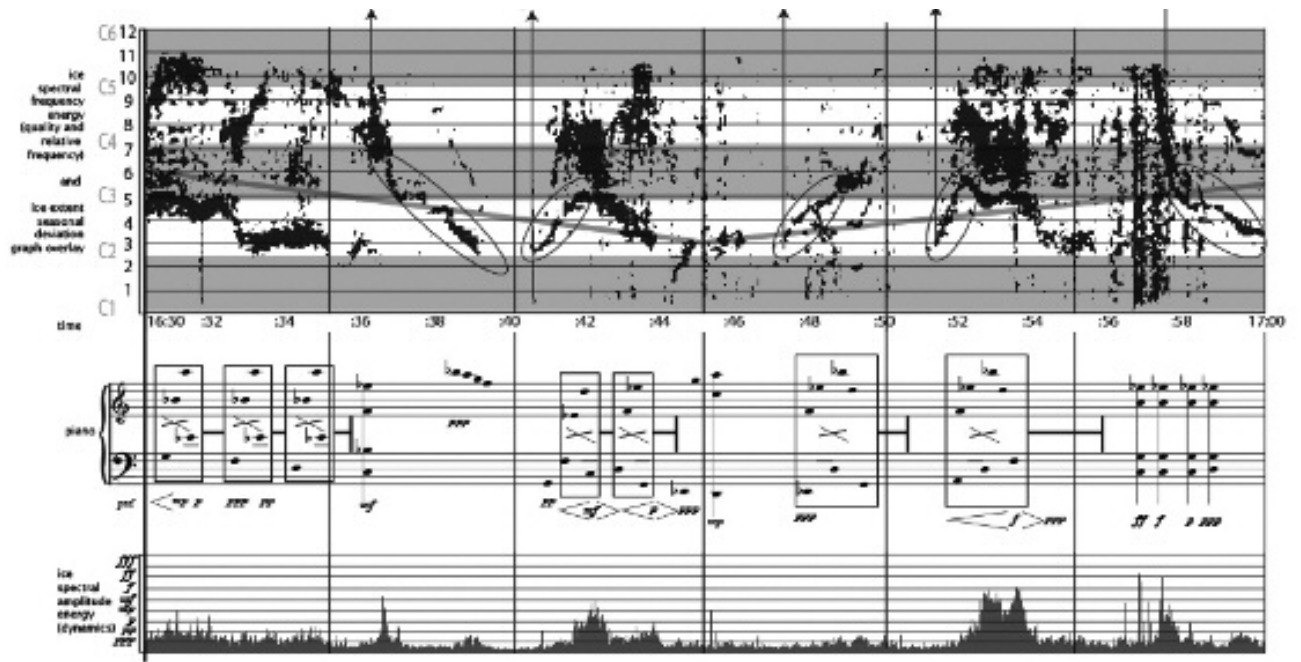


Now wait a second, you think, what are all these composers going on about? Hasn't music been made like this without scores for thousands of years. Isn't this what improvisation is, and are there not different kinds of musicians who are completely comfortable making sounds together this way without all this surrealistic imagery? Cardew after a while thought the same thing:

One can say of a "free improvising" musician that he uses the world as a directive. And of Indian musicians or jazz musicians that they use established, orally transmitted norms such as specific modes or the 12 bar blues as directives in their music-making. Although these things direct such a musician in his playing, he does not have to read them. The written directive is the characteristic development that led to the separation out of the composer as a distinct type of musician; as one who works with his head and hence dominant (in bourgeois society) over those who work with their hands (the players).

The composer of graphic music sets himself against this separation, but only succeeds in heightening it. How? By composing graphically he tries to reappropriate a manual role; he no longer just writes, he develops graphic skills. But in liberating the player from the domination of the written score, he liberates himself from the activity of music making.

Cardew decided his whole approach was a failure; all these wild images got in the way of actual, collective, democratic music. It's like when Dustin Hoffman told Laurence Olivier he had stayed up for three days without sleep to really get into character, and Olivier said, "My dear boy, why not just try acting?" Why not just try improvising and throw away the inscrutable score! Why not just try making music with no clear plan, no guide on the page. Ah, that means you become a different kind of musician... Or maybe we all can be that kind of musician: it's in us, and it's got to come out.



5 Two pages from Matthew Burtner's *Auksalaq*

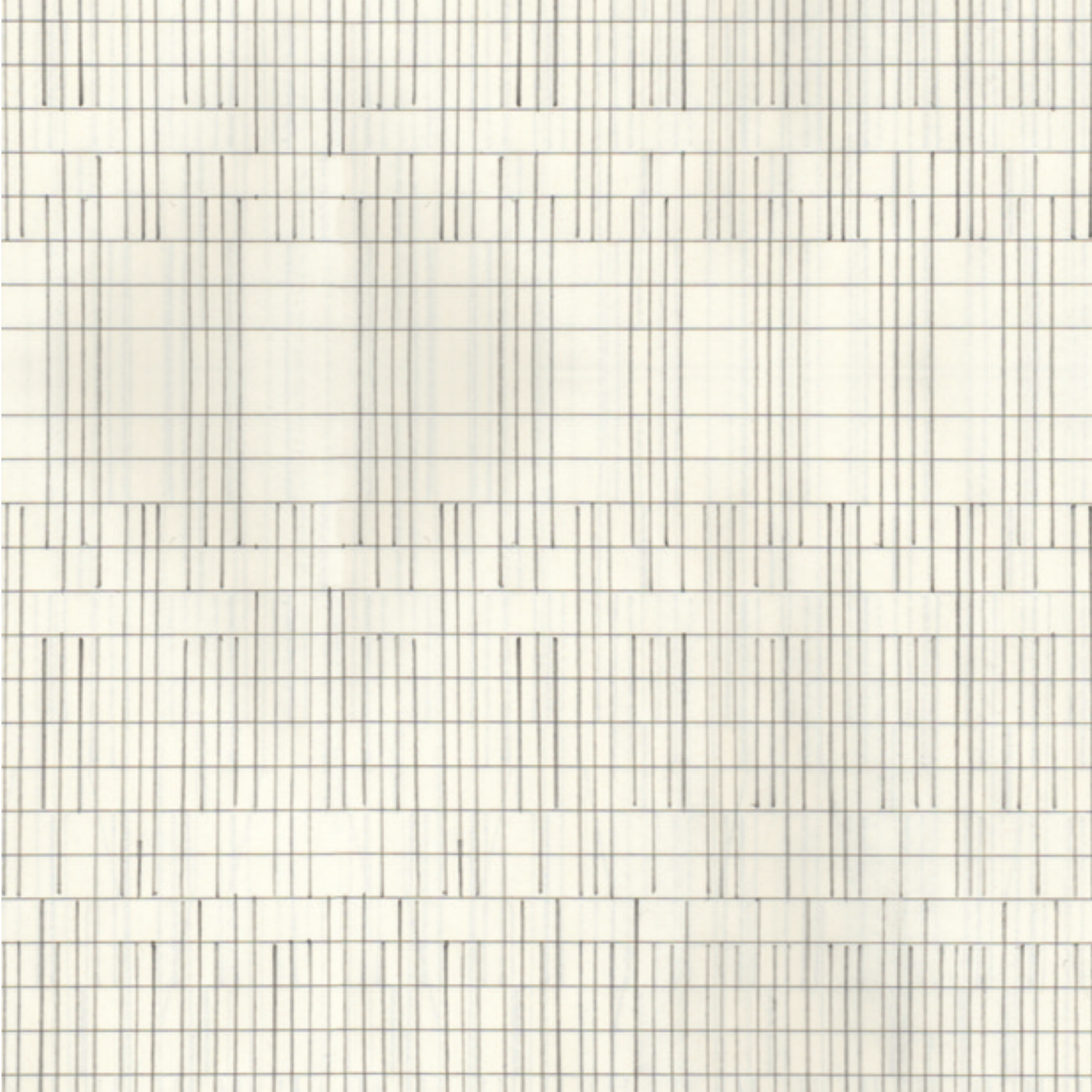
Jo Ganter's beautiful graphic scores are instructions for improvisations performed by Marilyn Crispell, Raymond MacDonald, and myself. All of us have improvised plenty with jazz charts, chord changes, and often no preordained instructions at all. If he were alive today I would say to Cardew, "Cornelius, do not fret. All your work was not for naught. You taught some people to be freer than they could otherwise be. And what could be more radical than that?"

Some commentators on this topic say graphic scores are passé, that they are an artifact of an earlier period when composers were kind of bourgeois and desperate to get loose. But not everyone feels that way. The contemporary composer Matthew Burtner writes elaborate operas and half-electronic ensemble works often on environmental themes. He translates cloud patterns and weather data into images for musicians to precisely perform. (5) When I told him his scores were beautiful, he said, "That's not the point. The reason I make these scores is this is the only way I know how to get musicians to do exactly what I want." Now this is a composer who truly believes in his method.

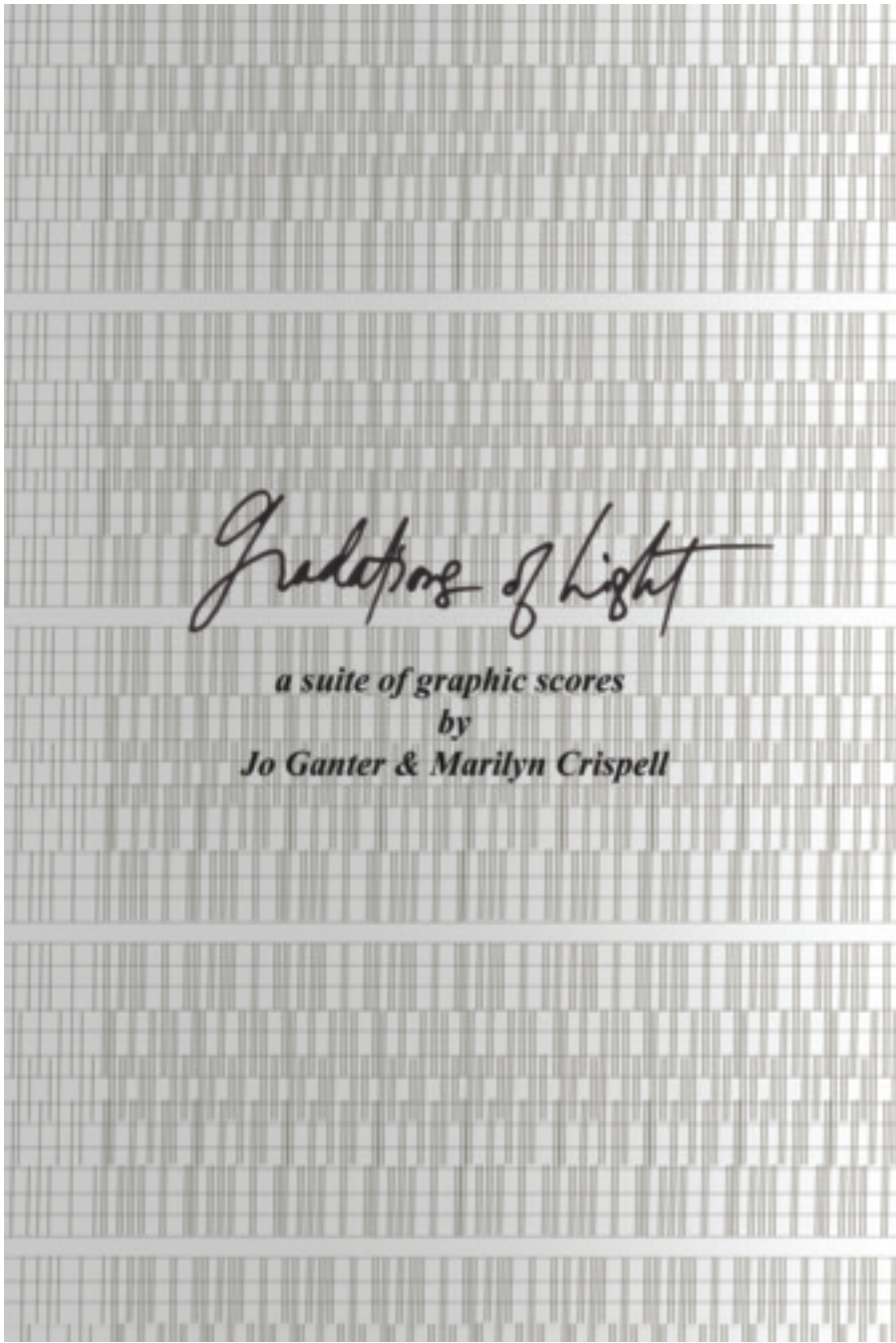
We all want the music we write, play, or listen to to be total and transformative. These activities do have everything to do with one another, and old Zen master Cage certainly knew that; he's smiling at us from all around the very matter of music that survives. Musical notation will never contain all the music we imagine, play, or hear. The graphic can grasp for that which cannot be explained or defined. So maybe my favorite example of graphic notation is Yehudi Menuhin's heavily annotated page of a Bach solo violin sonata. (6) He has scrawled all over the original score to suggest different fingerings and ways of realizing the work, this over a lifetime where this great violinist had to confront this work so many times. The best music is so much more than any one performance or image, and it swirls from inside our heads and out to the worlds in an eternal scrawling unstoppable line...



6 Yehudi Menuhin's heavily annotated copy of Bach's Sonata II for solo violin



The Images



Gradations of Light

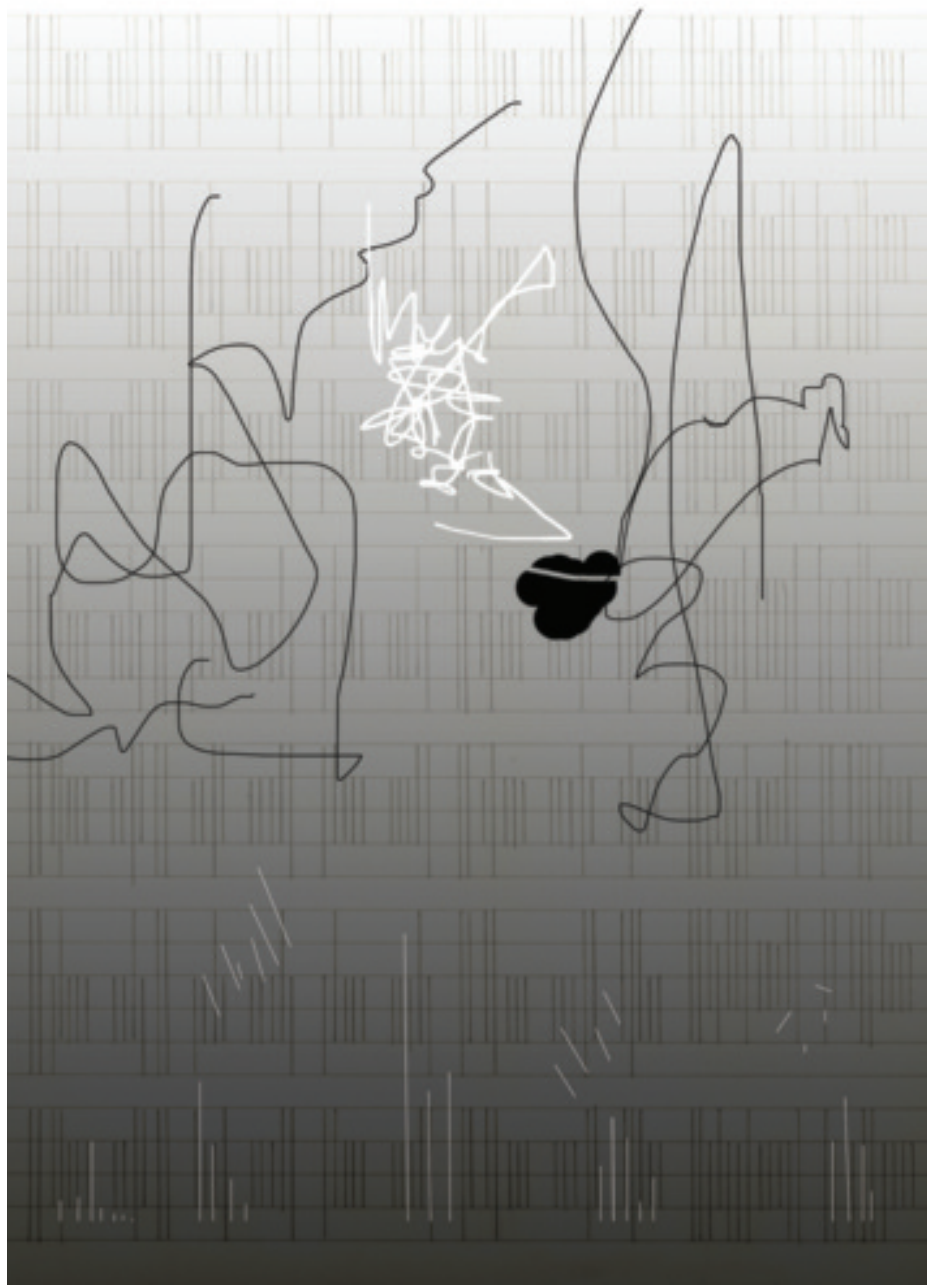
a suite of graphic scores
by
Jo Ganter & Marilyn Crispell

GRADATIONS OF LIGHT
Jo Ganter and Marilyn Crispell

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2016
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19.7 x 13"

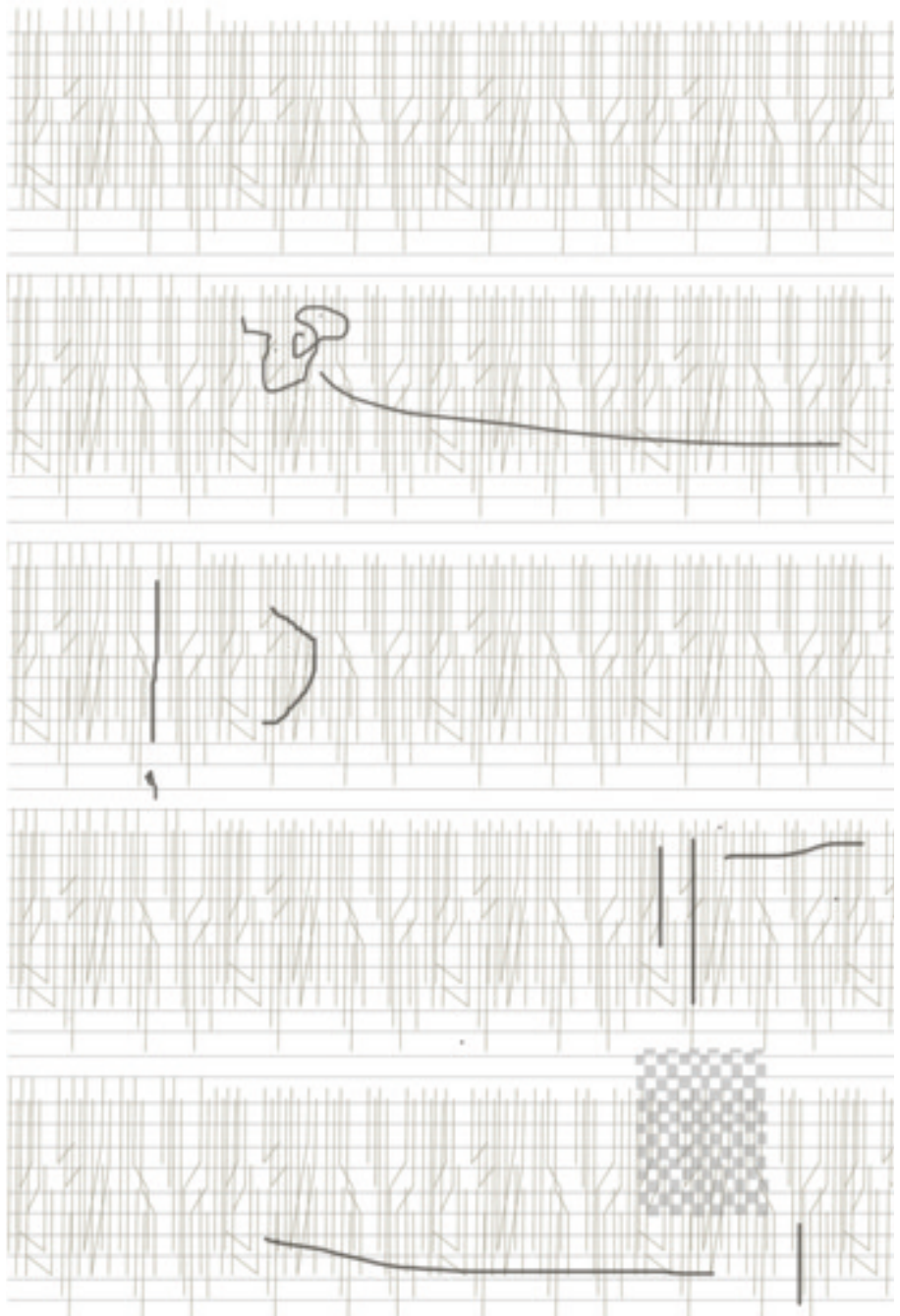
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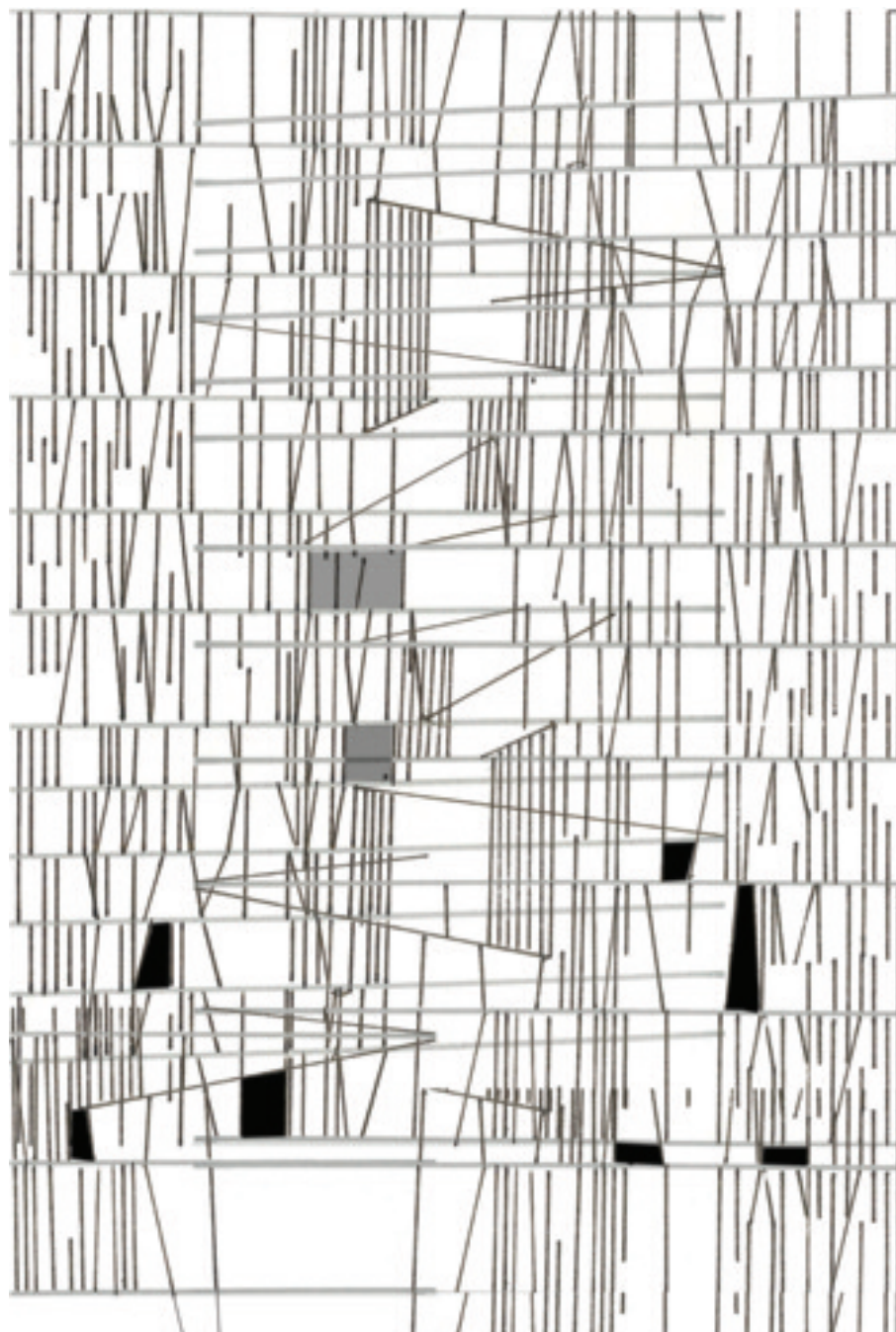




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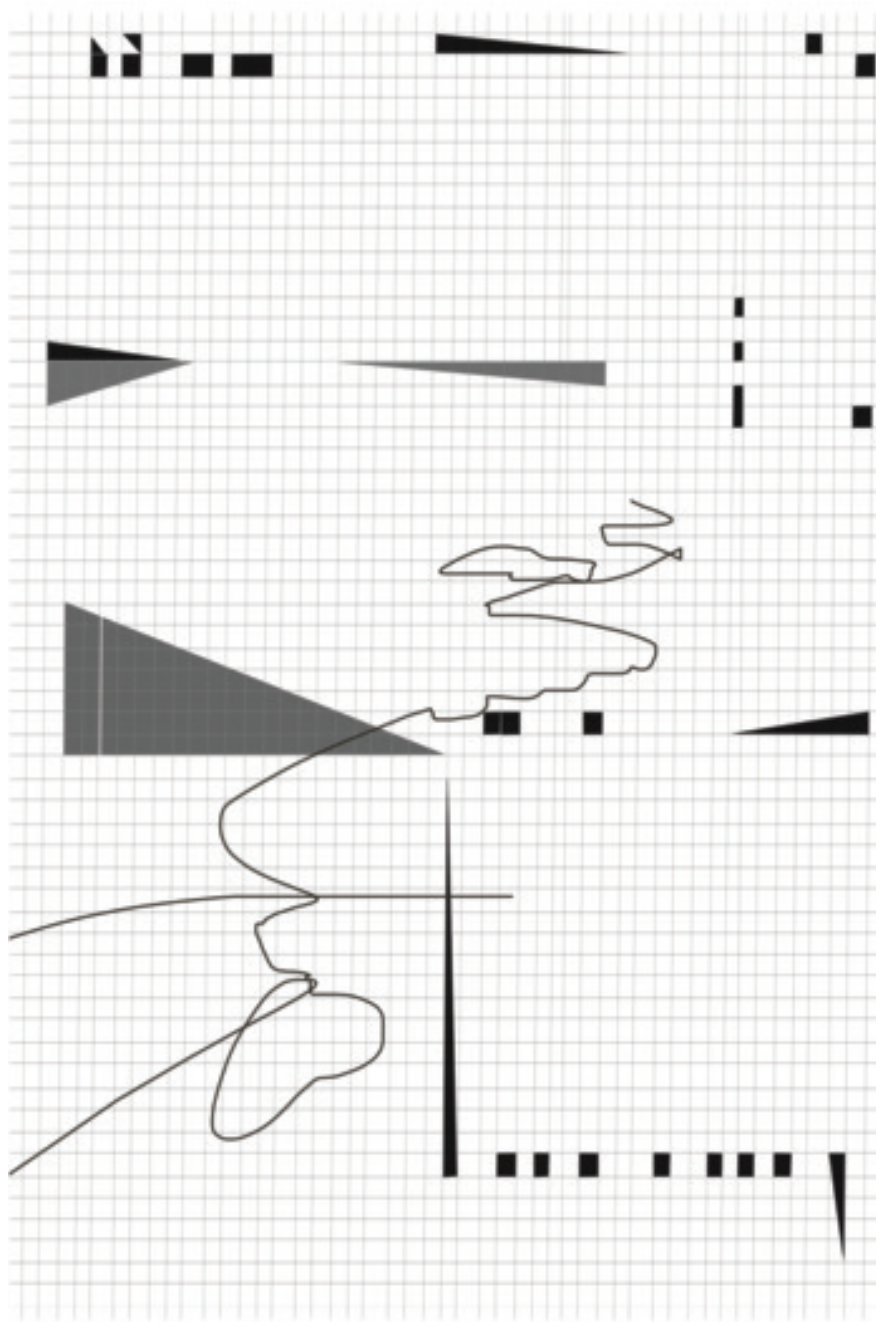
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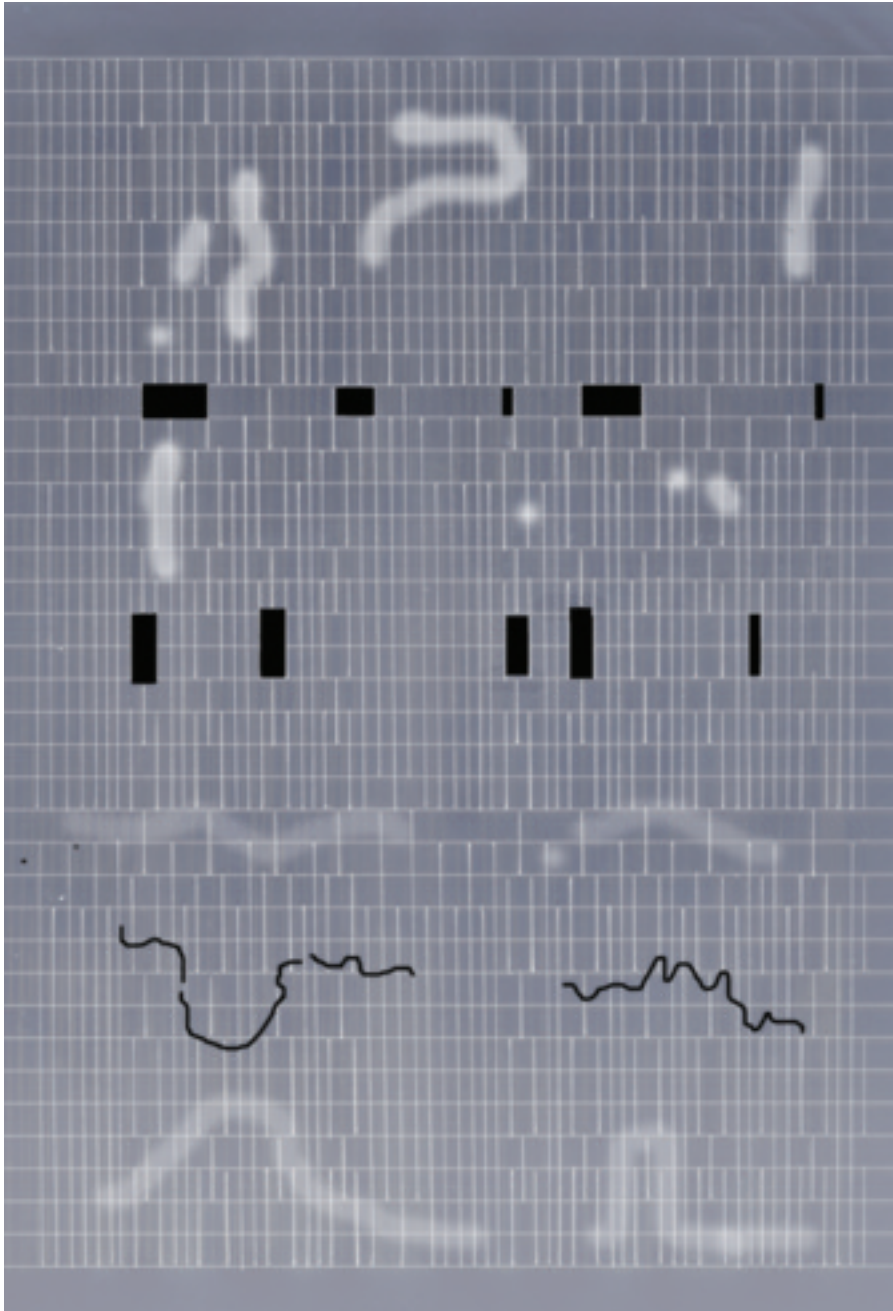




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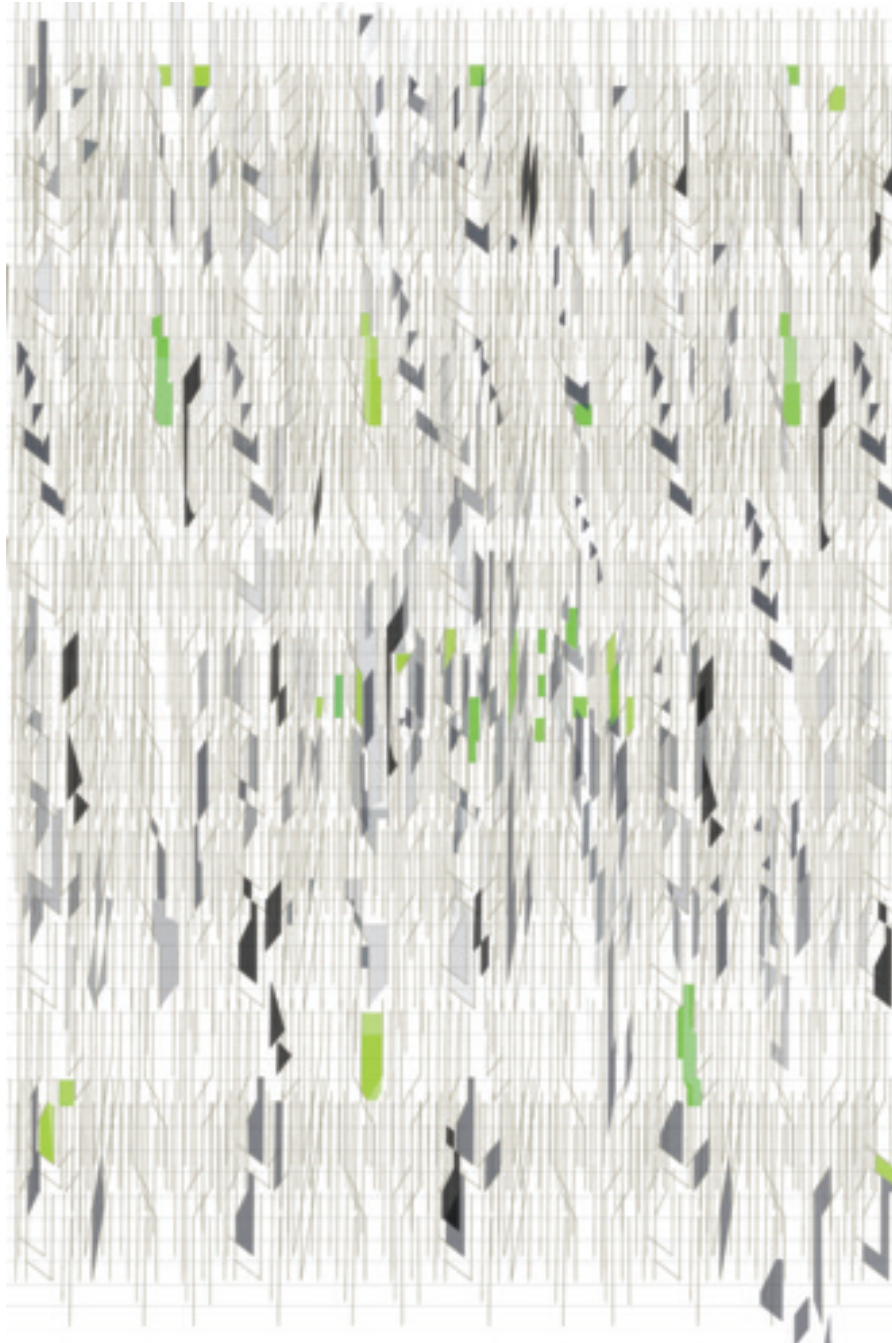




TWILIGHT
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NIGHT
2016
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19.7 x 12.7"

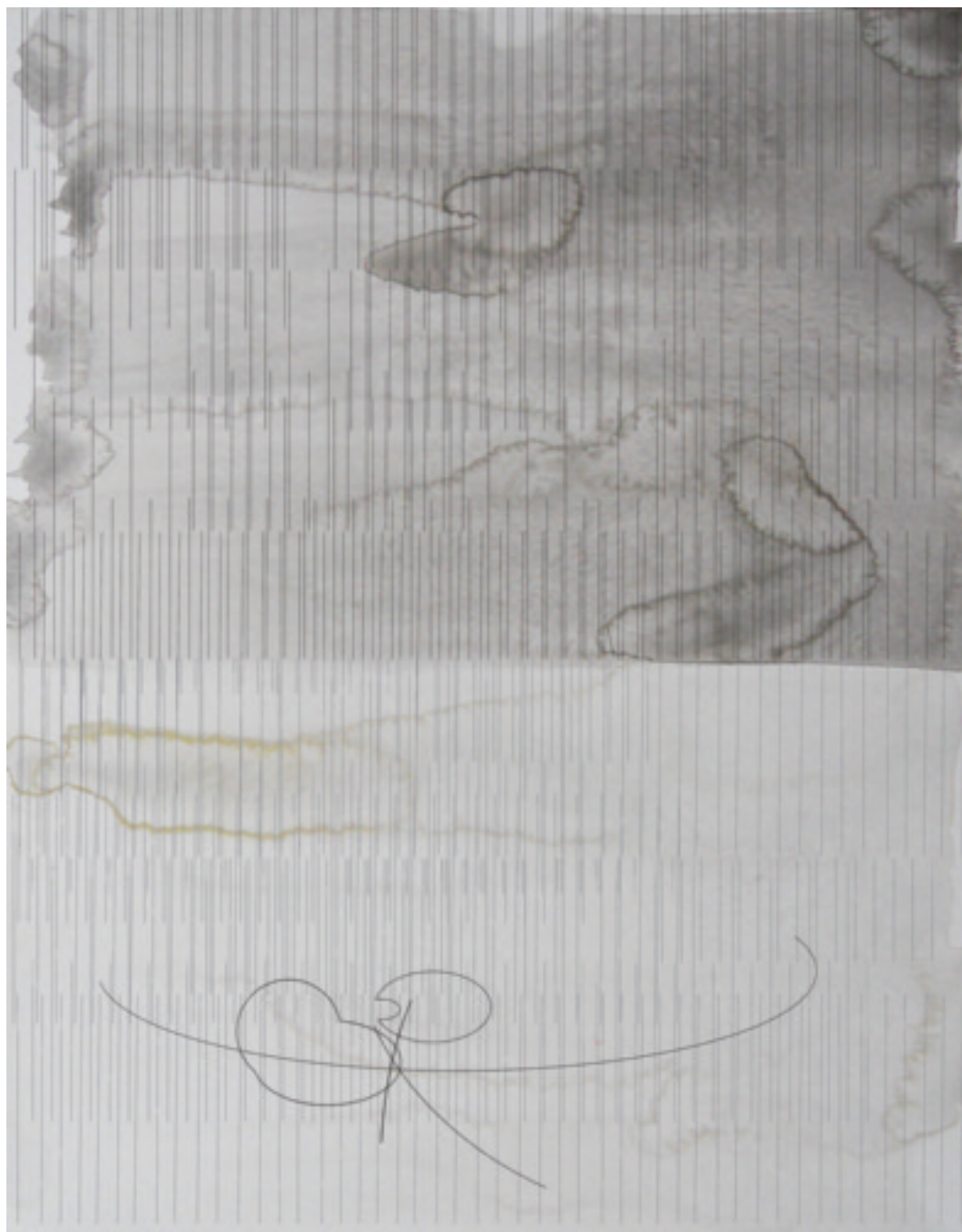


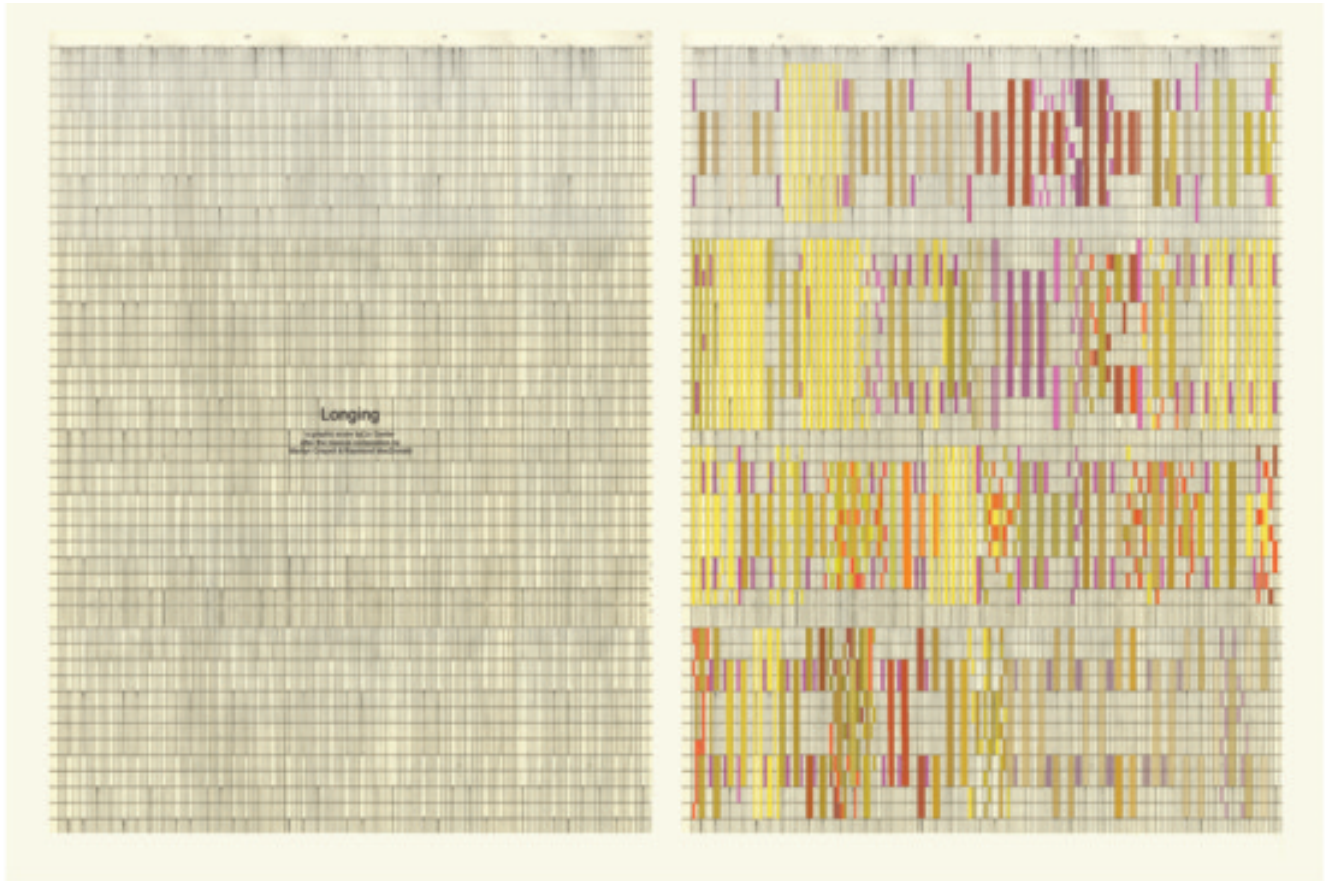


WORKS BY
Jo Ganter and Marilyn Crispell

11AM
2016
Archival inkjet print
59 x 39"

CURVE (DARK TO LIGHT)
2017
Archival inkjet print
19.7 x 15.5"





PARALLEL MOMENTS SERIES
Jo Ganter

After the musical composition by
Raymond MacDonald and Marilyn Crispell

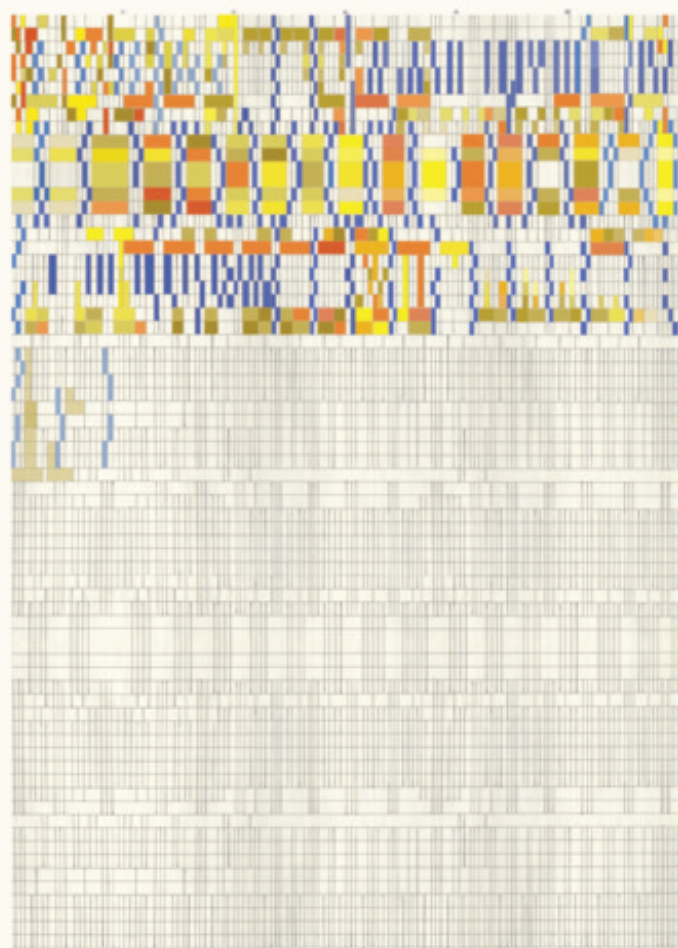
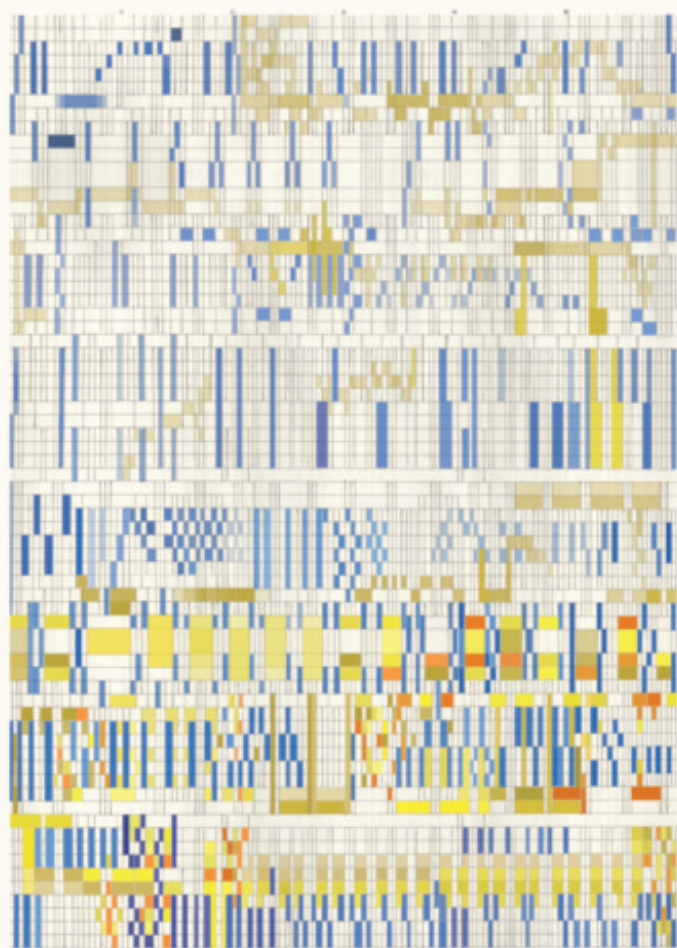
LONGING
2015
Archival inkjet print
18 x 27.7"



TOWN AND CITY HALLS
2015
18 x 26"
Archival inkjet print

CONVERSATION
2015
Archival inkjet print
18 x 38.6"



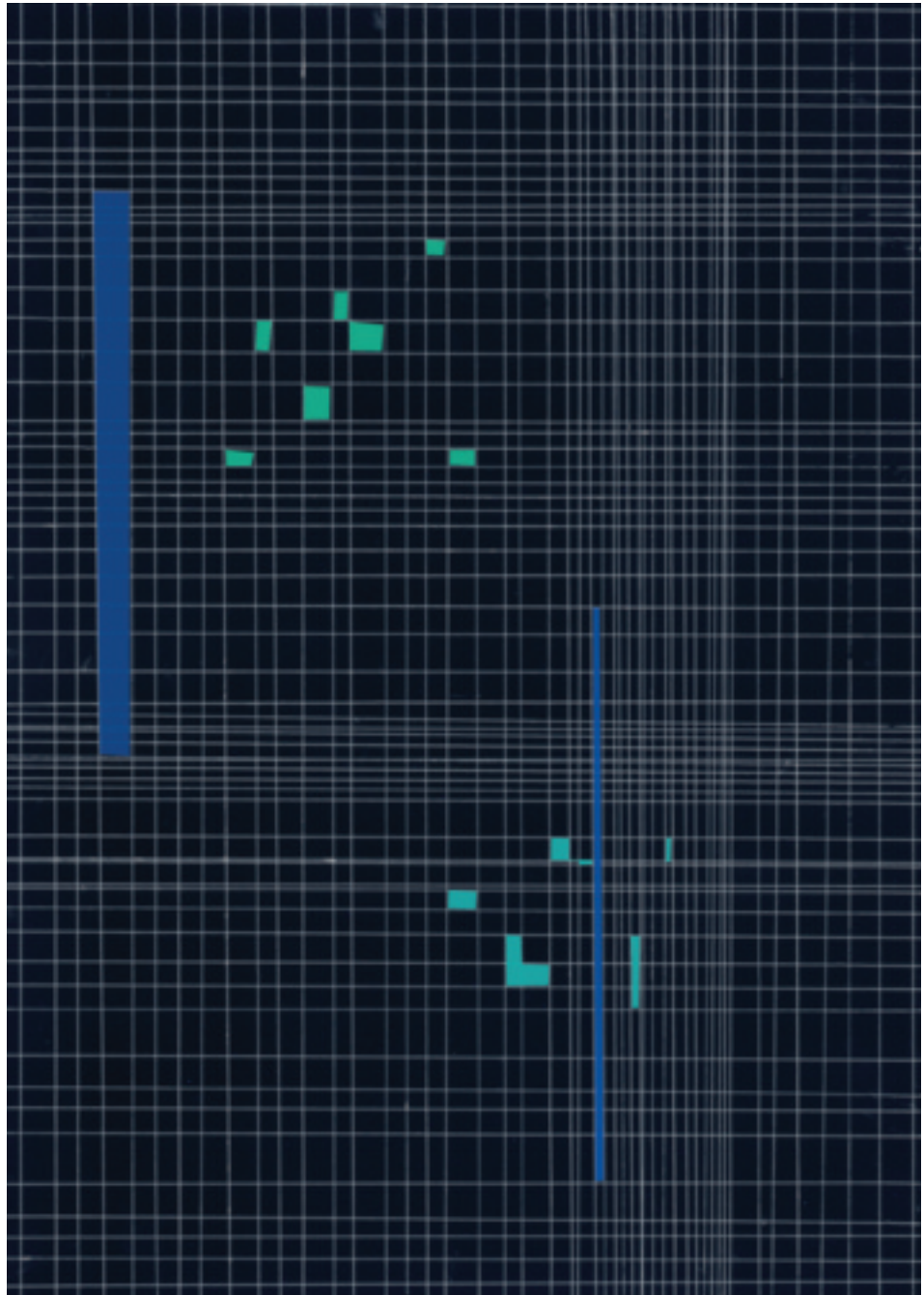


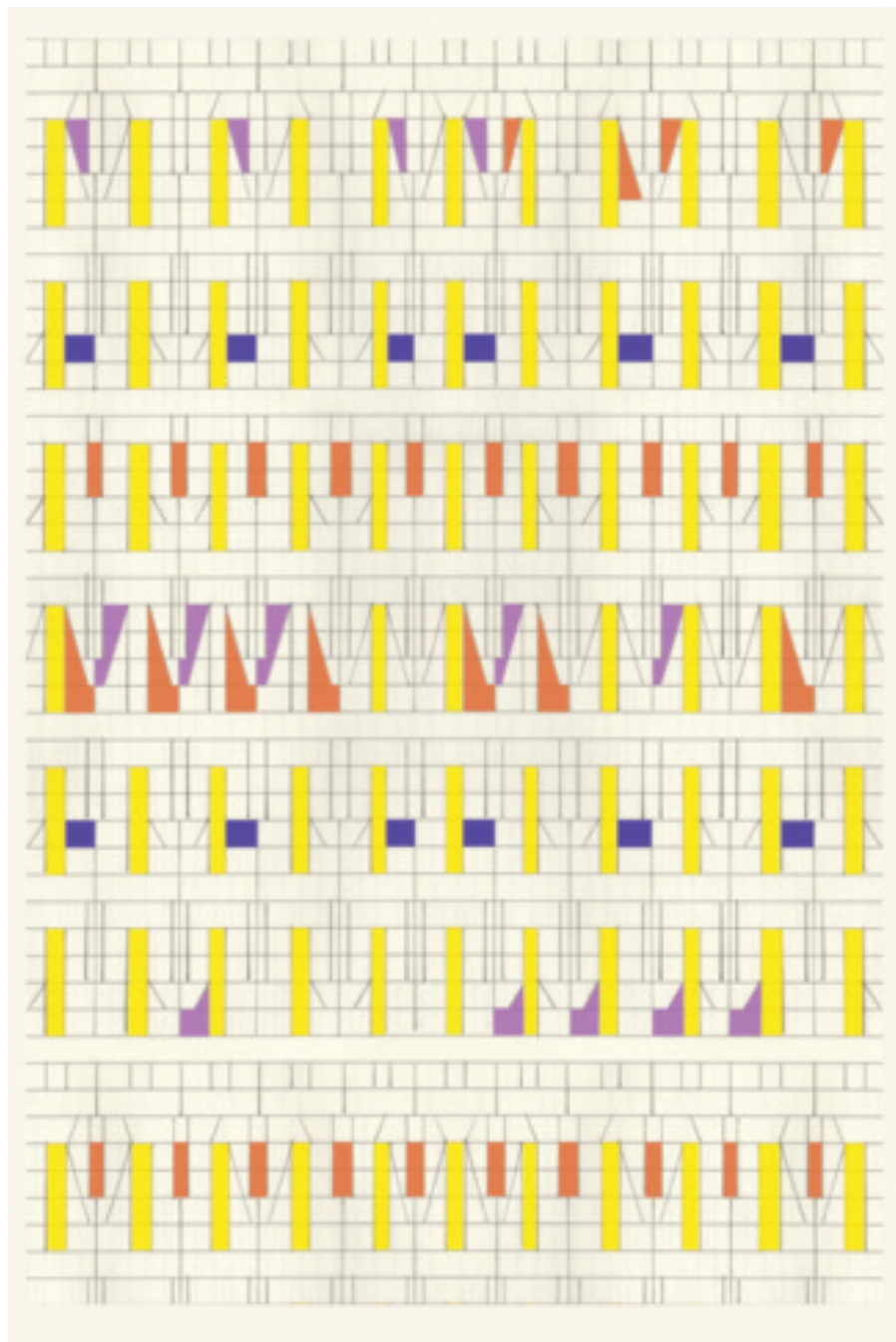


WORKS BY
Jo Ganter and Raymond MacDonald

RUNNING UNDER BRIDGES
2016
Archival inkjet print
59 x 39"

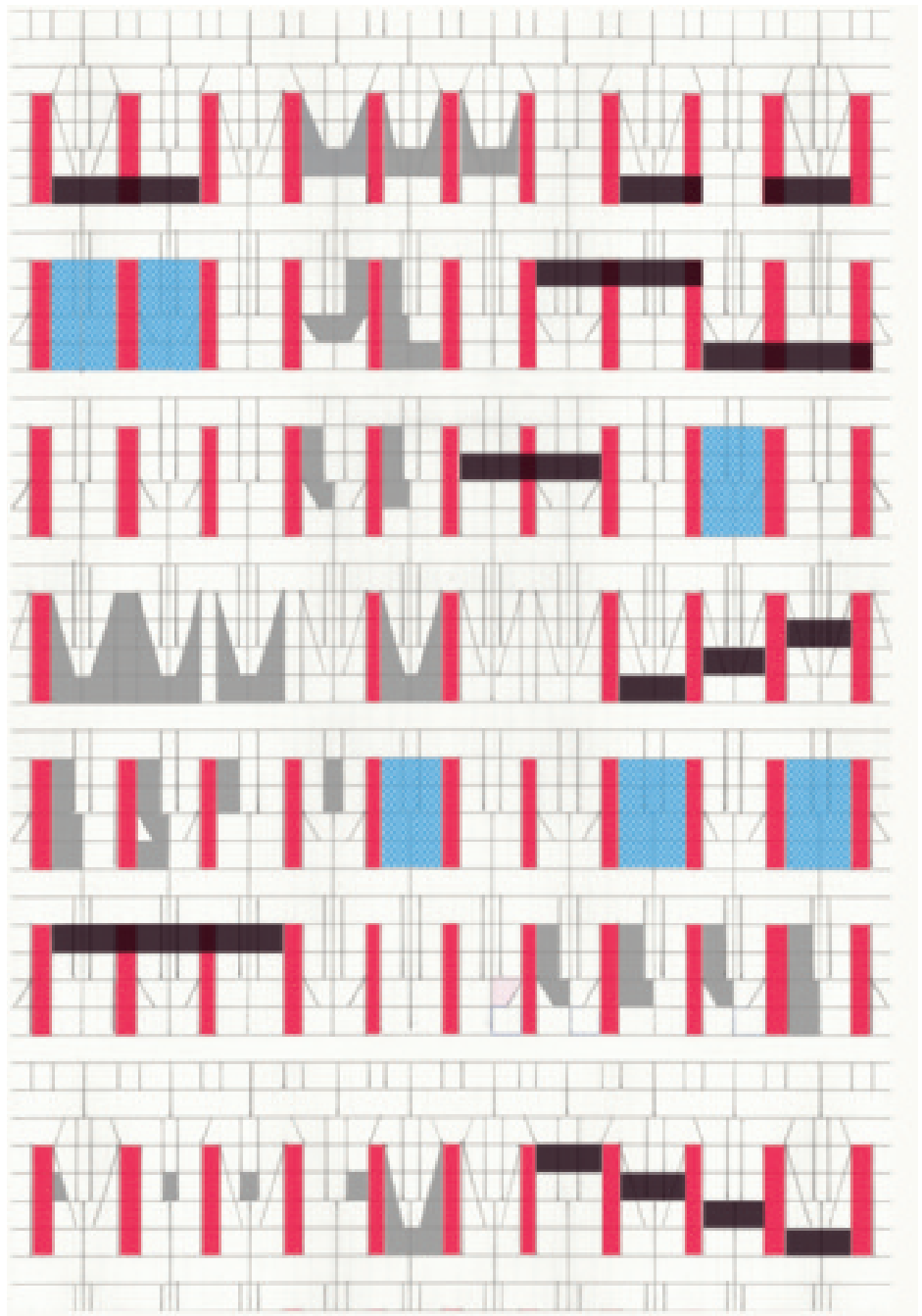
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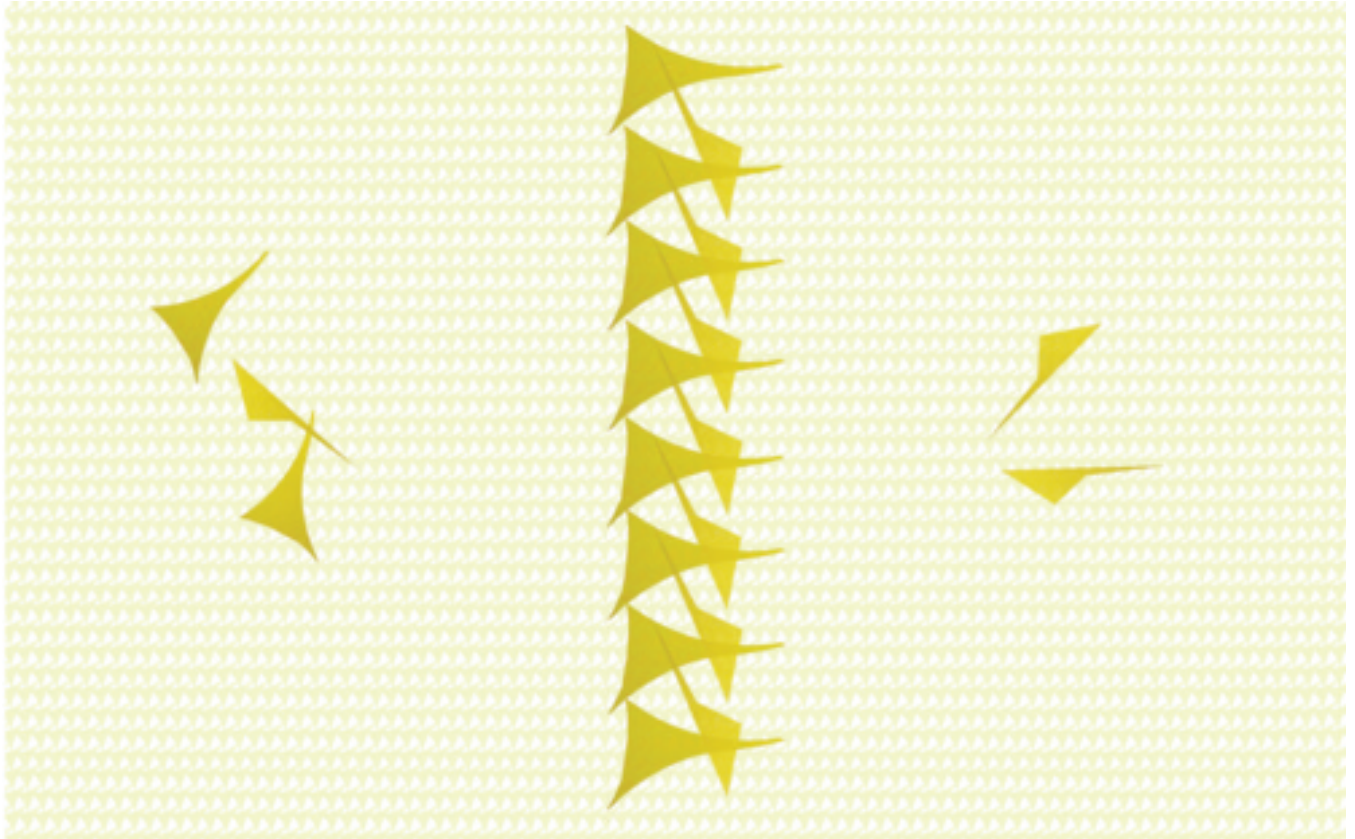




MANUSCRIPT
2016
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MANUSCRIPT 2
2017
Archival inkjet print
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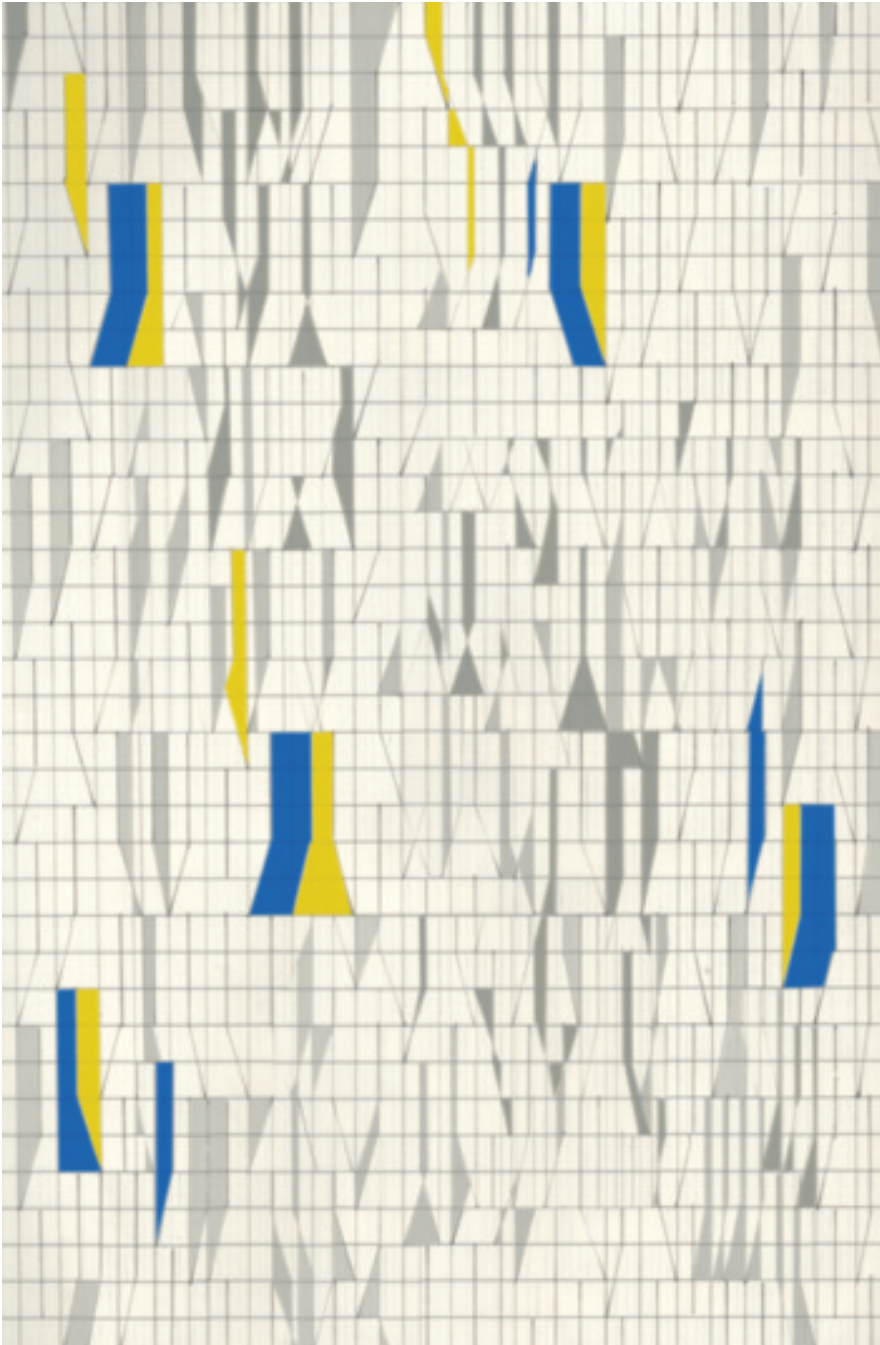




YELLOW FUGUE
2017
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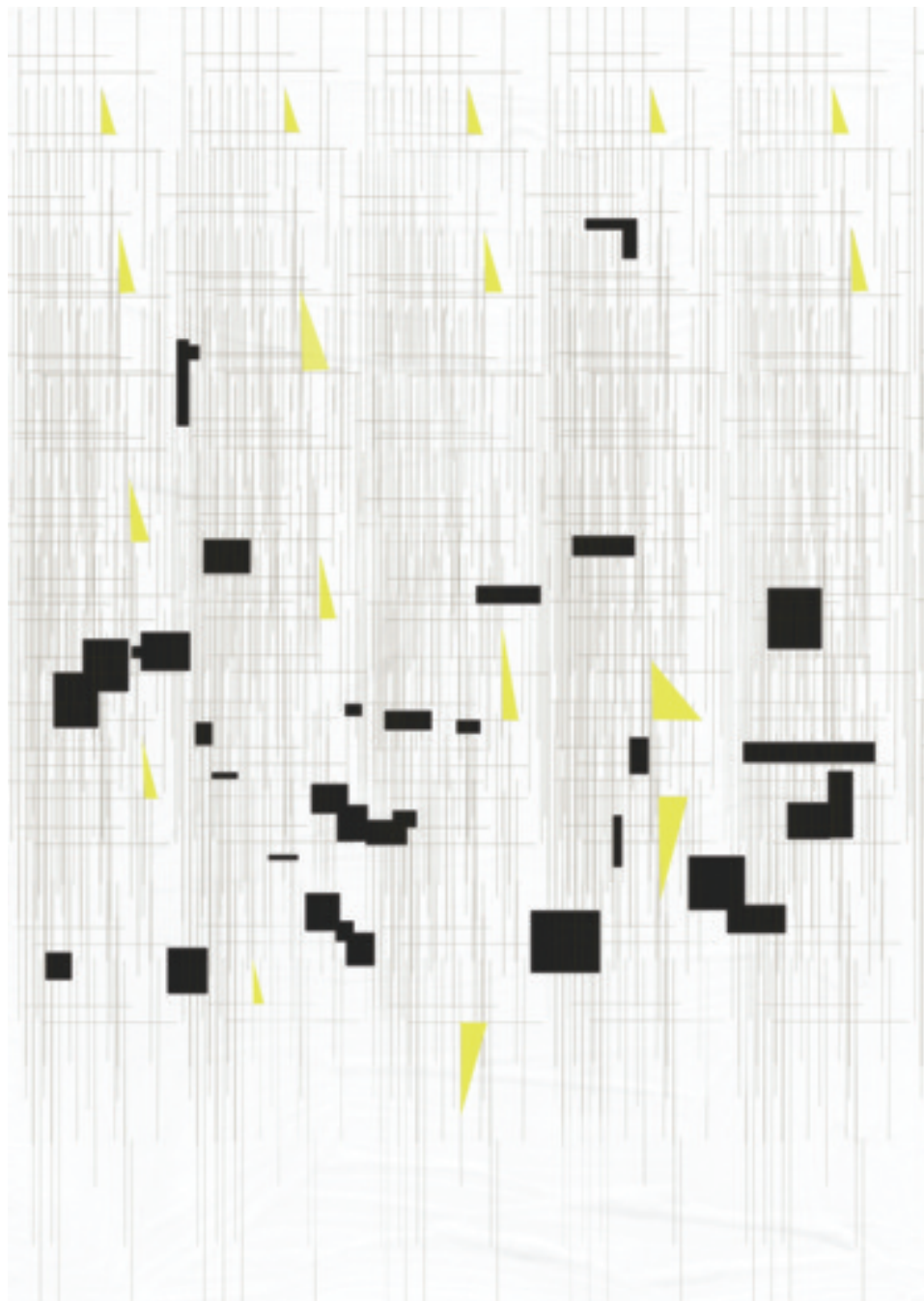


BLUE FUGUE
2017
Archival inkjet print
40 x 63"



SLANT 2
2017
Archival inkjet print
19 x 14.7"

GEOMETRIC ISOLATIONS
2017
Archival inkjet print
19.7 x 14"



Exhibition Checklist

PAGE 3

Doug Navarra

UNTITLED

2013

Gouache, pencil & ink on found paper
13 x 15.5"

Private Collection

GRADATIONS OF LIGHT

Jo Ganter and Marilyn Crispell

TITLE PAGE

2016

Archival inkjet print
19.7 x 13"

BEFORE DAWN

2016

Archival inkjet print
19.7 x 13"

DAWN

2016

Archival inkjet print
19.7 x 14"

MORNING

2016

Archival inkjet print
19.7 x 13"

MIDDAY

2016

Archival inkjet print
19.7 x 13"

AFTERNOON

2016

Archival inkjet print
19.7 x 13"

TWILIGHT

2016

Archival inkjet print
19.7 x 13"

NIGHT

2016

Archival inkjet print
19.7 x 12.7"

WORKS BY

Jo Ganter and Marilyn Crispell

11 AM

2016

Archival inkjet print
59 x 39"

CURVE (DARK TO LIGHT)

2017

Archival inkjet print
19.7 x 15.5"

PARALLEL MOMENTS SERIES

Jo Ganter

After the musical composition by
Raymond MacDonald and Marilyn Crispell

LONGING

2015

Archival inkjet print
18 x 27.7"

CONVERSATION

2015

Archival inkjet print
18 x 38.6"

TOWN AND CITY HALLS

2015

Archival inkjet print
18 x 26"

WORKS BY

Jo Ganter and Raymond MacDonald

RUNNING UNDER BRIDGES

2016

Archival inkjet print
59 x 39"

MANUSCRIPT

2016

Archival inkjet print
19 x 15"

MANUSCRIPT 2

2017

Archival inkjet print
19 x 15"

BLUE FUGUE

2017

Archival inkjet print
40 x 63"

YELLOW FUGUE

2017

Archival inkjet print
40 x 63"

SLANT 2

2017

Archival inkjet print
19 x 14.7"

BLUE

2017

Archival inkjet print
18 x 13"

GEOMETRIC ISOLATIONS

2017

Archival inkjet print
19.7 x 14"

Checklist of Scores on Display

Johann Sebastian Bach

WELL-TEMPERED CLAVIER
Courtesy of Kendall Durelle Briggs

Anthony Braxton

FALLING RIVER MUSIC
Courtesy of Tri-Centric Foundation

Kendall Durelle Briggs

SYMPHONY #2
SONATINE FOR PIANO 4 HANDS
Courtesy of the artist

George Burt

IMPROCERTO
Courtesy of the artist

John Cage

4'33"
Courtesy of Kendall Durelle Briggs

Barry Guy

BIRD GONG GAME
Courtesy of the artist

Gyorgy Ligeti

PIANO ETUDES
Courtesy of Kendall Durelle Briggs

Raymond MacDonald & Ilana Halperin

FELT EVENTS
Courtesy of the artists

R. Murray Schafer

SNOW FORMS
Courtesy of David Rothenberg

Peter Schickele

WALTZ FOR ELENA
Courtesy of Elena Zang Gallery

Elliott Sharp

HUDSON RIVER NR. 6
Courtesy of the artist

Igor Stravinsky

RITE OF SPRING
Courtesy of Kendall Durelle Briggs

Resources for Further Study

Online

<http://scoresimprovisationtexts.blogspot.com/>
<https://lilililil.co/t/experimental-music-notation-resources/149/42>
https://www.pinterest.com/b_recluse_/musical-graphic-notation/?!p=true

Books

John Cage, *Notations*
https://monoskop.org/File:John_Cage_Notations_1969.pdf

Cornelius Cardew, *Treatise*
https://monoskop.org/File:Cardew_Cornelius_Treatise_1967.pdf

Wadada Leo Smith, *The Language Scores*
<http://www.renaissancesociety.org/exhibitions/4/wadada-leo-smith-ankhrasmation-the-language-scores-1967-2015/>

Theresa Sauer, *Notations 21*. Brooklyn: Mark Batty Publisher, 2009

Online

<http://www.newmusicbox.org/articles/Inside-Notations-21/>
<https://www.brainpickings.org/2011/05/06/notations-21/>
<https://www.theguardian.com/music/gallery/2013/oct/04/graphic-music-scores-in-pictures>

Stravinsky's Rite of Spring visualized:
<https://www.youtube.com/watch?v=02tkp6eeh40>

Chopin Fantaisie-Impromptu Opus 66:
<https://www.youtube.com/watch?v=APQ2RKECMW8>

Ligeti, Artikulation:
https://www.youtube.com/watch?v=71hNl_sktZQ

Ligeti, Volumina:
<https://www.youtube.com/watch?v=wblcl9Js0U>

Graphic score-related IOS apps

TC-11 synthesizer
<http://www.bitshapesoftware.com/instruments/tc-11/>

Kenneth Kirschner and Joshua Ott apps
<https://itunes.apple.com/us/developer/interval-studios/id364824624>

Brian Eno generative apps
<https://itunes.apple.com/us/app/bloom/id292792586?mt=8>

Biographies

Jo Ganter is a visual artist, printmaker and lecturer in Fine Art at the University of Edinburgh. She has won many awards for her work, including a Rome Scholarship. In 2003 Ganter was elected to the Royal Scottish Academy of Art and Architecture. She has exhibited internationally, showing at the A.I.R. Gallery in New York in 2000 and winning the Canson Polska Award at the Cracow Print Triennial in 2012. Her work is included in many major collections, including The Museum of Fine Arts, Antwerp and the New York Public Library.

Marilyn Crispell has been a composer and performer of contemporary improvised music since 1978. For ten years, she was a member of the Anthony Braxton Quartet and the Reggie Workman Ensemble, and she has performed and recorded extensively as a soloist and with players on the American and international jazz scene, also working with dancers, poets, film-makers and visual artists, and teaching workshops in improvisation. She has been the recipient of three New York Foundation for the Arts Fellowships, a Guggenheim Fellowship, and a Mary Flagler Cary Charitable Trust composition commission.

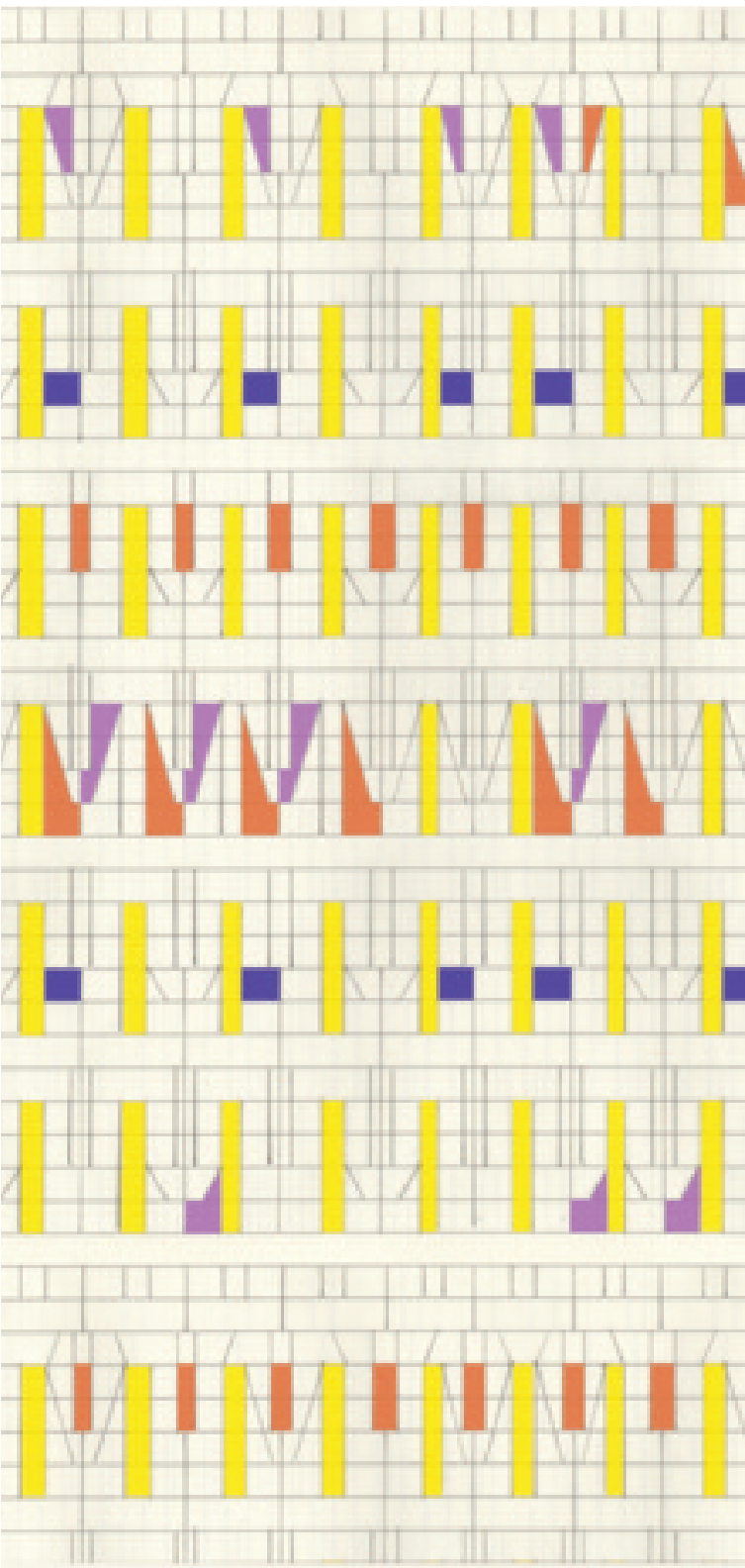
Raymond MacDonald is a saxophonist and composer who has released over 50 CDs and toured and broadcast worldwide. He has written music for film, television, theatre, radio and art installations and much of his work explores the boundaries and ambiguities between what is conventionally seen as improvisation and composition. He has collaborated with musicians such as Marilyn Crispell, George Lewis, Evan Parker, David Byrne and Jim O'Rourke and his work is informed by a view of improvisation as a social, collaborative and uniquely creative process that provides opportunities to develop new ways of working musically. He plays in many collaborative free improvisatory contexts and his roots in jazz and pop music can also be heard in his playing and writing. He is also Professor of Music Psychology and Improvisation at Edinburgh University and lectures, publishes and runs workshops internationally.

George Burt is a guitarist and composer based in Falkirk, Scotland. Early experience includes playing in folk groups, ceilidh bands, pit bands, and mainstream and modern jazz groups. He ran a series of improvisation workshops in the 1990s, and this eventually led to the formation of the George Burt/Raymond MacDonald Quartet (BMacD). The group was described by the *Penguin Guide to Jazz* as the leading partnership on the modern/free scene in Scotland, making impressive international associations. These included Harry Beckett, Keith Tippett and Lol Coxhill. The group's crowning achievement is a pair of concept albums celebrating the lives of the Victorian traveller Isabella Bird and her sister Henrietta. He has been lucky enough to perform with a number of his favorite musicians;

Barry Guy, Marilyn Crispell, Julie Tippetts and Mat Maneri, as well as his two favorite guitarists, Susan Alcorn and Bill Wells.

Musician and philosopher **David Rothenberg** has performed and recorded on clarinet with Pauline Oliveros, Peter Gabriel, Ray Phiri, Suzanne Vega, Scanner, Glen Velez, Elliot Sharp, Markus Reuter, and the Karnataka College of Percussion. Most of his work has an environmental theme and involves the sounds of nature, live and in the studio. He has sixteen CDs out under his own name, including *On the Cliffs of the Heart*, named one of the top ten releases of 1995 by *Jazz Magazine* and *One Dark Night / Left My Silent House*, a duet album on ECM with pianist Marilyn Crispell, called "une petite miracle" by *Le Monde* and named by *The Village Voice* one of the ten best CDs of 2010. Rothenberg is the author of *Why Birds Sing*, book and CD, published in seven languages and the subject of a BBC television documentary. He is also the author of numerous other books on music, art, and nature, including *Thousand Mile Song*, about making music with whales, and *Survival of the Beautiful*, about aesthetics in evolution. His book and CD *Bug Music*, featuring the sounds of the entomological world, has been featured on *PBS News Hour* and in the *New Yorker*. His latest recordings are Cicada Dream Band, Cool Spring and Berlin Bülbül. Rothenberg is Distinguished Professor of Philosophy and Music at the New Jersey Institute of Technology. www.davidrothenberg.net.

Doug James has been playing the drums since he was ten and first recorded with a University of Wisconsin jazz band when he was 14. He recorded nine albums with The Sons of Bix, a band that dates to the 1920s and over the years featured Eddie Condon, Red Nichols, Bobby Hackett, and an early singer/actor named Jimmy Stewart. One of these was Bob Haggart's *Portrait of Bix* for the Jazzology label. He has recorded with John Simon, Paul Butterfield, Happy Traum, John Sebastian, Blood Sweat and Tears, Al Kooper, David Sanborn, Geoff Muldaur, Homesick James, Warren Vache, and Bucky Pizzarelli. He made two CDs with Marilyn Crispell: *And Your Ivory Voice Sings* (1985) and *Gaia* (1987) with Reggie Workman—both for Leo Records. *Sounds Like Magazine* in its review of the first album said, "Doug James's drumming is more than supportive, it's an integral part of the proceedings. James and Crispell have built an impressive understanding of each piece's and each other's direction and possibilities," and *Jazz Times* said, "James makes an ideal rhythm partner, adept, responsive yet robust where it is necessary." He credits Buddy Rich and Jack DeJohnette as teachers.



Woodstock
Byrdcliffe Guild

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