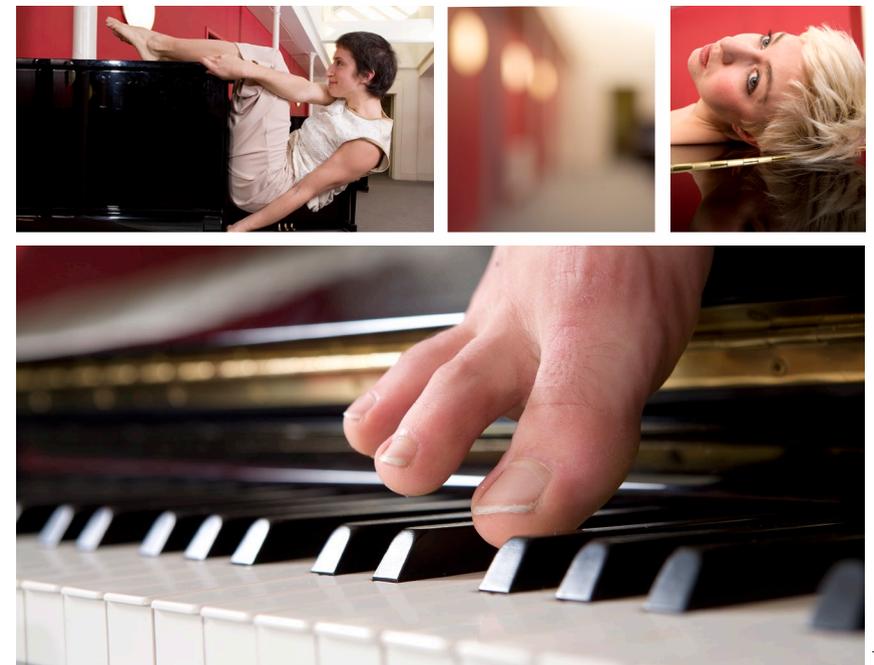


in the **MOMENT**

a festival of improvised music and dance

17 - 19 February 2009

Douglas Finch and Lizzi Kew-Ross, Artistic Directors
Nicholas Green, Producer



*Know what you're
listening to...*



SINCE 1887

Dear Friends

Welcome to Trinity Laban's In the Moment, our first ever Festival of Improvisation. Over three extraordinary days you will be treated to an incredibly diverse showcase of music and dance, performed by international guest artists and our own highly talented staff and students. This unique Festival is at the cutting edge of improvisational practice and will appeal to all those interested in contemporary culture. We wish to convey a sincere vote of thanks to all who have worked so hard to deliver this unique event and in particular to single out the Festival's Directors, Douglas Finch and Lizzi Kew-Ross and Producer, Nicholas Green. In addition, may we add our thanks to Yamaha for their support and generous loan of an instrument.

Derek Aviss and Anthony Bowne

Joint Principals

Trinity Laban Conservatoire of Music and Dance

Dialogue - Douglas Finch and Lizzi Kew-Ross (January 2009)

D - One thing that's been brought home to me while organising this with you is that there are many different opinions as to what denotes 'good' improvising.

L - What do you think are the key attributes for any aspiring improviser?

D - Well, speaking as a musician, I think the main thing is openness. If you are working with others you have to be empathetic without losing your own identity. But also, in developing your own playing you have to be open to possibilities - not too quick to judge what is good or not, but rather to be able to quickly and boldly ascertain the potential in everything. What about with dance? What do you think are the key attributes?

L - Being present - in yourself. If you are comfortable and focused in your own being, you somehow give permission to others to be themselves. Also, you need to listen and respond effectively... to the space, to the architecture of the sound world, to other performers. At the festival launch, I learned a lot from your student Firat when she played the last note of the piece she was involved in. That was her moment and she judged it so clearly.

D - Yes, I agree. The other day when we were discussing our process for rehearsing and developing the improvised opera, you said you chose dancers partly because they 'know how to stop'. How do you see this quality in a dancer?

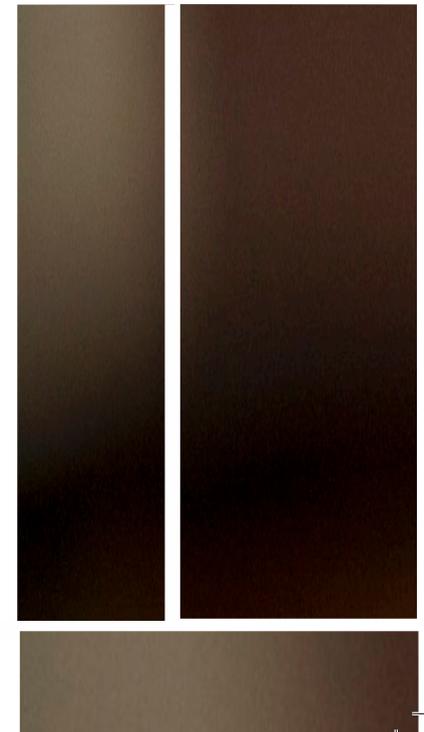
L - I think listening is a lost art, whether it is in conversations or improvisations. Too often we are thinking of what to say rather than really listening to someone else. In auditions, I always choose the people who do less rather than more. I think there can be a tendency to fill in rather than to listen and respond. In teaching, I try to help people not be afraid of stillness. It is how you get to the stillness that counts - if that makes sense!!! How do you teach it?

D - Similar to what you are saying, I think in music it is important how you approach silence. The Greek pianist and conductor George Hadjinikos always talks about 'entering the rest'. I like to use that image when teaching piano. As to teaching improvisation, I tend to come at it from an oblique angle. Obviously, if you just tell people what to do then they are not doing their own thing, so they are not really improvising. Maybe that's why I've set up the situation where five of us will be 'directing' this opera - five people with different approaches to not telling people what to do! Very Zen-like!

L - There is also the notion of play. As adults, we tend to lose that ability to allow 'nonsense' and banter into our discourse. I have a lot of banter with one of my children in particular, and I find that it often leads to a different level of quite serious discussion after a bit. I do think there are these different layers of engagement in improvising. In Africa, dancing to the drums there, it reached a point where we became one with these drums - or that is how it felt - as if suddenly accessing another level of consciousness (and I wasn't on drugs!).

D - I'm interested in these shifts in awareness and attitude. I will often sit down at the piano and start doing some inane, inconsequential things, and suddenly something profound will be happening. It's why I am attracted to the work of two compatriots - pianist Glenn Gould and Winnipeg filmmaker Guy Maddin, who always seem to be oscillating between 'taking the mickey' and being serious. They're really **playing**. And I agree that this is what improvisation is all about.

L - EM Forster said 'only connect'. As you know, this event has grown through myriad conversations and connections between musicians, dancers, visual artists and designers. I think we can look forward to a pretty rich variety of 'takes' on improvisation.



Improvisation and Depth: trusting what comes up

Improvisation, by its nature, is living at the edge of the unknown - it is fundamentally about creativity.

In terms of a working strategy for improvisation, it doesn't matter so much where one begins - it's the state of attention one brings to it that counts. This is an open and listening state, rooted in the body and the senses. One simply follows a track of attention, discovering at every moment what one is drawn to and allowing responses to arise of their own volition.

Of course, with a group of improvisers working together, a highly sensitized and responsive set of exchanges are in play. But the basic form of the work is no different from an everyday conversation. Conversation as a form unfolds unpredictably; each person is free to contribute in response to what has come before; the participants need to be able to listen as well as speak. As the conversation progresses, it gathers meaning - a meaning that is unforeseen at the start.

In terms of improvised performance, an important outcome of the work is to nourish and articulate that 'other' side of ourselves: the world of our dreams and reveries. When things go well in an improvisation, the forms that arise feel relevant and satisfying. This is perhaps because the often illusive, nebulous realm of our inner feelings has found a degree of clarity and expression in 'conversation' with the physical and human world around us and with the forms we have created. Metaphorically they hold meaning for us - a meaning that can be sensed in what emerges, but is hard to express literally in words.

We are always looking for particularity - the specific feel of something seen or touched, the exact quality of a sound or movement. This way we can go beyond our own repertoire of habitual responses, moving into something that feels both strange and yet oddly familiar; we find ourselves in worlds that we can feel at home in and yet are new to us.

Work is generated through spontaneous bodily response rather than directed by the purposive controlling mind - allowing the body to find movement/ action without knowing what this is going to be (even slightly) in advance, or where it will take us - a certain rigor of staying within the unfolding moment. But this takes time and practice to achieve and can quite easily slip from one's grasp on particular

occasions. Always the controlling mind lurks in the shadows and seeks to take over - especially in the face of uncertainty.

Trusting that coherence and meaning can arrive in this way is a profoundly different attitude to the one that says, such qualities can only be achieved through deliberate intention and external control.

Improvisation as an approach to performance emulates the simple fact of being alive - just like our lives, it is constantly discovered. The audience for an improvisation witnesses real dilemmas and moments of living choice.

C Crickmay (8.12.08)



The Improvisation Continuum (extract)

It is my assertion that improvisation exists in virtually all performances of music. It is not, emphatically not, restricted to the generation on the spur of the moment of an entire musical texture. It is not, as someone quite famous once mistakenly said to me, 'letting your hair down and splurging'. Indian classical music relies on set scales and rhythmic formulae, which have been passed down unaltered through the centuries. Jazz begins from a melody and proceeds through improvised solos on the rotation of the chord sequence. This means that the two kinds of music that most readily come to people's minds when improvisation is mentioned do not involve the generation from scratch of the entire musical texture.

Singers of popular songs regularly perform without changing the notes (much) but improvise enormous *rubati* onto the rhythms. I would argue that without these improvisations the composer's intentions are not being realised. *The printed music is incomplete*. This is also true in the operas of Handel, Rossini, Bellini, Donizetti...

Notice how much of almost any musical performance is improvised. Rubato is not restricted to the interpretation of pop music: it is just as widespread in 19th century concert music. Even the traditional concept of *interpretation*, say in a Chopin *Nocturne*, involves improvisation. Performers of the standard repertoire are commonly expected to bring an interpretative gloss to their interpretation, which illuminates the text in new ways and stamps the performer's personality on the music: this we call her/his 'reading'. A review from *The Guardian*: 'Best by far was cellist Jonathan Cohen, weighty of tone, gaunt and anguished in the G minor Cello Concerto.' And this of a performance of Vivaldi.

So - Improvisation is real-time invention applied to one or more parameters of a performance.

'Invention' in this definition means any performance practice where a choice is made by the performer. If the choice is made in *real time* during performance we have improvisation.

Improvisation includes any performance practice additional to the written score. Improvisation can be prepared: the invention can result from training as well as talent. Success in improvisation depends on response and interplay between performers and listeners. Very occasionally when we (and our audience) are inspired something truly new will occur. 'Real time' means we don't stop to reconsider: we accept what has gone before and build on that.

D Runswick (2004)



Tuesday 17 February, 1305hrs Old Royal Naval Chapel

Spontaneous Convention

Selections from Cantiga de Santa Maria (14th Century Spain)

A que por mui gran fremosfera
Quen bona Dona
Muito deveria ome sempre a loar

Belinda Sykes, Director

Students from Trinity College of Music Early Music Department:

Alice Clarke, Julia Dean, Ruth Fraser, Emily Gadd, Rosemary Naylor, Esha Neogy, Helena Raposo, Matt Redman, Emma Williams

Improvisations on a given theme

Led by Sean Farrell and Douglas Finch

Organ students from Trinity College of Music:

James Norrey, Angela Purll, Tyrone Whiting

From **Folio (1952-3)**: November 1952 December 1952

4 Systems (1954)

From **Folio 2 (1970-1986)**: Untitled

Jennifer Raven - flute (Director), Federica Mossone - harp, Firat Altay - piano, Philip Hughes - Percussion

Earle Brown

Bird Gong Game

Ian Mitchell, Director

Mark Lockheart, Solo saxophone

Jennifer Raven, Flute - Jesse Bescoby, Oboe

Will Gibson, Clarinet - Ben Dawson, Trumpet - Philip Hughes, Percussion

Barry Guy



Medieval Spanish Music and Improvisation

Works on this programme include songs from the Iberian Peninsula in the Middle Ages, particularly those of the *Cantiga de Santa Maria* collections. The *Cantigas de Santa Maria* comprise of four highly ornamental manuscripts compiled in the latter half of the 13th century at the behest of Alfonso X of Castile. They are 420 songs in the Galician language all dedicated to the Virgin Mary, either as pure praise songs (loores), such as *Quen bona dona loar*, or as enjoyable narratives of the Virgin's miracles (miragres). The following is from an article in *Early Music Today* (December 2008) by Mark Argent:

'It's easy to lose sight of the major shift that has happened in music as notation has become more precise. People today tend to think in terms of the way in which modern composers write down their music, forgetting how much less precise things were in the nineteenth century, which was in turn more precise than the baroque composers who expected performers to add ornaments and continuo realisation. What survives in the way of notation from the Middle Ages is often no more than a skeleton, with particular ambiguity over rhythm. Here the folk-musician's improvisatory freedom is central to the process of turning a musical fragment into a concert performance. That will ruffle the feathers of people whose notion of early music relies on the scrupulous execution of every detail of the written score, but that literalism contradicts the spirit of mediaeval performance where musical notation was more *aide memoire* to the improviser.

This does raise the delicate question of what is 'right' in performance. Sykes' solution is instead to ask whether something is un-artificial. Inevitably that means a much wider variation between different performers' readings of the same music, but is key to the aliveness which has become one of Joglearesa's hallmarks.

In many areas the evidence of performance practice is sketchy. Sykes points out, for example, that Jewish, Arab and Christian musicians rubbed shoulders at the court of Alfonso X of Castille, but there's little information on what or how they played. Where students of the baroque might struggle to work out how to apply what they read in treatises, performers specialising in repertoire for which there are no treatises have to rely on far more fragmentary information, woven together with the improvisatory skills which, in European music, are most associated with folk and jazz.'

Folio, Earle Brown

Earle Brown (1926 - 2002) began what he called his 'experiments in notation and performance process' in the very early 1950s and these experiments have contributed to the expanded sound world of much contemporary composition as it stands today. The early works included here, as in *Folio* and *Four Systems*, display a radical approach to sound and how the performer might think of continuity, and are also marked by a sense of both austerity and purpose. Most famous of the set is *December 1952* consisting simply of horizontal and vertical rectangles.

If John Cage stressed discontinuity, and Christian Wolff the idea of 'Going directly to the sounds and their characteristics, to the way they are produced and how they are notated' then Brown's approach essentially adds something closer to Edgard Varèse's notion of a 'sounding energy' that has to be realised in performance.

Brown described *Folio* as 'experiments in notation and performing processes', a series of sequential experimental single page scores exploring space and time parameters in variable and flexible ways. *December 1952* - a stark abstract series of floating rectangles - was composed as a musical equivalent of Calder's Mobiles. As a graphic score it is perhaps one of the most famous and audacious examples. Like Cage's *4'33"*, it was a watershed through which the composer passed and he felt no need to repeat it. It did, however, open up the whole question of interpretation within performance. It can still inspire animated discussion as to its viability as a score, and its relation to composition, especially with regard to Brown's own realizations which often, surprisingly, did not always easily fit the visual impression of the score itself.

A musician's background, for Brown, was part of the performative event. Brown expressed it in general terms in conversation with record producer John Yaffe: '...I'm interested in activating more and more the interaction between composers and performers, and making music a more collaborative world...' It is easy to forget how foreign improvisation was to classically trained musicians in 1952 when Brown started to experiment with moving in this direction.

- **David Ryan**, An extract from the essay *The Music of Earle Brown* (2008, for a Kettle's Yard, Cambridge, programme note) reproduced with permission.



Bird Gong Game, Barry Guy

'*Bird Gong Game* for ensemble and improvising soloist was written for the Scottish artist and musician Alan Davie for the occasion of a major retrospective at the McLellan Gallery, Glasgow, in 1992.

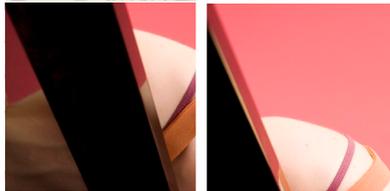
The score is in the form of a large mobile where the director selects from well-defined options and events according to the perceived strategy that the soloist might (or might not) follow. The game therefore lies in influencing and being influenced by the soloist where there can even be two winners! The interest for me was the somewhat abstract procedure of providing a symbiotic instrumental fabric for a solo part that was unknown. As such, a method had to be found where musical events could be presented quickly and spontaneously covering all situations. Importantly many of these events can be layered giving a kaleidoscopic opportunity and a high probability of matching the soloist.

Symbols extracted from Alan Davie's *Bird Gong* No. 12 provided the means of communication between the director and players and fall into the following categories:

1) Sustained 2) Tutti 3) Solo 4) Mobile 5) Wild Card (which leaves the performers free to react with or against the soloist) 6) Maybe (my opportunity to play as well) and 7) Tam-tam.

The last mentioned is the sign for a duo between the Tam-tam (and gongs) and soloist introduced and terminated by the trumpet. The ensemble may overlap this. With the above options it is hoped that all participants in *Bird Gong Game* will enjoy the spontaneous and sporting character of the piece.'

B Guy



Welcome to Eva Karczag

We would like to welcome Eva Karczag once more to Laban. We got to know her directly through her commissioned work, where guest artists work with BA3 students over an intensive 5 week period, culminating in a performance which then tours the south of England. Her approach to improvisation had a huge impact on the students thinking and understanding, leading them into a deeper awareness of the trust and commitment needed in improvisational practice, encouraging students to read the space, take risks, and make compositional choices, both as individuals, and within a group.

- Lizzi Kew-Ross

Tuesday 17 February, 1800hrs, Laban

In the MOMENT

Explore the award-winning Laban building by Herzog & de Meuron and experience a series of site-sensitive events:

hustler #2

Performed and choreographed by Melodie Gonzales and David Waring
Dramaturgy by Martin Hargreaves
(This performance features two sections from the complete piece.)

Front entrance leading into Laban

Trio A

Yvonne Rainer, Choreographer
Martin Hargreaves, Director
James Keane & Jonathan Scott, Musicians
Alumni from Laban, Dancers

Ramp from entrance to first floor

Trio A was choreographed by Yvonne Rainer in 1965 as an engagement with Minimalist approaches to art-making. Her concern was to remove phrasing, expression, virtuosity and a seductive gaze towards the audience and instead propose a non-repetitive, task-like, un-modulated dance work. The dancer is not riding on momentum or manipulating energetic display and as there are no counts or time signatures to keep to, the pace is established and maintained through active conscious decision making in the present moment of dancing.

See-through

Devised and performed by: Eva Karczag - Dance maker, Chris Crickmay - Visual artist, Sylvia Hallett - Musician

Studio Theatre (1800hrs and ongoing through interval)

This performance work creates a gradually shifting world of movement, objects, sounds and spaces. This is simultaneously a sensory, material world of real things and activities and an imaginary world of associative images and stories.

The performance is designed to be visited like an exhibition, rather than watched throughout. Audience members are invited to arrive at any point and are welcome to come and go as they please. Performance material is sourced from the immediate environment, from the body, and from the performers responding to each other and working together 'in conversation'.

As with other improvised work, the performers place themselves on a precarious edge of unpredictability in order to find something that feels alive and pertinent to the present moment.

-stance2

Tony Thatcher, Choreographer
Ina Dokmo, Dancer
David Behrman & John Drever, Musicians

-stance2 is a quasi-improvised work-in-progress that has developed from a written visual score. It will be performed firstly in different studios, with dance and music as separate elements, then together as one performance in the Laban Theatre.

Studios 1 and 2

Amidst 1

Devised and directed by Gill Clarke
BA1 Dance Students from Laban
This piece was designed to dwell amidst the public.

Amphitheatre



Tuesday 17 February, 1945hrs, Laban Theatre

In Between

Taking Places

Lizzi Kew-Ross, Director

Devised by the performers

Joe Lambert, Eve Ponsonby and Megan Saunders, Dancers

Kerry Andrew, Voice - Mick Foster, Baritone saxophone

Chris Mayo, 'Cello - Yasmin Oglivie, Soprano saxophone

This piece is the continuation of a developing conversation about musicians and dancers sharing the same space. Last July, twenty students from Junior Trinity and the Centre for Advanced Training at Laban collaborated on a piece, *Space between the Notes*, for *Excellent!* at Sadlers Wells. *Taking Places* deals with states of preparation, hesitation and beginning that both communities share. When we begin, perhaps tentatively and with false starts, we find unexpected encounters.

Both Of View

Melanie Clarke, Dancer/choreographer

Ronen Kozokaro, Musician/composer

Within a restricted environment where dancer and musician literally stand side by side, time infuses space to create a geometry in the body. A point becomes a line, becomes a shape, becomes three dimensions as sound and body interweave. This piece explores the inter-relationship between musician and dancer as they observe and react to each other in the moment and on the spot.

-stance2

Cast as above

Oh Baby

Hagit Yakira, Choreographer/performer

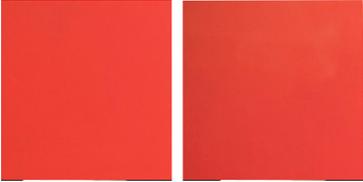
Takeshi Matsumoto - Performer, Portia Winters & Jacob Doran - Musicians

Giulia Scrimieri - Costume designer, Eve Collins - Costume maker

Melodie Gonzales - Rehearsal manager

In an energetic and playful duet, a man and a woman are dealing with duality and individuality, with loving and being loved, with intensity and moments of subtleness, with fiction and reality.

INTERVAL



On Creating an improvised opera

In the Dark An Improvised Opera

Directed by Douglas Finch, Linda Hirst, Lizzi Kew-Ross, Dominic Murcott and Natasha Lohan
Nicholas Green - Producer, Ellan Parry - Designer,
Karsten Tinapp - Lighting Designer
Tom Gisby, Kit Venables, Grzegorz Zajaz - Sound Technicians,
Angela Blumberg - Movement Director,
Jenny O'Connell - Stage Manager

Performers

Contemporary Music Group

Singers: Dario Dugandzic, Alessia Mankovskaya, Danny Standing, Felicity Davies,
Charlotte Derry, Kate Howden, Ellen Winhall, Taylor Ott, Zachary Roberts, Gordon Waterson, Hilary Whitmore

Dancers from One Year Programme and BA2: Guiomar Campos, Simon Wehrli, Keren Or Pezard, Leon Smith, Andrew Graham Melanie Quevedo, Alessandra Ruggeri, Audrey Rogero, Sunniva Vikor Egenes, Rosalie Wahlfrid, Laure Fauser, Angela Blumberg

The Opera is approx. 40 minutes in duration

Art by committee is a difficult thing, 'Too many cooks' and all that, but it makes you question your assumptions and to think about where you want to go, how to get there and why.

The crux of the debate is: How improvised should an improvised opera be? We have discovered that certain practicalities cannot be left entirely to chance. For instance, there are reasons pertaining to Health and Safety for knowing whether your performers are going to wear shoes.

We have decided to structure the rehearsal process to a certain extent, dividing time between large group sessions and sectionals, movement, 'orchestration' and brainstorming sessions. However, we are (at the time of writing at least) refraining from introducing to the performers any content having to do with text, plot or musical material. We don't yet know whether the form of the piece will consist of a series of miniatures or a continuous plot, one 'act' or several 'acts', something loosely repeatable or something completely unpredictable.

Ultimately, this piece will be created by the performers on stage. They have been chosen for their artistic ability, imagination and for their ability to know when to stop.

D Finch (17/01/09)



Wednesday 18 February, 1900hrs, Laban Theatre

Route 88 with Uri Caine

Programme note by Uri Caine

(excerpt)

Preluding

Led by Douglas Finch and Simon Purcell
With piano students from Trinity College of Music Keyboard and
Jazz Faculties:

Alexander Bryson, Peter Cowdrey, Chris Eldred, Peter Foggitt,
Tom Hewson, Stephen Pringle

A series of improvisations based on selections from Debussy's two
books of *Preludes*, interwoven with various jazz standards.

Improvisation on themes from the audience

Douglas Finch, piano

INTERVAL

Brahms/Handel Variations Transcription

Uri Caine

Arrangement of Brahms' Variations and Fugue on a Theme by
Handel, Op. 24, for orchestra and improvising pianist

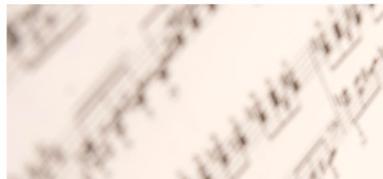
Uri Caine, Piano
Nic Pendlebury, Conductor
Trinity College of Music Chamber Orchestra

Theme and Variations is a different thing altogether from sonata form. It is not about development *per se* - it is about brilliance, variety and contrast. An opening theme is proposed. Then the harmony of that theme becomes the basis for a series of short contrasting pieces that are often dissimilar in character. What binds these pieces together is their adherence to the same harmonic progression of the theme. Instead of the more goal-oriented sonata form, what we hear are short pieces of often very different styles. It is a form made for eclecticism, humorous contrast, contradiction and of course harmonic imagination.

I wanted to create a musical situation where I could improvise against a set of variations. The improvisations would act as a type of counterpoint against the written music - variations on the variations.

The *Variations and Fugue on a theme of Handel* were written in September 1861 for solo piano when Brahms was 28 years old. The piece consists of 25 Variations and a concluding fugue based on a theme from George Frederic Handel's Harpsichord Suite No. 1 in Bb Major HMV 434. I decided to arrange 20 of the 25 Brahms Variations for chamber orchestra and compose seven new Variations of my own based on the harmony of the Handel theme and then improvise against this written musical material. I would also interpolate several improvised solo piano variations based on the harmony of the theme as well.

The Variations were commissioned by the Basel Chamber Orchestra and first performed in Basel in October 2004.



Wednesday 18 February, 2130hrs, Up the Creek, Greenwich

Beats in the Bar - Special Edition

Uri Caine joined by members of Trinity College of Music's Jazz Faculty, featuring:

Jeremy Brown, Bass - Malcolm Earle Smith, Trombone - Mark Lockheart, Saxophone - Liam Noble, Piano - Pete Saberton, Piano - Julian Siegel, Saxophone - Dave Wickins, Drums

Welcome to Uri Caine

It is a personal pleasure to welcome Uri Caine as principal guest performer for *In the MOMENT*, our first Festival of Improvisation at Trinity Laban. As a product of both classical and jazz traditions myself, I have been inspired by Uri Caine and the recent emergence of improvisers who have evolved beyond a superficial fusion of musical languages, and are instead able to integrate and innovate from a position of highly informed aesthetic integrity.



Uri Caine visits us at a time when conservatoires not only maintain historical traditions, but also exist within a proliferation of improvised and combined media. Artists, teachers and students can no longer expect cultural stability within a complex, multi-cultural world that vies with, absorbs and rapidly transforms local and ancient traditions or canon. In this light, perhaps Uri Caine is the embodiment of an artist-musician of the 21st century, a genuine renaissance artist traversing and transcending generic boundaries, from classical and jazz, through klezmer, beats and jams. Indeed, the breadth and depth of his musical outlook has already been a catalyst to teachers and students across the faculties at Trinity Laban, giving a *modus operandi* for dialogue between musical traditions and crafts.

I would like to think that Uri Caine is a role model for aspiring artists within the musical communities and conservatoires of this new century. Enjoy your visit. We will...

Simon Purcell, Head of Jazz Faculty, Trinity College of Music



Thursday 19 February, From 1900hrs, Trinity College of Music

Moving Gallery - The Mysterium

Designer: Ellan Parry

This evening's 'promenade' performance, in all its variety, has as its underlying inspiration the visionary plan of Alexander Scriabin for his *Mysterium*. This is not an attempt at realising the work, which called for a cast of 1000; musicians, chorus, dancers, lights, etc. but which only amounted to 55 pages of sketches and musical notes for the first section - the *Prefatory Action*. This evening is a light-hearted, 'post-modern' and eclectic celebration of synaesthetic experience - of movement, sound, space, image and other physical and sensual elements; and it is the idea of everything in a *moment* or series of *moments* - with all the rooms and corridors serving as different aspects of life, or as compartments of the brain - of memory.

Scriabin's plans for his *Mysterium* as outlined by Faubian Bowers* may serve as reference and underpinning for this evening's experience.

Scriabin conceived the work around 1910 - while completing his *Prometheus* for Orchestra, solo piano and coloured lights. He talked of unifying music and dance (he was impressed with Isadora Duncan, but not the 'old-fashioned' music she danced to) and began to think of melodies beginning in sound and 'ending in gesticulation'.

He wrote: '*All will be participants...with visual effects, dancers, a procession, incense, and rhythmic textural articulation...mists and lights will modify the architectural contours...which will continually change with the atmosphere and motion of the Mysterium.*'

The Prefatory Action was to have taken place with the Himalayas as background - the Theosophists in London recommended Darjeeling - and to incorporate sunrises and sunsets as decor. He studied Sanskrit in order to find a basis on which to construct

a new language for the text. He bought a white suit and a sun helmet.

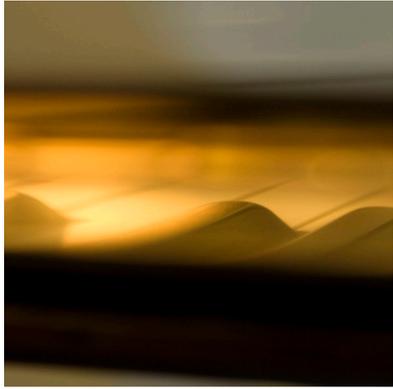
In the text there are waves (currents of life), sunbeams, mountains, meadows, forests and deserts. The mountains describe themselves as "The frozen impulses of amorous rage, the petrified billows of stormy caresses". The underlying theme centres on the male/female principal, and a Wagnerian fixation of love and death:

The male asks the woman: "Hear my prayer and reveal to me the mystery of death". The woman explains: "Life with its delusions, agonising dreams" is a series of "multicoloured spaces dividing us / Amid the wondrous radiance of star-bloomed adornments. To enthrall me, you must pass through them, overcome them". Scriabin never got past the planning stage of the work, dying on April 4th, 1915 from a septic pimple on his face.

There are four *Routes*, each comprising a series of performances and installations. Bearing in mind Scriabin's assertion that 'all will be participants', people are encouraged to enter, exit and engage with each element of the routes as they wish.

D Finch (2009)

* *The New Scriabin: Enigma and Answers*, Faubian Bowers, 1993, New York



From 1830hrs - 1915hrs

Relay

Devised by Stephen Montague and Douglas Finch
Stephen Montague, Director
Brass students from Trinity College of Music

Leading from East Gate and West Gate, Old Royal Naval College

Amidst 2

Devised and directed by Gill Clarke
Dance students from Laban

This piece was designed to dwell amidst the public.

In the Courtyard

Moving Chorus

Devised and directed by Rosemary Brandt and Taku Ando

Dancers: Karen Boen, Justine Wheeler, Laura Toma, Efi Panoigopoulou, Christina Broendsholm Andersen, Parinay Mehra, Kayleigh Matheson, Olga Masleinnikova, Yasuo Asano, Amy Dalton, Elia Charalambous, Sarah Cattrall, Lyndsey Walker, Petra Hajduk, Veronica Berezowsky, Mari Frogner, Nathalia Mello, Wei-Shan Lai, Rob Lyndon, Terumi Nakayama, Hayley Cutler, Kasia Maslowska, CadyLynn O'Brien, Tim C.J. Chew, Alex Emerson, Stephanie Scott, Joanna Clare, Fiona Williams, Tze Shean Tan, Alison Lamothe, Nancy Stergiopoulou, Franziska Scherner, Gabby Austen-Browne, Keren'or Pezard, Aisan Hosseinzadehdezaj, Weronika Cegielska.

The chorus of dancers act as guides and commentators throughout the routes.



From 1900hrs

The Grand Route

East Wing Ground Floor

in - solution

Dancers: Simonetta Alessandri, Robert Anderson, Kathy Crick, John Koratjitis
Ronen Kozokaro, Musician

This improvised performance will evolve from seeds of intention shared in time and space. Over a period of two hours particular attention will be given to energetic shifts and transformations emerging through changes in relationship between the performers and the environment: between sound, movement, stillness and silence.

The Living Room

Charlotte Darbyshire, Director
Laura Glaser, Dancer - Joanna Weeks, Singer

'Her astonishment, as she reflected on what had passed, was increased by every review of it.'
- Jane Austen, from *Pride and Prejudice*

Two performers from different worlds attempt to meet and search for what they share.

Samvaada (Dialogue)

A collaboration between the Bhavan Institute for Indian Arts and Trinity College of Music.

Scriabin studied Sanskrit and Hindu mysticism and the writings of Yam Charak, which was fuel for his creative process in the development of *The Mysterium*.

Student Dialogues is a Professional Skills project in its fourth year that brings together students from Trinity College of Music and The Bhavan Institute of Indian Arts. Tonight's music is the result of a week of work in which students asked and answered questions about each other's art and then proceeded to create an expansion of that information to make new music through a series of improvisations, instant compositions and adapted repertoire.

Performers

Joe Townsend, Project leader
Burma Paranjothy & Pavani Srikanda, Karnatic - Vocalists
Nikita Joshi & Shaheen Khan, Hindustani vocalists
Rollin Rachele, Hindustani Vocalist and Overtone Singer
Chris Preece, Jazz Drums - Nathaniel Butler, Jazz Drum Kit
James Morgan, Jazz Electric Bass - Jessica Berry, Jazz Voice
Leslie Townsend, Violin - Tamara Young, Harp - Toby Seed, Guitar
Tom Pope, Hindustani Mandolin - Bala, Master Percussionist

Staircase in Tilt

Director: Susan Sentler
Musical Director: Oren Marshall
Performers: Trinity Tuba Ensemble with Oren Marshall
Dancers: Gemma Bass-Williams, Sanna Eriksson Ryg, Jennifer Fletcher, Tamara Gvozdenovic, Christopher Hall, Alexandrina Hemsley, Marja Koponen, Anastasia Kostner, Joanna Leahy, Martina Malvasi, Letty Mitchell, Leon Poulton, Jamie Roberts, Alexandra Swain, Aaron Vickers

This is a work specifically driven by the spatial environment. Numerous dancers are in an adjacent ballroom space tightly bound. One by one the dancers spin off, interacting with the space and the nine musicians playing tubas - their individual characters exposed.

in - solution
Theatre Studio



Unravelled
Stuart Room



Samvaada
Peacock Room



Staircase in
Tilt
Hawksmoor Staircase

Route A

Phase Gallery

M. Firat Altay, Sound artist and Project co-ordinator
Ronit Meranda, Video artist - Antje Hildebrandt, Dance artist

This multimedia project combines sound, video and dance to explore the visual, sonic and kinetic qualities of water, fire, earth, and air, and the phases of being that these symbolise.

Two solos

Deborah Hay, choreographer
This work was commissioned through the generous patronage of individuals within the artists' communities.

News (World premiere)
Alice Sara, adaptation and performance

The Runner (2008) **News** (2007)
Geneviève Beth Grady, adaptation and performance

"My work can be traced in the questions it poses and the answers it rejects. What if performer and audience could learn to distinguish milliseconds of movement? Would that help us to realize the past and future in the present? What if there are no answers to turn into history?" -**Deborah Hay**

Performances looped continuously for the duration of the evening.

Windows Open Simultaneously

Susan Sentler, Director
Fred Gehrig, Designer
Susanna Recchia & Alice Tatge, Dancers
This is inspired by Robert Delaunay's work of the same title and Giuseppe Santomaso's Secret Life, both housed in the Peggy Guggenheim Collection in Venice. Two dancers and a harpist will explore ideas resonating from glass, mirrors, and submersion.

Peep Room - Light Bulb

Angus Finlayson & Nicholas Worrall, Music and Design

A light bulb is a bit like a really tiny sun. Thank god for Edison.

Peep Room - Rave

Nick Jones, Music and Design

Enter the cave
For slick, filthy rave

Trio A

Yvonne Rainer, Choreographer
Martin Hargreaves, Dancer (leader) - Nic Quinn, Dancer
Robert Coleridge, Piano - John Drever, Electronics

Trio A was choreographed by Yvonne Rainer in 1965 as an engagement with Minimalist approaches to art-making. Her concern was to remove phrasing, expression, virtuosity and a seductive gaze towards the audience and instead propose a non-repetitive, task-like, un-modulated dance work. The dancer is not riding on momentum or manipulating energetic display and as there are no counts or time signatures to keep to, the pace is established and maintained through active conscious decision making in the present moment of dancing.

Phase Gallery
Room G17



Two Solos
Room 122



Windows Open
Simultaneously
Room 115



Peep Room -
Light Bulb
Rave
1st Floor Corridor



Trio A
2nd Floor Corridor

The Aviary Route

Central staircase into SW corridor 1st floor

Letter from Gaza - The Corridor

Jonathan Chadwick, Director
Vanessa Abreu, Dancer and Choreographer
Andrej Gubanov & Melodie Gonzales, Dancers
Noura Sanatian, Violin - Tim Sampson, Percussion

This performance is based on Gassan Kanafani's poetic short story about his niece's amputated leg and why he has to stay in Gaza (published by Heineman London 1978 in a collection called *Men in the Sun: Short Stories*). Born in 1936, a renowned Palestinian poet and writer, Kanafani was killed in a targeted assassination by the Israeli secret service in 1972. The work is also inspired by Az Theatre's partnership with Theatre For Everybody, a company based in Gaza. Our collaboration was originated by a Trinity Laban research project in France, July 2007 where the creators of this piece first encountered each other.

Night Chant

GÉNIA, Piano
Douglas Finch, Composer

Yeibichai, or 'Night Chant', is an important religious ritual of the Navajo. Many symbols from their folklore appear in both the subject matter and the shimmering, mysterious, ever-changing Arizona Desert backdrops of the George Herriman comic strip *Krazy Kat*, which was syndicated in America from the 1920's to 40's, and was the main inspiration behind this music. The first of the three pieces will be played tonight: *With Beauty May I Walk...* which begins with a setting (without words) of one of the prayers from the *Yeibichai*, which asks that beauty from 'in front, behind, above, below and all around' will enter and heal the spirit.

Though now a written composition originally it was an improvisation to accompany a sculpture exhibition. GÉNIA will be improvising in between repeated (and ever-changing) performances.

The Practice Corridor

Homage to Rebecca Horn's *Concert for Anarchy* at Tate Modern

Devised and directed by Douglas Finch
Lizzi Sells, Choreographer

Piano students from Trinity College of Music:
Alexander Bryson, Christian Dawson, Sam Liu, Chi-Ling Lok, Matthew McCombie, Kristin Sofroniou, Alissa Tavdidishvili, Sarah Westwood
Dance students from Laban:
Hayley Adams, Luke Birch, Paola Di Bella, Janine Harrington,
Natasha Ruegg, Symon Wheelhouse

Rebecca Horn's suspended, upside-down grand piano in Tate Modern is ingeniously designed to spill its guts at regular intervals in a wonderful cacophony of sound. In this piece, the generic sound world of a conservatoire practice corridor has frozen in time. Fragments of repertoire have slowed, no longer leading to any goal, but mingle with neighbouring 'practisers', occasionally unexpected eruptions occur. Dancers provide a dream-like commentary - embodying sound and space; observing the absurd restrictions of formality.

The Aviary

Devised by Peter Cowdrey
The Conference of Birds: Helka Kaski, Dancer - Linda Hirst, Voice
-Jennifer Raven, Flute - Diego Carneiro, Cello

Members of the group The Conference of Birds, which consists of students and ex-students from Trinity and Laban, invite you to join them, Linda Hirst and a variety of birds for some avian improvisation.

Letter from
Gaza
1st Floor Corridor



Night Chant
Room 157



The Practice
Corridor
2nd Floor Corridor



The Aviary
3rd Floor Corridor

The Oracle Route

Start from basement, West wing

The Horror Room

Film excerpts from *Nosferatu, a Symphony of Horror* by F.W. Murnau (1922)

Mark Lockheart, Director
William Key, Cello - La Toya Rose, Viola - David Elliot, Percussion - Ellie Smith, Trombone - Ivan Redman, Laptop/electronics
Hester Montgomery Campbell, Tara Silverthorn, Danielle Walker, Dancers

Peep Room - Withdrawn

Oli Newman, Piano

Pavan

Devised and choreographed by Caroline Jones
With dance students from Laban:
Lavinia Cascone, Ella Peck, Bathan Peters, Yukiko Masui

Inspired by the magnificent baroque building, this experimental piece maps human histories restrained through time.
"To live is to leave traces" (Walter Benjamin, *Reflections*)

Improv Loop (from The Hangman Frames)

Dominic Murcott, Concept and Programming
Richard Coldman, Flm - Noel Langley, Improvised drawings and trumpet

A man doodles on a page
The page becomes a score
The score is read by the doodler
The doodler plays the trumpet
The trumpet makes the man doodle
A man doodles on a page

The Oracle

Daryl Runswick, Singer/speaker/ musician

The Delphic Oracle: Images of darkness, pungent fumes and fragrant incenses, clouded memories, riddles, unintelligible ravings, profound knowledge and wisdom.

Audience participants are invited to pose a question to the Oracle through the messenger. The Oracle's interpreter will convey the essence of the Oracle's answer as it comes forth.

The Horror Room
Basement



Peep Room - Withdrawn
Room 244



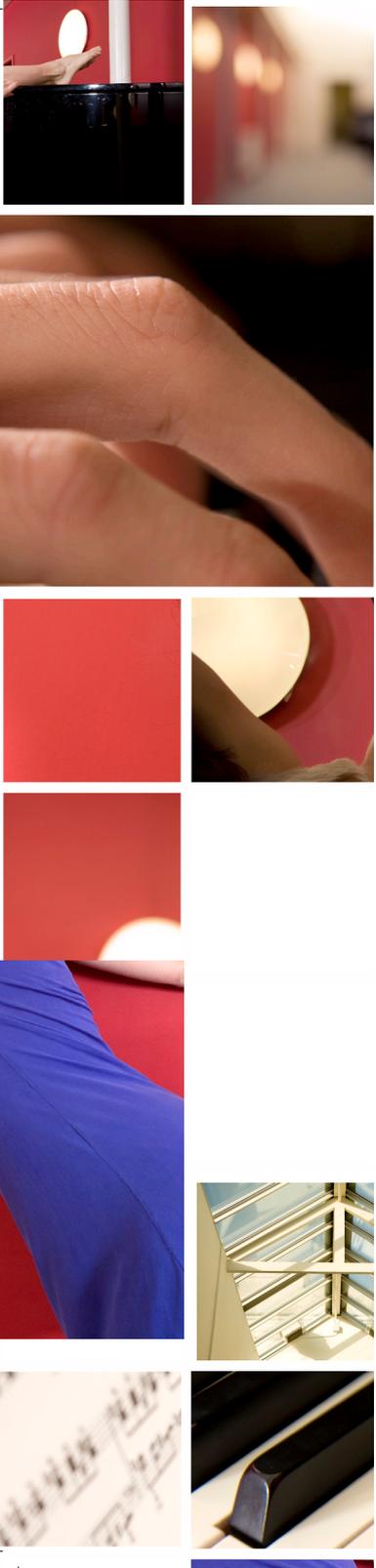
Pavan
Room 326



Improv Loop
Room 328



The Oracle
Room 337



2100hrs - in the Courtyard

Snowscape

Stephen Montague, Composer (*St. Pölten*, 2001)
Nic Pendlebury, Conductor
Katy Pearce, Movement Director
String students from TCM & Dance students from Laban

St. Pölten is a small Baroque city nestled in wooded hills near Vienna. When I was composing the new piece in London, January, 2001, I had romantically imagined a city locked in the gentle fluff of winter's crystal blanket. With this image in mind I gave it an appropriate title, but a couple weeks later when I arrived in St. Pölten I was in for a surprise. An unseasonal rain had set in, there was no snow, and the cold grey skies were not unlike the damp English weather I hoped to leave behind. During one of the rehearsals I smiled at the orchestra and told them if they played *Snowscape* just right the rain would turn to snow. During the performance the rain stopped and as we left Bühne im Hof the first snow flakes began to fall. - Stephen Montague

An assembled crowd in a courtyard; music filtering from windows; movement from both. Possibility arises and disperses in a moment, then is gone. - Katy Pearce

Viewfinder Photography Gallery

Picture the Moment

Picture the Moment: collaborations between dancers and photographers

The Viewfinder Photography Gallery presents a range of striking and innovative images, in a special exhibition developed alongside the *In the Moment* festival. Site-specific performances in the gallery will accompany this exhibition, and photographs will also be shown at Laban and at the Old Royal Naval College leading up to and during the festival.

Venue:

Viewfinder Photography Gallery,
Linear House,
Peyton Place (off Royal Hill),
London SE10 8RS

Contact: 020 8858 8351, ext. 4
galleries@viewfinder.org.uk
<http://www.viewfinder.org.uk>

Admission: Free

Opening times: Monday to Friday: 9am to 5pm
Saturday, Sunday and bank holidays: 12 to 4pm

Artist and Production Biographies

Vanessa Abreu, born in Madeira (PT), began her classical dance training with Sarah Silvin. She joined Escola Superior de Dança de Lisboa and later completed a BA (Hons) Dance Theater degree, at Laban. In 2006 she was awarded the Simone Michelle Award for outstanding achievement in Choreography and was a co-founder of La Tertulia Dance Project. Having completed an MA Choreography from Laban, Vanessa has been developing her work, mainly within multi-disciplinary collaborative environments, with Andrej Gubanov, Mathew Orange and others. She is currently an Associate Choreographer for Union Dance for whom she has performed and led workshops in 2008.

M. Firat Altay has a special interest in experimental and contemporary music, and is fascinated by cross-over collaborations. She enjoys improvising as a soloist and within an ensemble, and has most recently taken part in a London based multimedia exhibition *En rote*. Firat is a 3rd Year BMus student at TCM, and is continuing her piano and composition studies with Douglas Finch and Stephen Montague. A Trinity College of Music (TCM) scholar, Firat is supported by the Greenwich Bluecoat Foundation.

Taku Ando is a professional dancer, currently doing his research on choreology at Laban. After years of performing jazz dance in Japan, he moved to London and started Contemporary dance. Inspired by Rosemary Brandt, he has applied her choreology in his training and has been exploring his new dancing vocabulary.

Kerry Andrew is a freelance composer, performer and educator specialising predominantly in contemporary vocal music and music-theatre with a twist of pop, jazz, folk, world music and everything in between. She is a published choral composer whose recent dusksongs has been released on Boreas Music. Her choral and experimental work has been heard on BBC Radio 3 and Radio 4. She performs with experimental vocal trio Juice and avant-garde jazz group DOLLYman.

David Behrman has been active as a composer and artist since the 1960s. He has made sound and multimedia installations for gallery spaces as well as musical compositions for performance in concerts. Most of his pieces feature flexible structures and the use of technology in personal ways. Behrman toured as composer/performer with the Cunningham Dance Company in the early 1970's and from time to time in more recent years. In the Sixties and Seventies he assisted John Cage. Recordings of his works are published by Lovely Music, XI, Alga Marghen and Classic Masters. *XI* has recently released a CD set entitled *My Dear Siegfried*.

Angela Blumberg was born in Germany in 1980 and studied Dramaturgy in Leipzig (2001-2003). In 2003 she was accepted at Laban for the BA (Hons) Dance Theatre programme (graduating in 2006). For the last two years she has been developing and presenting her own work in Germany, the UK and Sweden. It combines abstract movement, language and spoken poetry / fiction and is

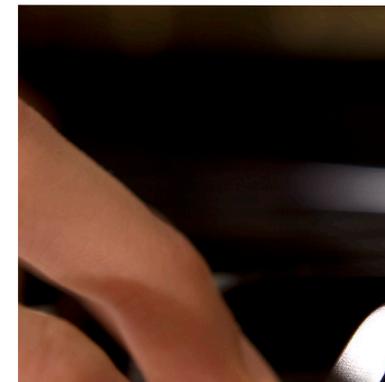
inspired by William Forsythe, Susan Klein and Gyrotonic techniques. Published books: *POEMS* (2007) and *HAPPY GUESTS* (2008).

Alexander Bryson is currently in his third year of the BMus classical piano course at TCM. He is now studying with Philip Fowke, but previously, studied with Yonty Solomon and Mikhail Kazekevich. Pursuing a keen interest in Jazz he took a series of lessons with Nick Weldon. He has also improvised for Anglican services, and occasionally for Pastor Mark Shelton, in a more gospel oriented tradition.

Uri Caine was born in Philadelphia and began studying piano with Bernard Peiffer. He played in bands led by Philly Joe Jones, Hank Mobley, Johnny Coles, Mickey Roker, Odean Pope, Jymmie Merritt, Bootsie Barnes and Grover Washington. He attended the University of Pennsylvania and studied music composition with George Rochberg and George Crumb. Since moving to New York City Caine has recorded 19 CDs as a leader. His most recent is *The Othello Syndrome* (Winter and Winter 2008). He has made cd's featuring his jazz trio, his Bedrock Trio and also his arrangements of Mahler, Wagner, Beethoven, Bach and Schumann. Recently Caine has received commissions from the Vienna Volksooper, The Seattle Chamber Players, Relache, The Beaux Arts Trio, the Basel Chamber Orchestra, Concerto Koln and the American Composers Orchestra. Caine was the Director of the Venice Biennale for Music in September 2003, where he also premiered his new work *The Othello Syndrome*. He has performed his version of the Diabelli Variations with orchestras including the Cleveland Orchestra, the Moscow Chamber Orchestra, the CBC Orchestra in Canada and the Swedish Chamber Orchestra. In 2006 he was named composer in residence for the Los Angeles Chamber Orchestra and premiered his Concerto for Two Pianos and Chamber Orchestra with Jeffrey Kahane in May 2006. During the past several years, Caine has worked collaboratively with John Zorn, Terry Gibbs, Buddy DeFranco, Rashid Ali, the Woody Herman Band, Annie Ross, the Enja Band, Global Theory, the Master Musicians of Jajouka. He has performed at jazz festivals including Montreal, Monterey and Newport, and classical festivals; The Salzburg Festival, Munich Opera, Israel Festival, and Great Performers at Lincoln Center.

Diego Carneiro, Cellist spent the first twelve years of his life on the edge of the Amazon jungle, and worked extensively with Brazilian composer Albery Albuquerque breaking down the songs of Amazonian birds into units that can be composed and improvised with.

Jonathan Chadwick is a theatre director and writer and is currently working with Az Theatre on experimental, international and community projects. He has directed companies and plays with Theatre Foundry, the Crucible Theatre's Vanguard Company, Theatre Royal Stratford East, Glasgow Citizen's Theatre, Royal Court Theatre, Half Moon Theatre, The Roundhouse, Foco Novo, 7:84, and abroad in Australia, Romania, Canada, USA, Serbia and Kosovo. He has also directed and taught at LAMDA, RADA, the London Film School and elsewhere.





Gill Clarke was a founder member of Siobhan Davies Dance Company and has performed and collaborated with other choreographers including Rosemary Butcher, Rosemary Lee, Janet Smith, Kate Brown, Marina Collard. Recent creative projects include a video installation, *Stones and Bones*, made with videographer Becky Edmunds and sound artist Scott Smith with support from the 'choreographic lab' at Northampton University. Gill co-directs Independent Dance, was Head of Performance at Laban and continues as profession liaison consultant,

Melanie Clarke is a BA and MA graduate from Laban and is now a full time member of the Laban faculty teaching Release-based Contemporary Technique, Labanotation and Coaching Students to Performance. She is also a performer and choreographer working with both set and improvised material and regularly collaborating with composers. Her work tours regularly both nationally and internationally. Her latest works 'Too...' and 'Half of One' were recently shown at Laban Theatre in November 2008.

Robert Coleridge heads the music department at the Laban. Beyond Laban, he has played with a variety of composer/performer groups including Edges, The Redlands Consort and Vermilion, who all have incorporated varying degrees of improvisation into their programmes. Excerpts from his performance of the organ solos in Cardew's *The Great Learning* were included in Philippe Regniez's film about that composer; he has also played on CDs of music by Cardew, Hugh Shrapnel, and Earle Brown.

Peter Cowdrey won a music scholarship to Trinity College Cambridge and studied composition with Oliver Knussen. His works have been premiered at Festivals such as Istanbul, Schleswig Holstein and Bonn, Royal Albert Hall and the Purcell Room. Fascinated by birdsong since he was a child, he has spent many hours recording birdsongs, converting them into spectrographs then creating music in various ways from traditional to the experimental. Peter is currently doing an MMus in piano at TCM.

Chris Crickmay is an installation artist, teacher and writer with a particular interest in improvisation and in creating environments for performance. He works mainly in collaboration with dancers. He has also worked extensively in Higher Education, including several years as Head of Art and Design at Dartington. He has co-written two books with Miranda Tufnell: *Body Space Image: notes towards improvisation and performance* (1990) and *A Widening Field: journeys in body and imagination* (2004).

Charlotte Darbyshire is a faculty member at Laban, teaching Experiential Anatomy, Choreography and Performance on the BA (Hons) Dance Theatre programme. She is an independent artist and makes her own work. She was a founder member of CandoCo Dance Company and has performed for a number of different Choreographers. She is a leading practitioner of Integrated Dance and enjoys collaborating with artists from different disciplines.

Ina Dokmo is a performer, teacher and choreographer. She is a founder member of the Swedish improvisation group KLARA which has shown work in Sweden, London and Bedburg-Hau, Germany. Ina received her BA(Hons) Theatre degree at Laban in 2007 and that is also when she started collaborations with choreographer Tony Thatcher. She is now a freelance performer/dancer for Alexandra Wingate, Helen Cerina, and Sara Lindström. She also creates, presents and performs her own improvisation solos.

John Levack Drever is a sonic artist with a focus on fringe sound and human utterance. He is a lecturer in composition and head of the Unit for Sound Practice Research at Goldsmiths, University of London. Commissions range from the RSPB (2002) to the Groupe de Recherches Musicales (1999). He was the final chair of Sonic Arts Network and co-founder and chair of the UK & Ireland Soundscape Community.

Malcolm Earle-Smith performing career as a trombonist and vocalist spans early to contemporary jazz styles. He has worked with many artists including Digby Fairweather, Jack Parnell, John Dankworth, Henry Lowther, Andrea Vicari and Martin Speake. He has also worked with soul artists Martha Reeves and Ronnie Spector. More recently, he has recorded and toured extensively with Bryan Ferry. In 1996 he released his first quartet album 'Lyric Trombone'. His present quintet Voxcity5, features a double vocal frontline. The group explores jazz singing through arrangements of standard tunes, using voices in purely instrumental terms, and vocal improvisation.

Chris Eldred has always had an interest in both the classical and jazz traditions, choosing only to specialise in jazz upon his arrival at TCM in 2007. Chris performs regularly with the National Youth Jazz Orchestra, has been involved with projects with Django Bates, Mark Lockheart, performing in venues such as Ronnie Scott's and the Albert Hall.

Douglas Finch (Artistic Director) was born in Winnipeg, Canada. From an early age, he has been a passionate believer in the artistic and educational value of improvisation, and has organised and performed in numerous improvisational events, including the highly acclaimed *Tradition and Innovation* festival at St. Giles Church Barbican Centre in 1998. After studies with William Aide at the University of Western Ontario and Beveridge Webster at the Juilliard School in New York, Douglas Finch embarked on an active and varied career as a performer and composer, performing his own works as well as a large concerto and solo repertoire from Bach's 'Well-Tempered Clavier' to Ives' *Concord Sonata*. After moving to London, he co-founded The Continuum Ensemble in 1994 and has collaborated in premiering many new works, and helped organise a number of concert series and festivals including at the South Bank. Last year, he wrote the score for *Low Tide*, a second feature film with director Jon Sanders - and is currently working on his new film. He is Professor of Piano and Composition at TCM.



Caroline Jones is an artist with a professional background in movement aesthetics, classical ballet and dance science. Since completing her BA (Hons) in Fine Art at Central Saint Martins (2004) she has developed a diverse working practice including drawing, painting and film. Over the past two years she has worked with Trinity and Laban on a number of projects.

Nick Jones composes to fill time between eating, drinking and sleeping. (He is studying composition at TCM).

Eva Karczag is an independent dance artist, teaching, and performing solo and collaborative work internationally, many of her collaborations involving links across the arts. Her performance work and her teaching are informed by dance improvisation and Eastern and Western mindful body practices; she is also a certified teacher of the Alexander Technique. She has been a member of leading groups in the field of experimental dance, including the Trisha Brown Dance Company, and has performed in locations as diverse as the Annual N.Y. Improvisation Festival at St. Mark's in the Bowery and Judson Church, N.Y.; Dance Umbrella, London; Perth Institute of Contemporary Art, and the National Gallery of Victoria, Melbourne, Australia; and recently, in a 6 hour long performance/installation with visual artist Chris Crickmay and composer Sylvia Hallett, at the Dartington Gallery, Devon. She has taught dance at major colleges throughout the USA, Australia, and Europe, including a sustained period of teaching on the faculty of the European Dance Development Centre, (EDDC) Arnhem, The Netherlands (1990-2002). She has a Master of Fine Arts degree (Dance Research Fellow) from Bennington College, VT, USA. Through her performing and teaching Eva aims to communicate her love of full-bodied dancing and her interest in the practice of being in the moment.

Helka Kaski is contemporary dancer/dance maker from Finland who recently graduated from Laban. Her main focus is on improvisation and its use in performance. Recently she has been working with Henrietta Hale, Efrosini Protopapa, Zoi Dimitriou and Charlotte Darbyshire.

James M Keane trained at TCM. He has composed for theatre, dance, TV, animation and the concert hall and has conducted music for opera, TV, film, CD and concerts. He has worked with Deborah Warner, Tom Morris, Struan Leslie, Melly Still, Johnathan Stone, Clod Ensemble and The Fall. He lectures in Theatre Improv -University College Winchester. He plays for class at Laban, UNIS, UCC, AMP & Ballet Rambert.

Lizzi Kew Ross (Artistic Director) trained at Roehampton and London Contemporary Dance School. Her collaborative work with artists from other disciplines has been a feature of her professional life: with the writer, Jamie O'Neill, musician Avril Sutton Anderson at The Place and mime artist Geoffrey Stevenson for Yorkshire Arts. Credits include musicals for Cambridge Arts Theatre, cabarets for Hilton Hotels, site specific work with Dominic Murcott and Stephen Montague for *Colourscape* on Clapham Common, opening of the

outside space at Laban, and the *Excellent* project for Sadlers Wells. She has been involved with community dance projects for 20 years, most recently with drug charities in Hong Kong and teaching in China and Taiwan. Lizzi has taught at Birkbeck, Guildhall and Roehampton and at The Place and is currently part of the choreography faculty at Laban.

Joe Lambert began performing for youth dance companies before studying A Level dance at Sudbury Upper School & Arts College in Suffolk. He attended the Centre for Advanced training at Laban before he joined the BA (Hons) course at Laban. He hopes to perform for a renowned dance company and ultimately choreograph his own work.

Noel Langley is one of the finest trumpet players in Europe today. He has played lead trumpet with every major British big band in the last 20 years, been guest principal or soloist with every major London orchestra, performed in countless West End shows and recorded and toured with artists from Mike Westbrook and Stan Tracey to Tom Jones and Lou Reed. He premiered Dominic Murcott's interactive multimedia work *The Hangman Frames* in 2008 which was written for him.

Mark Lockheart's work often defies categorisation and crosses the boundaries of the jazz, new music and folk worlds. As a saxophonist and composer, Mark came to prominence in the mid 1980's with the influential and radical big band Loose Tubes, when he also began touring his own music, performing three times at Ronnie Scott's in London, and at festivals in Vienna, Paris and Berlin. The formation of Perfect Houseplants in 1992 has led to six albums and several crossover projects such as collaborations with the Orlando Consort. In 1998 the band's performance at the EBU in Vienna was broadcast to 11 European countries.

Oren Marshall took up the tuba at fourteen, by the age of twenty he had played with every major orchestra in London as well as with the Bolshoi Soloists, the Frankfurt Radio Symphony Orchestra and the Canadian Ballet. Since then he has recorded and performed extensively with such improv luminaries as Derek Bailey, Evan Parker, Steve Noble and Keith Tippett. He has also worked closely with Claudio Abbado, Django Bates, Rolf Harris, Moondog and Michael Nyman. Oren has travelled widely, especially in Africa, collaborating with the Pan-African Orchestra and The Ghana Dance Ensemble.

Ronit Meranda is a video artist who lives and works in London. A graduate of Chelsea College of Art and Design, she currently takes part in group shows while undertaking work as a freelance video editor. Lately her work has been based on video and sound installations, presented in transitional spaces like corridors. The work is void of narrative, with no beginning and no end. Objects and structures subjected to a process of abstraction. Looped images of the ordinary, the incidental, the inconsequential.

Ian Mitchell studied clarinet with Alan Hacker at the Royal Academy of Music and read Music at London University. He has performed worldwide as soloist and chamber musician, including in North Korea - the first (and only!) British clarinetist to appear there. He has recorded with ensembles as diverse as The Monteverdi Orchestra, the improvising group AMM and The Michael Nyman Band. His CD of works for solo bass clarinet was the first by a British artist, and he has commissioned more than 20 pieces for the instrument. Ian Mitchell is Director of the chamber ensemble Gemini, and is Head of the Faculty of Wind, Brass & Percussion at Trinity College of Music.

Stephen Montague was born and educated in the USA (Florida State and Ohio State Universities) but has lived in Europe since 1972. His works have been performed worldwide by leading orchestras, ensembles and soloists including the London Symphony Orchestra, Royal Philharmonic, Pittsburgh Symphony, Auckland Philharmonia Orchestra (NZ), Ensemble Bash (UK), Evelyn Glennie, Joanna MacGregor, and Marc-André Hamelin amongst others. Stephen Montague was a founding member of Sonic Arts Network, *Associate Composer* with the Orchestra of St. Johns, Smith Square, Guest Professor of Composition at University of Texas, Austin, and at University of Auckland, NZ, He is a Professor of Composition at Trinity College of Music.

Dominic Murcott composes music that draws upon theatrical concepts, often requiring performers to work with multimedia and computer technology in demanding and unexpected ways. A committed educator, he is Head of Composition at Trinity College of Music and is proud to be the first conservatoire head of faculty who began his career as a punk drummer! At the time of the festival he will probably be playing vibraphone with *The High Llamas* in Japan.

Liam Noble studied music at Oxford University and on the postgraduate course at the Guildhall. He became the regular pianist with Stan Sulzmann, and went on to work in the bands of Anita Wardell, Harry Beckett, Tim Whitehead and John Stevens as well as recording and touring with cult minimalist composer Moondog. In 1997, he joined the Bobby Wellins Quartet. Noble's compositions are highly individual, demonstrating his continuing interest in combining unorthodox structural design with improvisation.

Jenny O'Connell trained in Stage Management at the Royal Welsh College of Music & Drama and has since worked on a range of shows and events. She is now enjoying being part of the In The Moment festival.

Ellan Parry is a designer and deviser for theatre, dance, opera and live art. She has previously designed for; Lee Simpson, Bill Bankes Jones, David Sant, Kazuko Hohki, Catherine Kontz, Gecko and Kneehigh. She was the 2005 winner of the Jocelyn Herbert Award for stage design, and was shortlisted for the Linbury Prize the same year. Ellan is a founder member of performance collective The Society of Wonders, and Release The Hounds Productions. She trained at

Wimbledon School of Art.

Katy Pearce studied for a Drama degree at Royal Holloway, University of London before undertaking her dance training at Lewisham College and then Laban, graduating in 2008. Choreographically, she is interested in uniting the two forms of dance and theatre, most recently exploring the boundaries between text and dance. This is her first large group work.

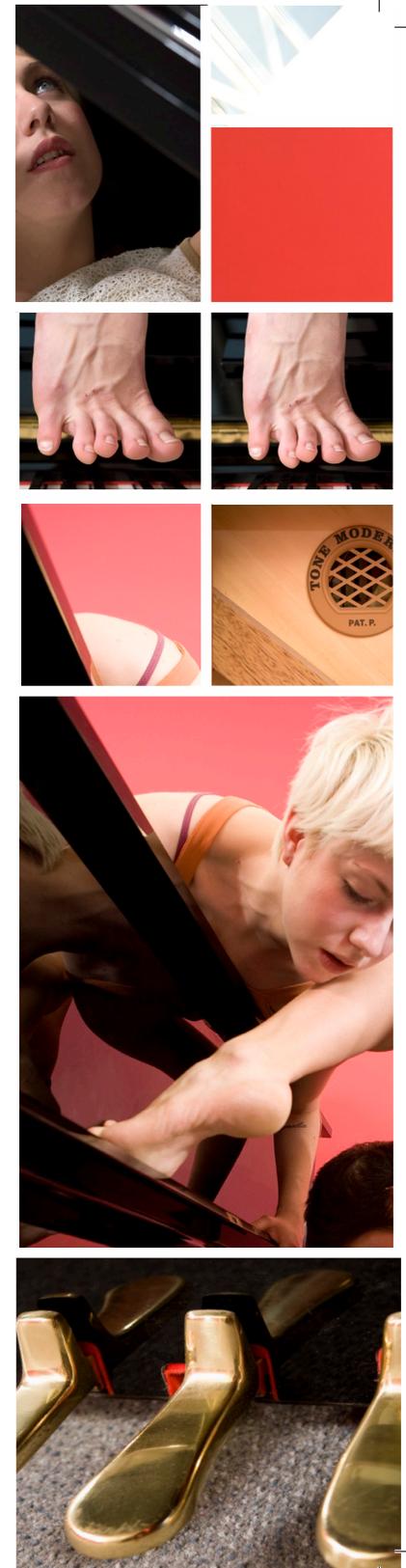
Eve Ponsonby is currently taking her A-levels at Graveney School in Tooting. She attends the Centre of Advanced Training every Saturday at Laban. Last July she worked with Lizzi Kew Ross on a similar project between students from Trinity and Laban called 'Space Between the Notes'. This was performed at Sadler's Wells in 'Excellent', a celebration of young dancers and musicians. She is very excited to be working with Lizzi again and such talented dancers and musicians.

Stephen Pringle is a pianist/composer midway through a degree in Jazz Piano at Trinity, where he is studying with Liam Noble. He has performed throughout London and the UK alongside musicians such as Mornington Lockett, Julian Seigel, Mark Lockheart and Geoff Simkins. He has performed with various big bands including NYJO and BJYO (Pendulum). He has performed at the Tokyo Opera House, and was the winner of the 2008 Gladys Puttick Memorial Prize for Extemporisation at TCM.

Jennifer Raven Flautist, besides her formal studies at TCM, has a love of improvisation and cross-art collaboration. She also has a life-long interest in conservation and humanitarian work.

Emma Redding graduated from Laban in 1993 with a BA Hons Dance Theatre degree and gained her Masters in Sports Science at the University of Essex in 1999. She has danced professionally for the last 15 years for a number of contemporary dance companies such as the Hungarian based company Tranz Danz and for Rosalind Newman's DanceHKNY in Hong Kong. She now teaches at Laban and also leads the Masters Degree in Dance Science programme. A published researcher in dance science she is currently completing her PhD in the area of dance physiology.

Daryl Runswick spent his early career writing and performing jazz and pop; more recently concert pieces. He has also been involved with free improvisation and indeterminate music: one of the few who can claim to have worked with both Ornette Coleman and John Cage. This duality has permeated his career: improvising pianist, singer with Electric Phoenix, bassplayer, arranger, record producer, broadcaster, educator, community animateur and film/TV composer. Throughout, he has searched for a synthesis of the improvising skills of jazz with the more complex structures of concert music. His one-man show is the latest fruit of this research.





Pete Saberton has had a prolific performing career as a jazz pianist working also as a composer and arranger for his own ensembles and a number of big bands (namely the Radio Big Band). He has performed on several occasions at Ronnie Scott's and the Jazz Café with artists such as George Coleman, Victor Feldman, Mark Murphy, Charles MacPherson and Sonny Fortune, and also with his two trios, the first that includes Paul Clarvis and Stuart Hall and the second, Tony Levin and Fred T. Baker. He has performed at many Italian Festivals including Perugia with Henry Lowther's Still Waters and Pompeii with his own and Dick Pearce's group, plus a tour of Italy with Mike Westbrook's group as the featured piano and synthesizer soloist in 1992. He has performed on the National Youth Jazz Orchestra album, Don Rendel's Earth Works, Harry Beckett's Pictures of You, with the London Jazz Orchestra on Dance for Human Folk plus a number of his own albums, including Year of the Buffalo and Rich Core.

Tim Sampson's performance experience as a percussionist has been predominantly in jazz and improvised music, but he has also participated in a number of collaborative projects and has worked with animators, poets, theatre companies and carnival groups as well as dancers from contemporary and traditional backgrounds. Tim recently graduated from Trinity College of Music and is currently playing with London based jazz quartet "Skein" as well as researching and developing his own solo performance project.

Noura Sanatian comes from an Iranian background and grew up in Milton Keynes. She went on to complete a BMus Hons in Violin Performance at Trinity College of Music where she studied with Andrew Sherwood. It was here that she discovered her love for free improvised music under the influence of Mark Lockhart and Douglas Finch and formed the improvisation quintet 'Book of Play'. She has worked with various artists including 'Stars of the Lid' (2007 European tour). She is now freelancing in London.

Theo Sanders studied at the Northern Film School. He has worked for Opera North in Leeds and is currently a lighting technician at the Royal Opera House, Covent Garden. As a lighting designer, he recently won the Place Prize.

Megan Saunders graduated from Laban with a distinction in MA Dance performance as a member of Transitions Dance Company. Her current work as a performer includes her role as a core member of UpSwing Aerial, a solo performance for Transition_Opera, and performance for choreographer Leila McMillan. She currently works as an animateur for Richard Alston Dance Company and for iceandfire theatre.

Lizzie Sells is an independent dance artist based in London. She works between the UK and Europe, and has recently performed in Germany, Edinburgh and Sweden. In her own work, Lizzie pursues novel collaborative situations and is currently exploring work with a life writer, costume designer and sonic artists, across a range of areas including stage, installation and film. As a performer

and choreographer she responds to the drama of the body and is committed to sensitive, honest expression. She is actively engaged in the research processes of several artists.

Susan Sentler began dancing at Florida State University and then moved to NYC to train at the Martha Graham School of Contemporary Dance where she became a dancer with the Martha Graham Ensemble. She has taught at Laban since the early 1990s where she is a Senior Lecturer and Technique Subject Convenor. She lectures in Graham technique and repertory as well as in choreography and performance. Susan also freelances extensively in Italy, teaching workshops and exploring her choreographic voice.

Julian Siegal is an in-demand saxophonist on the European Jazz scene. He was awarded the BBC Jazz Award 2007 for Best Instrumentalist. His current bands are the Julian Siegal Trio (with US improvising stars Drummer Joey Baron and Bassist Greg Cohen), Partisans (co-led for the last 10 years with guitarist Phil Robson), and the Julian Siegal Quartet featuring pianist Liam Noble. He regularly guests with Django Bates.

soFT is a collective of experienced artists who have a mutual curiosity for exploring ensemble performance and the nature of the meeting ground between Contact Improvisation, improvised music and soundscapes. Contact Improvisation (CI) is a dance practice in which points of physical contact and weight sharing provide the starting point for movement improvisation and exploration.

PERFORMERS: **Simonetta Alessandri** is a choreographer, performer and teacher, who trained in Ballet and Contemporary Dance before encountering Contact Improvisation in 1991. **Robert Anderson**, a performer and teacher of Contact Improvisation since 1998, relishes the openness and poetry of the dancing body in improvisation. **Kathy Crick** is a performer and teacher inspired and challenged by her ongoing investigation of the moving and expressive body. **John Koratjitis** has studied improvisation for 14 years, taught CI for 5 years and performing since 1999. **Ronen Kozokaro**, a professional musician for 20 years, recently graduated with a Masters from London College of Music He has worked extensively with Dance and Film.

Tony Thatcher's recent work has included: co-directing 'Octave Stance' with Dominic Murcott for performances at the Café Gallery, Dilston Grove April 2008; '-stance!' with Ina Dokmo and Douglas Finch, Feb. 2008 and a further version shown at The Shunt with Sonic Artist John Drever; a revival of his earlier choreography, 'Ron'saria' for Diversions, Dance Company of Wales - Spring and Autumn tour 2007-'08; Collaborations with John Drever and Emma Redding for '-scape' 2006 - 2007 performed in locations on the E. Kent coast and The Shunt, London Bridge.

Karsten Tinapp (Lighting Design) is Production Manager at Laban. Lighting designs include 'Truly Great Thing' for Charles Linehan, performed by The Ballet Boyz. Before Laban he worked as a freelance Production Manager for companies such as The Cholmondeleys & The Featherstonehaughs, Rosemary Butcher and Sasha Waltz & Guests.

Joe Townsend trained in Jazz Violin in Paris and at The Guildhall School of Music. His musical career spans a variety of disciplines from composition, music leadership, studio production, sound design and collaborative cross-arts projects in Theatre and Opera. He has worked with Laurie Anderson, Theatre de Complicité, Opera North and the National Theatre. He has spent considerable time in the Carpathians and the Appalachian mountains following his passion for Romanian music and Bluegrass.

Kit Venables has worked on countless concerts as a recording engineer at TCM. Recent highlights have included Britten's *War Requiem*, rare performances of Stockhausen's *Trans*, Dankworth's *Zodiac Variations* and Ellington's *Sacred Music*. Outside Trinity Kit has engineered Runswick's *Island* and at premieres of works by Rob Godman at the Barbican and at the Edinburgh festival.

David Waring graduated from Laban in 1987. Since then he has performed, choreographed and taught nationally and internationally, returning to Laban in 2002 as artistic director of Transitions Dance Company. Performance work in 2008 has included Kate Brown's '...and yet...', Athina Vahla's Listening Post project at the London Science Museum and his own solo hustler at the Capital Nights festival. His hustler #1 is currently being developed as well as a short film entitled 'he's the greatest dancer'.

Joanna Weeks is now studying as a post-graduate opera student with Alison Wells at TCM, having gained a 2:1 BMus (Hons) degree at Birmingham University. Joanna undertook ENO Baylis course The Knack in 2006 and has since performed various operatic roles, also singing with Opera Holland Park and The Knack Singers. Most recently Joanna was also selected to sing with Eric Idle for Prince Charles' 60th birthday celebrations in ITV comedy gala *We Are Most Amused*.

Dave Wickins' approach to drumming is unique. His playing is both spontaneous and disciplined, combining the creativity of free improvisation with strong reference to form and structure. Dave, who originally studied with Philly Joe Jones, plays in Kirk Lightsey's European trio, with Joe Lee Wilson and with Peter Churchill. He also runs the Glamorgan jazz summer school.

Nicholas Worrall is a London based composer and musician, currently in his third year studying composition on the BMus course at TCM. He has written for a mixture of acoustic and electro-acoustic ensembles and soloists, as well as collaborating with other media such as dance and film. He also enjoys improvising, and has recently begun performing in this capacity.

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