



Fulcrum Point New Music Project and The Bridge present

Epiphany of Improvisation

November 3, 2022 | 7:30 PM.

**Epiphany Center for the Arts
Chicago**

Fulcrum Point New Music Project

Stephen Burns, Artistic Director

Christian Dillingham, bass

Carmani Edwards, bass

Angelo Hart, piano

Chad McCullough, trumpet

The Bridge #2.3

Alexandre Pierrepont, Artistic Director

Gaspar Claus, cello

Gerrit Hatcher, tenor sax

Erwan Keravec, bagpipes

Special Guest Artist: Marvin Tate

Epiphany of Inspiration

Welcome to our second Franco-American collaboration in improvisation and creative music between Fulcrum Point New Music Project and The Bridge. We are grateful to the First Nations' Council of the Three Fires—the Odawa, Ojibwe and Potawatomi—for their curation of this land that we share and upon which we hold this concert. As we bring together different cultures, generations, genders, and musical styles we honor their tribal elders as well as the legacy of the great musicians who came before us and upon whose shoulders we stand.

Every session of free-improv is truly a singular event as these artists—who have met for the first time this week—spontaneously create music through deep listening, improvisation, theme & variation, and collaboration. In addition, the poetic interplay with Marvin Tate will embellish the rich textures offered by the blend of piano, cello, bagpipes! 2 basses!! saxophone and trumpet.

We thank David Chase and Jennie Oh Brown for partnering with us in their inspiring, creative space, Epiphany Arts. Please join us here for our 24th Annual Concert for Peace in Epiphany Hall on December 14th for the American Premiere of JacobTV's multimedia oratorio The Freedom Songs. Based on the writings of The Buddha, MLK, FDR, Fannie Lou Hamer, and others, this 80' immersive tone-bath features vocalist Cheryl Wilson, electric guitarist Steve Roberts, percussionist Cynthia Yeh, and trumpeter Stephen Burns.

Stephen Burns

Improvisation is an art of conversation, it has been said enough, but it is also an art of encounter. The ability to present oneself to the other, in all its facets, and to apprehend him or her or them, the other, in all its facets. The ability to form a prism with others. Fulcrum New Music project and The Bridge are dedicated to fostering such encounters, and are more than happy to welcome you tonight for an Epiphany of Improvisation.

Alexandre Pierrepont

Bios:

Gaspar Claus is a French cellist with purely musical academic background, who has developed a mastery of his instrument by working with musicians from different scenes: Alternative (Sufjan Stevens, Bryce Dessner/the National, Jim O'Rourke, Matt Elliott/Third Eye Foundation, Casper Clausen/Efterklang, Serge Teysot Gay/Noir Désir...), World Music (Pedro Soler, Ines Bacan...), Experimental (Ryuichi Sakamoto, Keiji Haino...) Modern Classical (Vacarme), Chanson Francaise (Barbara Carlotti, Flavien Berger...) and Electronic. He runs the label Festival

Permanent, which reflects his encounters, stage collaborations and search for genre-defying compositions. With InFiné, Gaspar first performed with his father, the innovative flamenco guitarist Pedro Soler, during the InFiné workshops in Poitiers in 2008. The label went on to release two albums by the duo 'Barlande in 2011 and 'Al Viento' in 2016. He has also been credited on albums by Rone (Tohu Bohu, Creatures, Mirapolis...) and more recently Arandel (InBach 1&2). Gaspar has also written several film scores and documentaries with Vincent Moon or Colin Solal. "Makala" by Emmanuel Gras won the critics' award at the Cannes Film Festival. More recently, InFiné has released "Adrienne" on June 4th, 2021 – a four track EP for the short film series "Hobbies" broadcasted on the French network Canal+.

www.gasparclaus.com

Grammy Award-winning bassist **Christian Dillingham** is equally at home in two musical worlds. Dillingham is that rare musician who excels in an orchestral setting, yet has an intuitive feel for nuance and the improvisational skills necessary to play jazz. A native of Brookfield, Ohio, Dillingham played in rock and jazz bands throughout high school. He became serious about music as a career while at Youngstown State University, studying under the instruction of Tony Leonardi and Micah Howard. After graduating with a Bachelor's of Music degree in Music Performance with an Emphasis on Jazz, Dillingham's education continued at Duquesne University in Pittsburgh, where he worked with Jeffrey Turner, principal bass of the Pittsburgh Symphony, and subsequently received a Master's of Music degree in Music Performance. He also attended the National Repertory Orchestra Festival in Breckenridge, Colorado and the School for Improvisational Music in New York. Upon graduation, Dillingham moved to the Chicago to perform with the Civic Orchestra for the next two seasons. Since then, he has made frequent appearances in Chicago's vibrant classical scene, playing with the Lyric Opera, the Grant Park Symphony, and the Chicago Opera Theatre. Dillingham is also a member of the Chicago Sinfonietta, Fulcrum Point New Music Project, Matt Jones Orchestra, and the Chicago Philharmonic. He appears on albums by the Chicago Sinfonietta and Camerata Chicago. At the same time, he became a regular presence in Chicago's rich jazz community, performing at Fred Anderson's iconic Velvet Lounge, the Green Mill, the Jazz Showcase, Constellation Chicago, Hungry Brain, Andy's Jazz Club, Elastic Arts and other Chicago venues as well as at the Chicago Jazz Festival. Dillingham has played and recorded with dozens of musicians, including John Legend, Kirk Franklin, Herlin Riley, Peter Bernstein, Kevin Mahogany, Willie Pickens, Dee Alexander, Victor Goines, Bobby Broom, Sean Jones, Greg Ward and Mike Reed. He currently performs with a number of diverse projects crossing genres from jazz, classical and roots to the avant-garde and leads his own band, which features his original compositions. In fall of 2020 he joined the faculty at Indiana University teaching jazz bass. www.christiandillingham.com

Carmani Edwards is an up-and-coming musician, Chicago native and an alumni of the prestigious Jazz Institute of Chicago's Jazz Links program. At 16 she picked up the electric bass, playing in her high school's jazz band, and a year later fell in love with the double bass under the mentorship of the Ravinia Jazz Scholars program. She has studied under the late Willie Pickens, Katie Ernst, Dennis Carroll, Junius Paul, Marlene Rosenberg, and Ivan Taylor. She is

currently continuing her education, pursuing a Bachelor's Degree in Music as a senior in DePaul University's Jazz Studies program. Carmani leads her own trio and has had the privilege to learn from and share the stage with Kalil El'Zabar, Isaiah Collier, Ernest Dawkins, the AACM, Bethany Pickens, Isaiah Spencer, Scott Hesse, Thaddeus Tukes, and others. You can find her sharing her sound at Andy's Jazz Club, Fulton Street Collective, Logan Center for the Arts, and other music venues around Chicago.

Angelo Hart has always had a unique and expressive approach to his instrument. Angelo has spent personal time studying jazz and classical legends such as Thelonius Monk, Art Tatum, Cecil Taylor, Oscar Peterson, Keith Jarrett, Herbie Hancock, and Chick Corea, Debussy, Liszt, Chopin, Beethoven and many more. Time spent with the great educators and musicians in Chicago, along with his natural innovative musicianship has molded him into the great musician that he is today. He approaches the piano with command and finesse, displaying a unique relationship and connection between the two of them. He is currently co-curator of two Fulcrum Point New Music Project program series: AuxIn: Connected! and Discoveries, Hear & Be Heard. His album *My Song For You* was released in May 2022. www.angelohartmusic.com

Gerrit Hatcher is a Chicago-based tenor saxophonist, improviser, and composer. Born in Boston and raised in Normal, Illinois, Hatcher grew up studying trombone, and switched to tenor saxophone at 20 while attending the University of Illinois. Hatcher graduated from UIUC in 2013 and received a Masters in Arts and Politics at Sciences Po the following year. He moved to Chicago in 2015, and, inspired by Chicago's rich improvising music scene, soon began to make music with Chicago musicians, forging new improvising collaborations, and leading ensembles of his own. Hatcher's own work typically engages with free jazz both as a set of experimental practices, and as an idiom with a history unto itself. He also participates across the diverse spectrum of experimental and improvised music being made in Chicago today. Gerrit has many active projects including his duo with Anton Hatwich, as well as a duo with Julian Kirshner, a solo saxophone practice, the improvising trio Devouring the Guilt with Eli Namay and Bill Harris, a trio with Mars Williams and Lia Kohl, and his organ quartet Refunction. He is the founder of Kettle Hole Records. www.gerrithatcher.com

Erwan Keravec is a highland bagpiper, composer and improviser. In seeking out the more unusual sounds, and ways of playing and listening to his instrument, far from its original cultural setting, he is exploring improvised music, free and 'noise' jazz, and establishing a repertoire of contemporary music for solo pipes, trio with solo voice and with choir. With an interest in movement and in settings associated with reinvention, he also writes, plays and improvises for dance. He was trained by luthier and piper Jorj Botuha, and tutored in the playing style and repertoire of Scottish bagpipes. Starting in 1996, he explored free jazz and improvised music with La Marmite Infernale, the ARFI big band – Association a la Recherche d'un Folklore Imaginaire. Since 2007, he has pursued his quest for a style of piping that's removed from its original setting, with the projects Urban Pipes I (2007) and Urban Pipes II (2011), on which he wrote and improvised solo, with his brother Guénolé, and with Beñat

Achiary. To make his intentions clear, he commissioned composers with absolutely no knowledge of bagpipes to write solo pieces for the instrument as part of the Nu Piping series. So far, he has been behind 13 works for solo pipes, by Sébastien Bérenger, Bernard Cavanna, Benjamin de la Fuente, Xavier Garcia, Lars Kynde, Heiner Goebbels, Philippe Leroux, Zad Moulta, François Rossé, François Sarhan, and Susumu Yoshida. In the territory of experimental music, he is collaborating with Swedish saxophonist Mats Gustafsson, imagining a meeting of their respective groups, Sonneurs and Fire!. He has also formed the trio White Sands with guitarist Julien Desprez and percussionist Will Guthrie. He improvises frequently with Boris Charmatz and Daniel Linehan. In 2019, he added to the solo bagpipe repertoire with Goebbels/Radigue/Glass with Heiner Goebbels's no28/50 Éliane Radigue's OCCAM OCEAM XXVII and Two Pages, an adaptation for bagpipes in C of the Philip Glass work. In 2020, he added to the quartet repertoire with pieces by Otomo Yoshihide and Dror Feiler. www.erwan-keravec.eu/en/

Heralded for his “solos of mercurial poetry and high craft.” (Chicago Tribune) Chicago-based trumpeter/composer **Chad McCullough** is active throughout the world. Dan McClenaghan writes, “He is a rare instrumentalist who makes each note sound as if it were imbued with a deeper meaning. Certainly a player with great chops, his approach is one that is measured and deliberate, often introspective, sometimes gorgeously melancholic, and one that employs a continuity of mood and atmosphere ...” His latest album, *Forward* was released in the Fall of 2020, and was featured in several “Best Jazz Releases of the year” lists, including the Chicago Tribune, and All About Jazz. Featuring the stellar trio of Matt Ulery, Rob Clearfield, and Jon Deitemyer, with post-production and programming by Ryan Cohan, it is on the Outside In Music label. His bands have performed at many festivals, including the Festival of New Trumpet Music (New York), the GG Jazz Festival (Russia), Chicago Jazz Festival, The Earshot Jazz Festival (Seattle), Halifax Jazz Festival, and The Appeltuin Jazz Festival (Belgium). His albums have been released internationally on Origin Records, ears&eyes records, Monks and Thieves, and Shifting Paradigm. He's a frequent collaborator with many musicians/ensembles, including groups with; Bram Weijters, Matt Ulery, Roger Ingram, Dana Hall, Ryan Shultz, Luke Malewicz, James Davis, Rob Clearfield, and Tim Hagans and has performed with Maria Schneider, Miguel Zenon, Stafford James, Michael Shrieve, Avishai Cohen, Kendrick Scott, Claudio Roditi, Chad Lefkowitz-Brown, Charles Tolliver, Ambrose Akinmuserie, Steve Coleman, Dave Douglas, and many more. Chad holds a M.M. from the University of Washington, and a B.M. from the University of Idaho, where he was a Lionel Hampton Scholar, and was the first student to graduate with a jazz emphasis on his degree. In 2009 he participated in the jazz & creative music workshop at the Banff Centre in Canada. He was awarded a DCASE grant for an intensive study with Grammy-nominated trumpeter Tim Hagans from the City of Chicago, and is currently on the jazz faculty at DePaul University and the University of Wisconsin – Madison. www.chadmccullough.com

Marvin Tate is a multidisciplinary artist and Educator. He has been active in the Chicago music scene since 1993. He has collaborated with Visual Artist Theaster Gates Jr. and the Black Monks of Mississippi, Video Artist Jefferson Pinder, and a motley crew of musical talents that include:

Leroy Bach, Angel Olsen, Bill MacKay, Tim Kinsella; and Jazz Artists Ben LaMar Gay, Angel Bat Dawid, Mike Reed, French experimentalist, The Bridge, Ernest Dawkins, and Soundscape Artist Joseph C.Mills. Marvin's art is exhibited in many galleries and museums, including The Intuit Museum in Chicago, one of the world's premier museums dedicated to presenting self-taught art. In 2021, 5 Points Arts Center in Milwaukee, Wisconsin, will show 'Bird Watch,' a collection of birds that Marvin has constructed out of burnt wood and other found objects. Tate is represented by The Hana Pietri Gallery in Chicago, IL. www.artistmarvintate.com

Fulcrum Point New Music Project

Created in 1998 by Stephen Burns, Fulcrum Point New Music Project pushes the boundaries of the musical experience globally by supporting new compositions, creating and performing new music experiences, and educating audiences to imagine the possibilities of music. We embrace a broad range of experimental styles and multimedia content. Our programs are influenced by popular culture, literature, film, dance, jazz, Latin and world music. We create dynamic new programming with an emphasis on cross-cultural exchange, improvisation, technology, and collaboration. Through multi-disciplinary programs, we encourage audiences to make cross-cultural connections between new music, art, and technology, gaining greater insight into today's diverse world. Fulcrum Point New Music Project empowers artists and communities to create new art music that enriches people's lives and brings about a more empathic world.

www.fulcrumpoint.org

The Bridge

The Bridge has been building itself since 2013, inspired by a simple observation: If it is now well known that jazz and improvised music, in France and in Europe, have found their flight, their specificity and their independence, some North American stages, particularly in Chicago and the Midwest, continue to develop at their own rhythm(s). The autonomy acquired and the originality developed by both sides should not prevent new forms of cooperation. On the contrary, we believe that they should even encourage them. To *durably* bring together French and North American musicians; to give them space, time, and the opportunity to get to know each other, in their similarities and differences, to develop their exchanges and creative projects, in reciprocity and complementarity: such is the objective of The Bridge. Our system therefore provides that each Franco-American ensemble circulates in turn on both continents during tours designed as exploratory trips: the ensembles that began in France then move to the United States, and vice versa.

www.acrossthebridges.org

fulcrumpoint

NEW MUSIC PROJECT 

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