



In Alphabetical Order

JOHN D.S. ADAMS – Sound Design / Direction

John D.S. Adams has been passionate about sound for 30 years. His artistic collaborations vary widely in the disciplines of recording, design, and performance. As a multi Juno Award winning recording engineer, Adams has worked with Tafelmusik Baroque Orchestra, Jane Bunnett, Anton Kuerti, Yo Yo Ma, Emanuel Ax, James Ehnes, John Cage, and Neil Young. Adams' sound designs have been employed by the Merce Cunningham Dance Company, composer Peter Hatch and Barishnykov's White Oak Dance Project.

Active as a performer of experimental electronic music, Adams has performed throughout the world from the Paris Opera Garnier to the Lincoln Center, and had the privilege of collaborating with John Cage, Walter Zimmerman, Takehisa Kosugi, Steve Lacy, Stuart Dempster, and Pauline Oliveros. Adams worked with the ground breaking Merce Cunningham Dance Company from 1991 to 1996, Composers Inside Electronics, EHRES (with Pauline Oliveros), amongst other cutting edge ensembles.

www.stonehousesound.com

LISELYN ADAMS – Flute / Principal Investigator

Liselyn Adams came to Canada in 1979 after finishing her studies at the New England Conservatory, Boston University, and the Royal Conservatory of The Netherlands. She joined the music department at Concordia University in 1980, and has taught a wide variety of courses in music performance, theory, and history. Equally at home on the modern and baroque flutes, she has performed with the Studio de musique ancienne de Montréal, the

Carl Philipp Ensemble, Les Nations de Montréal and as a guest soloist in many cities in North America. She is a founding member of the Blue Rider Ensemble.

SUZANNE AMRO – Ethics

Suzanne is a full time high school teacher who is completing her Master's Degree in Theological Studies. Her focus is on Applied Ethics and she has a special interest in inter-faith dialogue and interdisciplinary pursuits. She taught a Theology course at Concordia in the 2009 Fall semester entitled "Ethics and Religious Culture" aimed at future Elementary School teachers. *Word in the World*, a Concordia University peer reviewed Theological journal, recently published one of her papers on the relationship between technology and human nature.

BLUE RIDER ENSEMBLE

Since its inception in 1990, the Blue Rider Ensemble has worked on a project-by-project basis, gathering several times per year for intensive work sessions lasting from one week to one month. Although the ensemble has concretized, the heart of its identity lies in the bigger, long-term projects and in its collaborations with artists from other disciplines. The first of these projects was centered around Arnold Schoenberg's *Pierrot lunaire*, a staged production that toured internationally and was released on CD (Eclectra & Marquis Classics).

In 1993, Blue Rider premiered an instrumental theatre work, a genre championed by composers such as Karlheinz Stockhausen and Mauricio Kagel. *Mounting Picasso* by Peter Hatch with text by Gertrude Stein, is an 80 minute fully staged work with video and dance where the musicians are also the actors who carry the dramatic action. It premiered at NUMUS (KW) and the DuMaurier Theatre Centre Series (TO).

Blue Rider's unique process has drawn other artists to work with them, from Québec poet and playwright Michel Garneau's *Blue Rider Marmelade* to choreographer David Earle's beautiful staging of *Blue Memos*, a concert of structured improvisations and works by Peter Hatch.

The common thread for the Blue Rider members is a desire to reexamine our approach to music making, interpretation, performance and ensemble. We have learned to use extra-musical and nonmusical tools as an integral part of our process. In the scope of this exploration, we recall the community of artists who formed Der Blaue Reiter in 1911 to promote the cause of Modernism and a synthesis of the arts.

EMMANUELLE CALVÉ – Dancer

Emmanuelle Calvé studied Visual Art before moving towards Contemporary Dance. During her studies in the Faculty of Fine Arts a Concordia University, Emmanuelle began to examine the link that unites art and the sacred.

In her first choreographic accomplishments: *Ayah Studio 303*, 2007, *Lampe intérieure Espace Tangente, Maison de la culture Frontenac*, 2007, *La Selva au temps des cerises Théâtre du Gesù*, 2008, *Peau d'Or, sors de l'Ombre, Espace Tangente*, 2010, Emmanuelle deepened her approach in working with puppets, shadow theatre, singing, visual arts as well as mythological story telling.

As a choreographer and performer, she has participated in special events hosted by the Cirque du Soleil in Canada and Russia, the Montreal Symphony Orchestra as well as the Red Cross. She has also danced for other choreographers such as Lucie Grégoire, (*Le retour du temps*, 2007, 2010) and Micheal Montanaro. Emmanuelle has also worked as a teaching assistant for Florence Figols at Concordia University. Since 2003, she has developed a keen interest in teaching dance as a transformative tool, and as such, she currently teaches in a variety of shelters throughout Montreal. Themes that she uses in her creative exploration and research have been profoundly influenced and nourished by her work in social and community centres. In her endeavours to pursue her artistic process within the Inuit community, Emmanuelle is currently working on a creative residency project that has been proposed for summer 2010 in Inukjuak.

BRAD COOK – Actor

Brad grew up in Mannheim, just outside of Kitchener-Waterloo in Ontario and graduated with an Honours Bachelor of Arts from the University of Waterloo's Theatre Arts program. Most recently Brad completed his Master of Arts from the Movement Studies program at The Central School of Speech and Drama in London, England. Now back in Canada, he lives in Toronto finding time to both act and teach movement and voice for actors.

A few of Brad's most notable performances are: Binks in *Radio Leacock*, Sir Andrew Aguecheek in *Twelfth Night* (Lost & Found), Performer in *Legion of Memory* (MT Space), Tass in *Voices* (Theatre After 4), Shrdlu in *The Adding Machine* (Bradley University), Algernon Moncrieff in *The Importance of Being Earnest*, Ralph Clark in *Our Country's Good*, George Gibbs in *Our Town*, and Jean-Paul Marat in *Marat/Sade* (University of Waterloo).

JEROME DELAPIERRE – Realtime Video

He works in France and in Canada, Jérôme is pursuing studies in Contemporary Art and Communication, to develop his own artistic approach of computation and experimental arts. His research explores the relationship between the socialization of art and direct interactivity, focusing on the experiences of urban social behavior. Lately, he has collaborated with graphic designers and artists on various artistic and research projects on visual communication. He also a member of Anartistic association, which stimulate artistic initiatives to develop an international network of "intervenants artistiques".

ANNE-MARIE DONOVAN - Voice

Anne-Marie Donovan is the artistic director of Inter Arts Matrix, former artistic director of [NUMUS](#) and a founding member of the Blue Rider Ensemble. As a performer, director and producer, Anne-Marie's primary interest is the development of new work. She has directed a wide range of performance events from performance installations and guerilla events to theatre and new opera. As a classical singer, Anne-Marie has acted as a vehicle for many composers, having premiered over 50 works.

Anne-Marie's own creative work includes *Sounding Rituals*, a series of creative disturbances (2007 [Open Ears Festival](#) of Music and Sound). She is co-creator of *The Last 15 Seconds* with [MT Space](#) (2009 IMPACT Theatre Festival); and director/dramaturge of *My Audia, Return of the Pied People* (Stratford Summer Music and Montreal's Escales Improbables in 2010).

Links:

Inter Arts Matrix: www.interartsmatrix.com

NUMUS: www.numus.on.ca

Sounding Rituals: <http://www.interartsmatrix.com/projects/sounding-rituals.html>

Open Ears Festival: <http://www.openears.ca/2007/index.htm>

The Last 15 Seconds: http://www.mtspace.ca/show_115s08.html

MT Space: <http://www.mtspace.ca/>

IMPACT : <http://www.mtspace.ca/impact11/impact11.html>

MyAudia: <http://www.interartsmatrix.com/projects/myaudia.html>

Stratford Summer Music: <http://www.stratfordsummermusic.ca/>

Escales Improbables: <http://www.escalesimprobables.com/new/>

MILAN GERVAIS – Dancer

Milan is a base Montreal dancer, choreographer and producer. She completed her contemporary dance training at Concordia University in spring 2007. In 2006, she cofounded the Co/Motion collective, which produced two performances as part of Montreal Fringe Festival. Her piece Lulu earned the festival's jury prize in 2006. In fall 2007, Milan Gervais presented 37 degrés as part of Tangente's Danses buissonnières. One year later, she create in-situ street performances for Transatlantique festival.

Since 2007, Milan has been part of Les Imprudanses, an improvisational dance league. As a member of the league's board of directors, she also ensures the group's development.

In 2008, she created Human Playground, a creative platform and dance company that provides performance design. Milan has since then choreographed various corporate and festive events (Porshe, Loto Québec, ONF, Cellule design, Fashion Snow, Nuit Banche) Her latest creation, Auto-Fiction: trio for humans and a car is an original street activism choreography was presented at MUTEK, OFF.T.A., La Biosphère and Les Escales Improbables in 2009.

LAISA GILLIS – Production Manager

Laisa Gillis's past productions include: *The Government Inspector* (Assistant Stage Manager -UW Drama), *Arcadia* (Stage Manager – UW Drama), and various new play development workshops in the Kitchener-Waterloo region. Recently graduated from the University of Waterloo, Laisa is excited to broaden her experiences in theatre. This summer, she looks forward to working with Inter Arts Matrix on both *Frankenstein's Ghosts* and *Myaudia*. Laisa would like to thank her family and boyfriend for their continuous support.

BEVERLY JOHNSTON - Percussion

Beverly Johnston is internationally recognized for her virtuosic and dynamic performances on a wide range of percussion instruments. Her performances and recordings have been broadcast on radio networks all over the world. She has become well known for developing eclectic repertoire for percussion, many of those pieces being played by percussionists from all over the world. She has released five solo CDs. Her latest recording of Alice Ping Yee Ho's percussion music, MING, was released on the Centrediscs label in 2009. She can also be heard as soloist or chamber musician on numerous other recordings.

Since the millennium she has been busy with concerto performances and recital programs across North America including performances with Symphony Nova Scotia, the Hamilton

Philharmonic, South Dakota Symphony, the Manitoba Chamber Orchestra and the Scotia Festival Orchestra. In 2008 she gave the Canadian premiere of Tan Dun's *Water Concerto* with the Winnipeg Symphony Orchestra.

Beverley's has a passion for collaboration and interdisciplinary work, which has included the combination of dance, movement, art and theatre. She has worked with such organizations as URGE, the BLUE RIDER ENSEMBLE, Valerie Kuinka's COLLABORATIONS series, Winnipeg's Diana McIntosh, and with renowned theatre/opera director Richard Armstrong and television/theatre directors Joanna McIntyre and George Bloomfield. Visit Bev on her webpage at www.beverleyjohnston.com

DAVID (Jhave) JOHNSTON – Videographer / Web

Web-curator and independent media-arts practitioner, involved in numerous collaborative and solo digital and in-situ art practises. Focus: Language-based online digital art, combinatorial poetics, multimedia poetry and typographic experiments built through a synthesis of Flash, Mudbox, Vegas, Ableton Suite, After Effects and Mr. Softie. Working and exhibiting with, among others: [FILE](#), [Champ Libre](#), [Bioteknica](#), [Turbulence.org](#), [Ollivier Dyens](#), [OBX](#), [TML](#), Symbiosis, Zoi...). His work has been exhibited at 3 new media Biennales: Montreal '03 & '09 & Toronto '04. Currently doctoral candidate at TML. His homepage is www.glia.ca.

MICHAEL MONTANARO – Director / Choreographer

Michael is a trans-disciplinary artist who is best known for his work in the field of dance. A graduate of the Hartford Conservatory, he has performed with the Boston Ballet, Les Grands Ballet Canadiens and Le Groupe de la Place Royale where he also served as Assistant Artistic Director. In 1985 he founded Montanaro Dance, developing a reputation for using cutting edge technology to create theatrical environments for his choreography. Over its ten-year history Montanaro Dance toured both nationally and internationally.

Since 1996 Michael has worked as a choreographer/collaborator on numerous projects including the Cirque du Soleil's "*Varekai*", Opéra de Montréal's multi-media version of *Carmina Burana*, Centaur Theatre's "*A Winters Tale*", the documentary "*Montanaro In Time*", a series of short films entitled "*dances for small spaces*" and *Frankenstein's Ghosts*.

Michael is the current chair of the Department of Contemporary Dance and a member of Hexagram, Institute for Research/Creation in Media Arts.

NAVID NAVAB – Realtime Sound and Spatialization

Navid is a Montreal based media-chemist, composer, interaction and sound designer.

Navid studied music performance and composition for many years and then Electroacoustics and Computational Arts at Concordia University as well as Music Technology at McGill University. Currently he works as a sound designer and researcher at Topological Media Lab and Matralab, while pursuing his studies and collaborations.

Navid creates real-time clouds and crystals of sound, engaging responsive sound design with composition, improvisation, and theories of embodied cognition within various environments. Often in his practice, gestures, rhythms and vibrations from everyday life are mapped dynamically to sound generation parameters, resulting in augmented acoustical-poetry. Most of Navid's creations and investigations range from acousmatic compositions, to responsive architecture, interface design, theater, and performance.

Navid is listening...

PENNY NORRIS – Psychologist

Penny Norris, once performing artist and teacher now psychologist, graduated from Rhodes University, South Africa with a BMus (Musicology) PhD; qualified as an Audio Psycho-phenomenologist (APP Centre, Cape Town), and later as an analytical psychologist (Independent Group of Analytical Psychologists, London). Committed to education though the performing arts, she helped to establish the national *New South African Theatre Project* in Cape Town; the first non-racially constituted *National Independent Interim Forum for Music Education* and the *Forum for Women in Education* in South Africa. She presents workshops and lectures on Jungian psychology and the arts in England and abroad. Her publications include *Music: The Rock-Classic Connection* 1992: OUP; various articles in journals, such as *Psychological Perspectives* 2003: Los Angeles; *Music Education*, HSRC, 1991: Pretoria; “*Sharing Musics of the World*, ISME, 1992: Korea. Penny Norris is in private practice in Devon, United Kingdom.

PAUL PULFORD – Cello / Co-Investigator

There have been many important and interesting influences in my creative life, but Blue Rider Ensemble has perhaps affected me the most deeply. BRE began in 1990 and has worked steadily since on many exciting projects, including a highly acclaimed recording of Schoenberg’s *Pierrot Lunaire*. The challenges and rewards presented by my BRE colleagues and projects have been a touchstone for creativity, friendship and artistic responsibility. Other paths, such as string quartet (25 years with Penderecki, Orford, Brunswick etc.) conducting and education (Wilfrid Laurier University since 1989) have been very rewarding and fulfilling. The CD recording of the complete Cello Sonatas by both Beethoven and Brahms, with fortepianist Boyd McDonald have been a highlight in the more than 25 CDs I have had the opportunity to make.

JOE RECCHIA – Stage Manager

Joe Recchia is a Drama and Fine Arts graduate from the University of Waterloo. Recent stage management credits include: *My Audia*, *Guerilla Sound Events*, *In-Flight Cocktail* which premiered at the National Ballet Gala in Toronto (Inter Arts Matrix), *Nine*, *The Gondoliers* (Musical Theatre Productions), *Doubt: A Parable* (Dariusz Entertainment), *The Last 15 Seconds*, *Volunteering*, *Eh!* (The MT Space), *Reaching for Nothing*, *Blue Memos* (NUMUS Productions), *Alice’s [Experiments] in Wonderland*, *The Rocky Horror Show*, and *The Importance of Being Earnest* (UW Drama). Scenic design credits include: *Masks on Meds*, *The Flap of a Butterfly’s Wings* (UW Drama), *The Gondoliers* (Musical Theatre Productions), which received a Beat DISH Award nomination for Best Set, *Much Ado About Nothing*, *No Exit*, *The Siren Song of Stephen J. Gould* (Red Shoe Theatre) and *Twelfth Night* (Lost & Found Theatre). Director / scenic design credits include: *BENT* (UW Drama), and *Widows and Children First!* (Red Shoe Theatre).

PAMELA REIMER - Piano

Pianist Pamela Reimer pursues a diverse performing career as soloist and collaborator, playing traditional and contemporary repertoire. Her performing activities have taken her to the UK, Scotland, New Zealand, Austria, Switzerland, across Canada and the eastern United States. Ms. Reimer has been heard on the BBC, CBC Radio, and the Chaine culturelle of Radio-Canada from Montreal and Ottawa.

Since 2002, Pamela has been performing music which integrates theatrical elements such as spoken text and movement. She has performed Canadian premieres of theatrical piano works by Randall Woolf, Jerome Kitzke, Aaron Jay Kernis, Elena Kats-Chernin, Christopher Fox, Martin Bresnick and Charles-Antoine Frechette.

Pamela collaborated with Les Grands Ballets Canadiens for their 2004 Canadian premiere of POLYPHONIA, with solo piano music by Gyorgy Ligeti. She performed this ballet with them again during the 2006-2007 season, as well as for Anik Bissonnette's gala in June 2007. Other dance collaborations include collaborating with percussionist Philip Hornsey for Dominique Porte's choreography EXIT (2006), and soloist in Stravinsky's "Capriccio for Piano and Orchestra" in May 2008 for Balanchine's choreography RUBIES.

Besides her frequent performances and tours with the new-music ensembles BRADYWORKS, Ensemble Contemporain de Montreal, Ensemble KORE, and the Blue Rider Ensemble, she has also worked with composer Mark Warhol and the Warhol Ensemble. In 2007, she collaborated with Welsh composer Tristan Evans to present a piece for piano and computer software PureData.

ANN SCOWCROFT – Writer

Ann Scowcroft is a writer and Assistant Professor in English Studies at l'Université de Sherbrooke. Her first collection of poems, *The Truth of Houses*, will be published by Brick Books in 2011.

SHA XIN WEI - Wizardry

Sha Xin Wei's art work ranges from video and sound installations that respond to gesture or movement to collaboratively-built events. These works explore the relations people create with one another in the presence of dense, continuously evolving responsive media. Sha directs the Topological Media Lab, an atelier based on Hexagram, Concordia University for creating experimental responsive environments.

Sha has worked with the art research groups Sponge, FoAM, and with the TML to create installation-events such as the TGarden play spaces (1997-2001); Hubbub public speech-painting (2002-2004); the Sauna urban immersion installations (2003-2004); 2004; WYSIWYG sounding tapestries. Sha exhibited responsive video installations in Postmasters NYC (with Tirtza Even); DEAF 2005; Elektra Montreal 2007. Sha's more recent architectural installations, include a time-blending wall in a plaza at e-Arts Shanghai 2008; and the IL Y A "membranes" entangling historical with present-day people via movement. Dr. Sha has Mathematics degrees from Harvard and Stanford. He is Canada Research Chair in media arts and sciences, and Associate Professor in the Faculty of Fine Arts at Concordia. And he is writing a book about poiesis, enchantment and topological media.

Topological Media Lab

<http://www.topologicalmedialab.net>

Sha Xin Wei

<http://www.topologicalmedialab.net/xinwei>

TIMOTHY SUTTON – Realtime Sound / Blogmaster

Timothy Sutton is a sound artist and multimedia programmer based in Montréal. Recent output has included fixed media electroacoustic compositions involving digital synthesis and field recordings, audio/video software development and sound design for installation, music and dance projects incorporating responsive media. His technical interests such as generative systems, signal processing and feature extraction are finding artistic applications in ongoing work using microphones and sensors to thicken and enhance spaces and moments.

ASHLEA WATKIN – Dancer

Originally from Edmonton, Alberta, Ashlea completed her Diploma in Dance from Grant MacEwan College in 2003, where she was given the Dance Award in both 2002 and 2003. Shortly after graduating from College she moved to Montreal where she enrolled in the Contemporary Dance Program at the University of Concordia. Upon completion of her BFA in 2007, Ashlea was rewarded the Contemporary Dance Prize for outstanding achievement. Ashlea has worked professionally with Tania Alvarado, Heidi Bunting, Nicolas Fillion, Lucie Grégoire, Sasha Kleinsplatz, Dana Michel, Michael Montanaro, Ben Read and Brian Webb. She has performed in festivals across Canada such as: Edgy Woman (Montreal) Ffida (Toronto), Nextfest (Edmonton), Nuit Blanche (Montreal), Vue Sur La Releve (Montreal) as well as in New York during the Performance Mix dance festival. In 2009, she was invited to participate in the “Interarium” residency at the Banff Centre, Ashlea’s own work has been presented at Tangente Theatre (2008 & 2009), in the Nextfest festival (Edmonton), and in the most recent presentation of “Shorter and Sweeter.”