

Christopher G. Bakriges

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Areas of Concentration

Ethnomusicology: World Music; Ethnography (analysis, field/lab methods, area studies)

Jazz: Improvisation, Theory, Arranging, History, Ensemble, Performance, Piano, MIDI

Popular Music Studies: American and non-Western Music; Global Pop; Modernism; Avant-gardism

Professional Qualifications/Teaching History

2013-present, Massachusetts College of Art and Design, 621 Huntington Avenue, Boston, MA 02115
Visiting Professor, Liberal Arts Department, teaching The World of Music; supervisor of directed study in music theory and composition.

2003-present, College of Our Lady of the Elms, 291 Springfield Street, Chicopee, MA 01013
Lecturer, Division of Humanities and Fine Arts and Coordinator of Music Minor Concentration
Direct and develop music minor curriculum; teach classes; conduct ensembles; stage recitals; departmental and divisional initiatives; music director, Elms Theater for Social Justice

2014-present, Elms College Partnership, Holyoke Community College, Holyoke, MA
Lecturer, Performing Arts Department, teaching The World of Music in the accelerated bachelor's degree program for students in accounting and information systems, business management, early childhood leadership, health service administration, and psychology. Summer

2013, MassArt, Studio for Interrelated Media, Multimedia & Performing Arts Dept., Boston, MA
Artist-in-Residence, conducting workshops in musicianship and theory in Projects in Sound, Choreography and Performance, and Sound Studio courses, and an Art History independent study

2013, Lincoln College of New England, 2279 Mount Vernon Road, Southington, CT 06489
Adjunct Faculty, Communication and Mass Media Department, teaching Contemporary Music. Summer

2010-2013, The Putney School, Putney, VT 05346-8675
Jazz Instructor for an independent, co-educational, college-preparatory high school

2009-2010, The Concord Conservatory of Music, Concord, MA 01742
Faculty teaching jazz and classical piano, theory, and musicianship

2005-2007, Hilltown Cooperative Charter School, Haydenville, MA 01039
Music Consultant teaching in the 7-8th grade integrative arts curriculum

2004-2006, National Guitar Workshop, Litchfield, CT 06750
Summer Program Faculty Keyboard and Theory Divisions

2003-2004, Castleton State College, Castleton, VT 05735
Lecturer, Department of Music, Division of Fine Arts, teaching music appreciation, jazz, & improvisation

2003, Community College of Vermont, Bennington, VT 05201
Adjunct Faculty teaching World Music, Division of Performing Arts

2003, Southwest Supervisory Union, Wilmington, VT 05361 Substitute Teacher

2000, Long Trail School, Dorset, VT 05251

Guest Artist, "Conceptual Issues in Music," funded through the Southern Vermont Arts Council

2000, Bennington Sonata Piano School, Bennington, VT 05201

Guest Instructor, Summer Program, Jazz Piano

1995-1998, York University, Toronto, Ontario Canada M4N 3N6

- Teaching Assistant in Music/African American Popular Music, 6/97-5/98
- Grader/Marker in Social Sciences/Music and Society
- Research Assistant in Music/Early Jazz History and Repertory Studies
- Teaching Assistant in Fine Arts/Arts and Ideas & Social Sciences/Music and Society, 9/96-5/97
- Graduate Assistant in Music/Popular Music Post World War II
- Reference Clerk/Sound and Moving Image Library
- Clinician-Lecturer/Jazz. Arts Education Center, North York Board of Education
- Member of the Planning Committee, Society for Ethnomusicology 1996 annual
- Research Assistant in Music/creating an American popular music database
- Teaching Assistant in Music/Jazz History and Repertory Studies
- Graduate Assistant in Music/The World of Music and Musical Perception

1998, International Association of Jazz Educators, New York, NY 10013

Conference Liaison Facilitating Women in Jazz, Young Talent, and Community College Ensembles

1993-1995, Wesleyan University, Middletown, CT 06459

- Instructor in Music/Jazz Ensemble
- Teaching Assistant/Worlds of Music
- Research Assistant/World Music Instrument Collection
- Assist in overseeing aspects of collection of historical instruments and field materials; participate in research, education, outreach, and external relations exhibits and programs

1991-1993, Northfield Mount Herman School, Northfield, MA 01354

Guest Clinician and Occasional Lecturer for Grades 10-11 for Methods and Materials in Jazz

1993, Lila Wallace Foundation and National Jazz Service Organization, Boston, MA 02115

Ad-hoc Committee Member formed at New England Conservatory spearheading community initiatives

1987-1992, Bard College at Simon's Rock, Great Barrington, MA 01230

Tutor for Department of Music in Jazz Piano and Electronic Music (MIDI)

1985-1987, State University of New York at Albany, NY 12222

Teaching Assistant for courses in Comparative Political Systems and Public Policy

1984, English Language School (ELS), Taipei, Taiwan, Republic of China

Instructor, Summer Program Teaching English as a Second Language

Higher Education Administration Employment History

I have assumed several administrative positions working with the various campus constituencies to ensure the best possible workplace and educational environment geared toward student success. These administrative and support duties for campus programs involved interactions and programming initiatives with students, faculty and staff to promote a multicultural and respectful campus environment.

1998-2003, Keene State College, Keene, NH 03431

Operations Coordinator, Office of Student Affairs

Coordinate daily operations of the student center, including programming events, event management, facilities scheduling, staff training, and provide technical support services

1992-1993, The College of Saint Rose, Albany, NY 12203

Coordinator of International Programs, Office of Academic Affairs

Act as chief international education officer, reporting directly to the Academic Vice President.

Coordinate programs for international students, scholars and faculty including orientation, visa processing and immigration documentation; advise students on international education; administer study abroad programs; advise deans and vice president on all matters relating to internationalization of the curriculum; supervise international student associations; provide campus with cultural programming; write publications; coach NCAA Division II tennis team

1987-1992, Bard College at Simon's Rock, Great Barrington, MA 01230

Director of Programs and Activities, Residence Director

Live-in, professional staff with the Office of Student Services, reporting directly to the Dean of Students.

Formulate and administer extra-curricular programs and activities for campus and Berkshire community; developing external funding from private and public sources; grant-writing/fund-raising skills manage co-ed dormitories, including an international population; coordinate emergency services; write/edit publications; coach New England Athletic Association tennis team; Tutor for Department of Music in Jazz Piano and Electronic Music

1984-1987, Bennington College, Bennington, VT 05201

Associate Dean of Student Affairs

Provide supervision and direction for the departments of Residential Life and Student Activities reporting directly to the Dean of Students. Direct all aspects of student life, including residential living, athletics, intramural programs, intercollegiate activities including social clubs and special events; write/edit calendar of events and student handbook; coordinate emergency services; advise international students; assist student adjudication processes; scheduling facilities; coach Independent Division tennis team

Education

Ph.D. in Musicology/Ethnomusicology (2001), York University, Toronto, Ontario, Canada

M.A. in World Music/Musicology (1995), Wesleyan University, Middletown, Connecticut

M.A. in International Politics and Economics (1985), University of Detroit, Detroit, MI

B.A., Honors College (1980), University of Detroit, Detroit, MI

Additional Studies

Cross-Cultural Improvisation Workshops and Performances, International Association for Improvised Music, New York, Hosted jointly by New School University and Mannes School of Music, 6/14

Hosted jointly by York College CUNY and Arts Council of Korea on integrating improvisation into traditional Korean music including Sanjo and Shinawi, 6-7/13

Professional Development Workshop, American Composers Orchestra, New York, NY, 6/12

Adventures in Sound Play: Paul Winter Workshop, Rowe Center, Rowe, MA, 6/12

Band Director's Academy, Jazz at Lincoln Center, New York, NY, 6/11

Institute on Pedagogies of World Music Theories, University of Colorado, Boulder, CO, 5/10
Workshops in improvisational practices of Greater Mexico & Native North American; the Akan of Ghana, nnwonkoro repertoire; batucada-type samba idioms; rhythmic cycles in Java & India; Middle Eastern modal systems; classical music/dance of North India

Thomas A. Dorsey Gospel Institute, New England Conservatory of Music, Boston, MA, 8/07
Classes in Conducting Gospel Choirs, Accompanying, Music Theory, & Vocal Technique

Teacher Training Track, International Association of Jazz Educators, Manhattan, KS, 1/01
Jazz in America: The National Jazz Curriculum, University of Southern California

College of Saint Rose, Albany, New York, 8/92-5/93
Courses in orchestration, arranging, improvisation, big band, & studio sound recording

University of Massachusetts Jazz in July Program, Amherst, MA, 7/90

Manhattan School of Music Summer Jazz Studies Program, New York, NY, 6/89

Bennington College, Bennington, VT, Coursework in computer music and jazz piano, 8/84-5/87

State University of New York @ Albany, NY, Coursework in computer music, Music Department, and Graduate courses in International Relations, Rockefeller College for Public Affairs & Policy, 8/84-5/87

Service to the Department/Faculty/Institution

Elms College: Advisor, music minor course curriculum; Arts Department Internal Review Committee; Member, Art and Humanities Division; Institutional Review Board; Faculty Forum; Accompanist and music director, Elms Social Justice Theatre; Faculty sponsor, Music Club and A cappella Choir

The Putney School: Critical Friends Interdisciplinary Studies Task Force

The Concord Conservatory: Core Content Standards Committee

Hilltown Charter School: Music Consultant, 7-8th grade integrative arts curriculum

Keene State College: College Operations Task Force

York University: International Grad. Student Comm.; Society for Ethnomusicology Conf. Comm.

Wesleyan University: Housing Task Force; Student Life Committee

College of Saint Rose: Chair, International Study Abroad Programs; Intl. Student Advisor

Bard College, Simon's Rock Campus: Chair, International Student Committee; Dorm Head

Bennington College: Financial Aid Committee; Chair, International Students; Dorm Advisor; Chair, Program Committee; Health and Wellness Committee

Adjudication

2011-2012, Together in Song Choral Competition and Festival, Ten-part TV series (47 regional middle & high schools, and colleges), Public Television, WGBY-TV, Springfield, MA

2010, Chamber Music Competition, The Concord Conservatory of Music, Concord, MA

2004, Rutland School District Jazz Festival, Paramount Theater, Rutland, VT

2004, Young Talent, International Association of Jazz Educators, New York, NY

Additional Training

- State Ethics Training Certificate, United Educators, Elms College, Chicopee, MA
- Workplace Harassment Training, Massachusetts College of Art, Boston, MA
- Learning Platforms: Blackboard, Moodle, Manhattan

Memberships

- Broadcast Music, Incorporated (BMI)
- Chamber Music America (CMA)
- International Society of Improvised Music (ISIM)
- European Jazz Network (EJN)
- Jazz Education Network (JEN)
- International Jazz Federation (IJF)
- Massachusetts State College Association (MSCA)
- Massachusetts Teachers Association (MTA)
- National Education Association (NEA)
- Society for Ethnomusicology (SEM)

Language Studies

- English
- Modern Greek
- Chinese (Mandarin)
- Spanish (Caribbean)

Film Music Composer Credits

2011, The Awareness Initiative Inc. www.deceptionsUSA.com, Chris Pratt, filmmaker, on PR Web, a national PR firm: www.youtube.com/watch?v=VTSWSvBGOX4; "Insight," monthly video journal broadcast by PEG member stations on US. PegMedia.org

2010, Haitian Disaster Relief commercial series, Church World Service.
www.churchworldservice.org/haitiquake

2007, Center For Digital Art, Ames Hill Film and Video Product, Michel Moyse, Producer.
<http://centerfordigitalart.com>

2006, Joy Dawned Again. ABC-TV and Hallmark Hall of Fame Production.
<http://www.youtube.com/watch?v=pkyl7JOsJcE>

Courses Taught

Massachusetts College of Art and Design, Boston, MA (2013-present)

- The World of Music (200-level)
- Music Theory for courses: Projects in Sound; Choreography & Performance, Sound Studio
- Directed Study: Music and Art (Composition and Analysis, Theory/Musicianship, 400-level)

Elms College, Chicopee, MA (2003-present)

- Instrumental Ensemble (200-level)
- Advanced Ensemble (300-level)
- Methods of Improvisation Ensemble (200-level)
- Music Fundamentals I, II (200-level)
- Class Piano Lab I, II (100-level)
- Applied Piano (200-level)
- Music Appreciation-Multicultural Approaches to (100-level)
- Jazz History: Situating America's Music in Global Context (200-level)
- World Music: Ethnomusicology in Theory and Method (200-level)
- Great Composers: Cultural Approaches to Creativity (200-level)
- Music of the Americas (200-level)
- Arranging, Composition, Musicianship, Ear Training (200, 300-level)

Elms College-Holyoke Community College, Holyoke, MA accelerated degree program (2014-present)

- Music Cultures of the World (200-level)

Lincoln College of New England, Southington, CT (summer 2013)

- History of Contemporary Music, 1945-Present (100-level)

Concord Conservatory of Music, Concord, MA (2009-2010)

- Applied Classical Piano
- Applied Jazz Piano
- Theory Sequence

The Putney School, Putney, VT (2010-2013)

- Jazz Basics
- Jazz Ensemble and Jazz Combo
- Special Projects: West African and Celtic Connections in Music and Dance
- Special Projects (Team Taught): Exploring the Intersection of Mathematics and Music: A Laboratory Style Investigation How the Mathematics of Sinusoidal Functions is used to Visualize Musical Concepts
- Special Projects: Piano self-accompaniment for jazz singers
- Special Projects: How to read and interpret a drum score
- Special Projects: New Standards transcriptions and lead sheets

Hilltown Cooperative Charter School, Leeds, MA (2005-2007)

- Instrumental Ensemble
- Performance Practice around the World

National Guitar Workshop, Litchfield, CT (summer 2004-2006)

- Keyboard Intensive Seminar
- Applied and Group Blues and Jazz Piano
- Classical Piano
- Theory, Improvisation, and Arranging

Castleton State College, Castleton, VT (2003-2004)

- Jazz Ensemble(s) (200-400 level)
- Music Appreciation (100-level)
- Music in America (200-level)
- Improvisation (300-level)
- Jazz Vocal Ensemble (200-level)

Community College of Vermont, Bennington, VT (2003)

- Introduction to World Music (200-level)

Glendon College, Toronto, Canada (1998)
Living and Learning in Retirement/"Performing Arts in Toronto"

- Jazz and the Seven-Year Itch: A Century of Change

York University, Toronto, Canada (1995-1998) Teaching Assistant

- African American Popular Music (100-level)
- Arts and Ideas (100-level)
- Jazz History and Repertory Studies (200-level)
- Music and Society (200-level)
- The World of Music (200-level)

Arts Education Center, North York Board of Education (1997) Clinician

- Jazz Ensemble

Wesleyan University, Middletown, CT (1993-1995)

- Jazz Ensemble (200-level)
- Teaching Assistant in Worlds of Music (100-level)

Simon's Rock of Bard College, Great Barrington, MA (1994-95)

- Tutorial in M.I.D.I. and Electronic Music (400-level)

State University of New York, Albany, NY (1986-87) Teaching Assistant

- Teaching Assistant in Comparative Political Systems (100-level)
- Teaching Assistant in Introduction to Political Science (100-level)

Grants/Honors/Awards

- Faculty Bursary to Florida, Elms College, 2015
- Blazer Choice Leadership Award, Elms College, 2014
- Outstanding Service Award, Elms College, 2013
- Faculty Bursary to Ellsworth, ME; Elms College, 2012
- Faculty Bursary to New York, NY, 2011 and to Rowe, MA; Putney School, 2012
- Faculty Bursary to Milton Keynes, United Kingdom; Elms College, 2010
- Faculty Bursary to Monmouth, New Jersey; Elms College, 2010
- Arts/Humanities-Academic Affairs Award to U of Colorado, Boulder, CO; Elms College, 2010
- Calvin Grant, Artist-In-Residence for Mid-South UCC Conference, St. Louis, MO, 2009-11
- Faculty Bursary to Denver, CO; Elms College, 2008
- ARSC Book Award, Association for Recorded Sound Collections Award for Excellence in Historical Recorded Sound Research - "Cross the Water Blues": African American Music in Europe, ed. Neil Wynn. University Press of Mississippi, 2008
- World fest Houston Film Festival, Platinum Remi Award, "Joy Dawns Again," 2007
- Faculty Professional Development Bursary to New York; Elms College, 2006
- International Association of Jazz Educators, Outstanding Service to Jazz Education, 2005
- Faculty Bursary to Gloucester, U.K.; Elms College, 2004
- Faculty Professional Development Bursary to New York; Castleton State College, 2003
- Professional Development Bursary to The Czech Republic; York University, 2000
- Faculty of Graduate Studies Fieldwork Grant; York University, 1997
- International Student Merit Scholarship; York University, 1995-1997
- Faculty of Graduate Studies Development Grant Paris, France; York University, 1996
- Performance Award, Indian Council for Cultural Relations, Delhi Chapter, India, 1992
- Meet the Composer Grant. Composers Performance Fund. NY, 1992
- Peace Award, International Arts Festival, Istanbul Technical University. Turkey, 1991
- Philip Morris International Performance Arts Grant. Istanbul, Turkey, 1991
- New York State Decentralization Arts Grant, Poughkeepsie, NY, 1991

Publications

A MUSICIAN IN THE NIGHT WORLD. In Burning the Midnight Oil: Illuminating Words for the Long Night's Journey into Day, Phil Cousineau (Anthology). Berkeley, CA: Viva Editions (2014) ISBN: 1936740737

INTERDISCIPLINARY PROJECTS IN SECONDARY EDUCATION: BITE SIZED APPLICATIONS OF TRANSFERABLE KNOWLEDGE. Co-authored with Dr. Ann-Marie White, Marie Clark-Derouault, and Naomi Lindenfeld. The Putney School Counseling Office Interdisciplinary Humanities Primer (2011)

CULTURAL DISPERSION, CULTURAL CREATION: AFRICAN AMERICAN JAZZ MUSICIANS IN EUROPE FROM BECHET TO BRAXTON. In Cross the Water Blues: African American Music in Europe, ed. Neil Wynn. University Press of Mississippi (2007) ISBN: 1578069602

NOT THINKING IN JAZZ: MUSICAL & EXTRAMUSICAL METHODS & MATERIALS IN THE WORK OF CONTEMPORARY AFRICAN AMERICAN ARTISTS. In Reassessing the Modern, Modernity and Modernism. New York School of Visual Arts, PDF format (2006)
[http:// media.schoolofvisualarts.edu/sva/media/9983/.../Proceedings2006.pdf](http://media.schoolofvisualarts.edu/sva/media/9983/.../Proceedings2006.pdf)

THIS MUSIC IS CLIMATE CONTROLLED: CRITICAL REACTION TO POST WAR JAZZ. In The Source: Challenging Jazz Criticism. U.K.: Leeds College of Music Journal, No. 2. (2005)
ISSN: 17405777

AFRICAN AMERICAN AVANT-GARDISM AND NEW JAZZ CRITICISM. In Jazz Research Proceedings Yearbook Vol. 24. International Assoc. of Jazz Educators, Manhattan, KS (2004)

MUSICAL TRANSCULTURATION: FROM AFRICAN AMERICAN AVANT-GARDE JAZZ TO EUROPEAN CREATIVE IMPROVISATION, 1962-1981. In Jazz Planet: Transnational Studies of the 'Sound of Surprise.' ed. E. Taylor Atkins. University Press of Mississippi (2003) ISBN: 1578066093

AFRICAN AMERICAN MUSICAL AVANT-GARDISM
York University Libraries, Toronto, Canada (2001) ISBN: 0612679047. OCLC 52685618

EVENT AS CULTURE CAPITAL: THE OCTOBER REVOLUTION IN JAZZ AND THE FORMATION OF THE JAZZ COMPOSERS GUILD.
Wesleyan University Olin Library Middletown, CT (1995, 2004) ML3508.B34

Reader/Editor of Original Research

David Bond, *Freeing Melody: Improvisation and Composition in the Work of Coleman Hawkins, Lester Young, Lee Konitz, and Ornette Coleman*. Master's Thesis, Tufts University, 1996 books.google.com/

Benjamin Young, *Dixonia: The Bio-Discography of Bill Dixon*. ISBN 0-313-30275-8. Westport, CT: Greenwood Press, 1998

Mike Heffley, *The Musical World of Anthony Braxton*. ISBN: 0313-29956-0. Westport, CT: Greenwood Press, 1996

Research Acknowledgment

Carla Brunet. Music 26AC – Music in American Culture. UC Berkeley, Spring 2016

Nicholas Gebhardt and **Tony whyton**, ed. The Cultural Politics of Jazz Collectives: This is Our Music. ML3506.C85. NY: Routledge 2015

William Bares. Transatlantic Jazz, Music 343.001. UNC Asheville, Spring 2015 &

Eternal Triangle: Transatlantic Blog. baresmusic.com/wp-content/uploads/2011/03/Bares-Chapter-6.pdf

Diaspora: A Journal of Transnational Studies. <http://iipc.utu.fi/jazzchameleon/Ward.pdf>

Christopher Robinson. Firing the Canon: Multiple Insularities in Jazz Criticism. American Studies Graduate Ph.D. Program, University of Kansas (2014)

Jazz Institut Darmstadt Jazz Index. www.jazzinstitut.de/Jazzindex/Parker_William.pdf &

Wolfram Knauer, Jazz in Europe-European Jazz. Jazz Studies Online. Histories of Post-1960s Jazz jazzstudiesonline.org/files/jso/.../EUJazzCourseDescriptionWKnauer.pdf

Jazz History. There was also an October Revolution in free music. C. Wagner as Guido Knopp of jazz. <http://europejazzmedia.net/2014/09/jazzthetik-september-october-2014/>

Tom Zlabinger, Free From Jazz: The Jazz and Improvised Music Scene in Vienna after Ossiach (1971-2011). Dissertation. The Graduate Center/ City University of New York, NY, 2013

Peter Kenagy, George Russell's Orchestra USA and Development of the Chromatic Lydian Concept of Tonal Organization, Jazz History, New England Conservatory and Massachusetts College of Art/Design

Derek Styles, Peace Thru' Jazz: A Bio-discography of the Multi-Instrumentalist Composer and Educator Makanda McIntyre. ISBN: 9781881993452. Redwood, NY: Cadence, 2012

Floris J. Schuiling, Improvised Music as Social Interaction: The Performance Practice of the Instant Composers Pool. Master's Thesis, University of Utrecht, 2011

Ioannis Tsioulakis, Jazz In Athens: Frustrated Cosmopolitans in a Music Subculture. DOI 10.1080/17411912.2011.592670. Ethnomusicology Forum 20/2, 2011

Eddy Chong, Analyzing music, understanding music: Creative work and production line. "Jazz Lesson." <http://analyzing-music-understanding-musics.blogspot.com/>. Ntl. Inst. of Education, Singapore, 2010

Andrew Raffo Dewar (2010) 'Searching for the Center of a Sound: Bill Dixon's Webern, the Unaccompanied Solo, and Compositional Ontology in Post-Songform Jazz', *Jazz Perspectives*, 4: 1, 59-87 URL: <http://dx.doi.org/10.1080/17494061003694162>

Harold Kisiedu. Emancipation Revisited: The Curious Case of Peter Brötzmann. Annual Meeting of the American Musicological Society and the Society of Music Theory. November 4, 2010

Christopher Washburne, Jazz Re-Bordered: Cultural Policy in Danish Jazz. *Jazz Perspectives*. 4/2, 2010

Edward Komara, Assoc. for Recorded Sound Collections Journal Review. ISSN: 0004-5438. 3/22/2009

Julien Gerstin, Jazz History in Global Context course, Keene State College, Keene, NH, 2009

Benjamin Piekut, "Race, Community, and Conflict in the Jazz Composers Guild." *Journal Jazz Perspectives*, Volume 3, Issue 3 Dec. 2009

Roberta Freund Schwartz, How Britain Got the Blues: The Transmission and Reception of American Blues Style in the United Kingdom. ISBN 978-0-7546-5580-0. U.K.: Ashgate, 2007

Hillary Moore, British Jazz Voices: Crossing Borders of Race, Nation and Class. ISBN: 0754657442, 9780754657446. U.K.: Ashgate Books, 2008

Music Online: African American Music Reference: <http://aamr.alexanderstreet.com>

Robert Kraut, Artworld Metaphysics, page 13: 9780199228126. U.K.: Oxford University Press, 2007

Gage Averill, Four Parts, No Waiting: A Social History of American Barbershop Harmony. American Musicspheres Series. ISBN 0195116720. NY: Oxford University Press, 2003 (Research Contributor)

The Dixon Society, on the work of American composer Bill Dixon: thedixonsociety.blogspot.com/

Mike Heffley, Excelsior Profile Series of American Composers: The Music of Anthony Braxton. ISBN: 0-935016-18-X. Publishing Group, NY, 1996

•Presentations, Symposia, Masterclasses /+ Papers/^Workshops & Residencies (since 1993)

- ^• RESIDENCY, Eckerd College, St. Petersburg, FL (2016)
- ARTIST TALK. Timucua Arts Foundation, Orlando, FL (2016)
- ^• RESIDENCY, Husson University, Bangor, ME (2016)
- SYMPOSIUM. Webster University, St. Louis, MO (2016)
- ARTIST TALK. Snite Museum of Art, University of Notre Dame, South Bend, IN (2016)
- IMPROVISATION AS THE LANGUAGE OF THE SOUL. Jazz for the Journey: An Ecumenical Symposium Revitalizing Worship & Ministry. Eden Theological Seminary, St. Louis, MO (2016)
- READING THE SIGNS: THE IRONIES OF MASK AND AFRICAN AMERICAN MUSIC IN JAZZ. Alumnae Library, Elms College, Chicopee, MA (2016)
- MUSIC AND THE INTERARTS INQUIRY, Husson University, Bangor, ME (2016)
- IMPROVISING MATISSE. Community Enrichment Series. Saint Francis University, John F. Kennedy Auditorium, Loretto, PA (2016)
- ARTIST TALK: Lively Arts Series, Cogswell Hall, Indiana University of Pennsylvania (2016)
- MUSIC AS ARTICLES OF FAITH. Soup and Substance Series, Elms College (2015)
- SOUTH AFRICAN MUSIC AND DANCE. Nelson Mandela's Life and Land, Elms College (2014)
- IMPROVISATION PLAYSHOP. Purple Crayon Productions/ArtisTree Arts Ctr., Pomfret, VT (2014)
- CREATIVE ECONOMY CONFERENCE. Massachusetts College of Art and Design, Boston (2014)
- MUSIC AND FIGURATIVE ARTS IN THE TWENTIETH CENTURY. New School University and Mannes College, Cross-cultural ISIM Conference, New York, NY (2014)
- MATISSE: LIFE IN COLOR: Masterworks from the Baltimore Museum of Art. Indiana University Museum of Art, Bloomington, IN (2014)
- THE IMPORTANCE OF THE CIRCLE IN THE ARTS. Communications, Humanities, and the Arts Dept., Frederick Community College, Frederick, MD (2014)
- CROSSING THE SACRED AND THE SECULAR: NEW ORLEANS BLUES AND BOOGIE PIANO Mardis Gras Celebration. Alumnae Library, Our Lady of the Elms College, Chicopee, MA (2014)
- THINKING & IMPROVISING AT THE PIANO USING COGNITIVE EMOTIONAL PEDAGOGY Studio for Interrelated Media, Massachusetts College of Art and Design, Boston, MA (2013)
- + JAZZ MUSIC AND ITS CREATION IN THE EVOLVING COMMONS (Session Coordinator) Finding Your Place in the Evolving Commons: 2013 Symposium, Keene State College, Keene, NH
- ^• CULTURAL APPROACHES TO MUSIC THEORY (2013, Artist-in-Residence), MassArt, Boston, MA Workshops given in the studios of Sound and Perception, Choreography and Performance, Sound Studio, Art History and Studio for Interrelated Media, Multimedia & Performing Arts Department
- METHODS AND MATERIALS IN MUSIC THEORY
- HOW AND WHY CULTURES IMPROVISE (2013, Artist-in-Residence)

- +^ EXPLORING THE INTERSECTION OF MATHEMATICS AND MUSIC: A LABORATORY STYLE INVESTIGATION INTO HOW THE MATHEMATICS OF SINUSOIDAL FUNCTIONS IS USED TO VISUALIZE MUSICAL CONCEPTS. The Putney School Academic Projects, Putney, VT (2012)
- ^ IMAGINATION, CREATIVITY, AND THE ARTS
UCC Annual Conference, Drury University, Springfield, MO (2011)
- ^● STOKING THE CREATIVE FIRES: IN CONVERSATION WITH PHIL COUSINEAU
Global Spirit Salon, Creativity and Faith Engaged, Eden Seminary, Saint. Louis, MO (2011)
- + CONTINUITY & CHANGE: SITUATING AFRICAN AMERICAN MUSIC IN EUROPE
Jazz and Race, Past and Present Conference, The Open University, Milton Keynes, UK (2010)
- + THEORIZING AN AFRICAN AMERICAN MUSICAL AVANT-GARDE
Conference Examining Race in the 21st Century, Monmouth University, West Long Branch, NJ (2010)
- + IMPROVISATION AND GLOBAL THEMES IN JAZZ
Institute on the Pedagogies of World Music Theories, University of Colorado, Boulder, CO (2010)
- + PURCELL’S DIDO AND AENEUS: ANALYZING RACE, GENDER, & COLONIALISM
Co-sponsored by Arts/Humanities Division & Intercultural Affairs, Elms College, Chicopee, MA (2010)
- TEACHING THE EYE TO HEAR: MUSICAL REFLECTIONS ON HENRI MATISSE’S JAZZ
Brooks Memorial Library, Brattleboro, VT (2010)
- WADING IN MUDDY WATERS, SWIMMING UP CLEAR STREAMS: CELEBRATING THE SPIRITUAL AND THE BLUES
Duffy Dance Ensemble, Ohio Theatre-Playhouse Square, Cleveland, OH (2009)
- “FROM SPIRITUALS TO SWING” CONCERTS: THE 70TH ANNIVERSARY OF A COMING-OUT PARTY FOR BLUES, JAZZ, AND AFRICAN AMERICAN MUSIC IN AMERICAN HIGH CULTURE. Arts Education Cleveland, in partnership with DuffyLit Dance. Shaker Heights, OH (2009)
- MAKING JAZZ FRENCH. AMERICAN MUSIC’S INTERNCONTINENTAL PILGRIMAGE
Concord Library, Concord, MA; Brooks Memorial Library, Brattleboro, VT (2009)
- ^● THE JAZZ IMAGINATION. Persons in Ministry Retreat, Mid-South Conference, Ozarks, MS (2009)
- UBUNTU: THE SOUNDS, COLORS, CULTURES AND AGES OF JAZZ
New Haven Jazz Festival (2009)
- ^● HOW A DRUM CIRCLE WORKS AT POWWOWS. Hundredth Monkey, Wilmington, VT (2008)
- ^● MUSIC AND MEMORY. Southeast Association Conference, UCC, Colorado Springs, CO (2008)
- Describing Music: Creating Sonic Environments and Ritual Spaces
- Order and Balance in Music of the Antiquity
- “He Who Controls the Past Controls the Future”: Approaches to Musical Style and Biography
- Alterity: Case Studies in Musical “Otherness”
- Communal Creation: Relating Cognition to Pedagogy
- Saying Something: How Rock N’ Roll Shaped A New Kind of Cultural Revolution
Great Composers Colloquia, Elms College, Arts and Humanities Division, Chicopee, MA (2008)

- PIANO JAZZ: IN CONVERSATION AND PERFORMANCE WITH BILL CARTER
Filmed by Ministry of Imagination, Creativity and the Arts, Amistad Chapel, Cleveland, OH (2008)
- IMPROVISATION & IDENTITY: DISCOVERING SELF AND COMMUNITY IN A TRANS-CULTURAL AGE
International Society of Improvised Music Conference, Lamont School, Univ. of Denver, CO (2008)
- ^• THE WORLD OF MUSIC: HOW CULTURES IMPROVISE
United Theological Seminary of the Twin Cities. Graduate course on Spirituality & the Arts, New Brighton, MN (2008)
- THE SPIRITUAL AND THE POPULAR: UNIVERSAL MESSAGES IN THE MUSIC OF MOTOWN
Sponsored by The United Black Fund of Greater Cleveland and American Legacy Magazine.
Ohio Theatre Playhouse Square. DuffyLit Ensemble, Rollo Dilworth Conductor. Cleveland, OH (2008)
- ^• DANCING IN THE STREETS: DETROIT AND MY LIFE IN IMPROVISATION
Southeast Association Wisconsin UCC, South Milwaukee, WI (2008)
- ^• DOOR TO THE DIVINE: SOUNDSCAPES IN WORLD RELIGIONS
- ^• IMPROVISATION IN THE COMPOSING OF MUSIC
Conference on Imagination, Creativity and the Arts, UCC New Jersey Association, Summit, NJ (2008)
- BLUES SPIRIT: J.C. HANDY'S VIEWS ON MUSIC AS EMOTION, SCALE & FORM
Workshop for West Coast Seminarians Forum, National UCC Headquarters, Cleveland, OH (2008)
- THE NATURE OF MUSICAL CHANGE IN ETHNOMUSICOLOGICAL SCHOLARSHIP
Colloquium, Brandeis University, Waltham, MA (2007)
- NOT THINKING IN JAZZ: MUSICAL & EXTRAMUSICAL METHODS & MATERIALS IN THE WORK OF CONTEMPORARY AFRICAN AMERICAN ARTISTS
[Primary Subjects: Cecil Taylor, Ornette Coleman, Yusef Lateef, and Wadada Leo Smith]
Reassessing the Modern, Modernity and Modernism: Twentieth Annual National Conference on Liberal Arts and the Education of Artists. School of Visual Arts, New York, NY (2007)
- DANCING WITH THE SPIRITS
Improvisational Workshop for Central Pacific UCC Conference, Vancouver, WA (2007)
- + THELONIOUS MONK IN EUROPE
Colloquium. Music Department, University of Nebraska, Lincoln, NB (2007)
- OLD AND NEW DREAMS: POST BOP JAZZ STYLES AND PERFORMANCE PRACTICE
UNL student chapter, International Association of Jazz Educators, Lincoln, NB (2007)
- ^• SWING, SWING, SWING: JAZZ MUSIC, DANCE, AND POETRY (1-6 GRADE)
- SCHOOL DAZE: WHAT TO LISTEN FOR IN JAZZ, ROMARE BEARDEN DEDICATION
Black History Month Lectures and Demonstration, St. Thomas Day School, New Haven, CT (2006)
- THE HILLS ARE ALIVE W/ THE SOUND OF MUSIC: ORGANOLOGY IN THE SPHERE OF FIELDWORK
Introduction to the Arts, Elms College, Arts and Humanities Division, Chicopee, MA (2006)
- MODERATOR, America Wins Again: Ken Burns and the Institutionalization of Jazz
Symposium on the Music of Makanda Ken McIntyre. New England Conservatory, Boston, MA (2006)

- Universal Blues: Rembitiko, Flamenco, Bossa Nova, Sevdah, Saudade, and Faco
 - Folk Usage in the Work of Gaetano Veloso, Abdullah Ibrahim, and Paul McCartney
 - Vernacular Usage in the Music of The Brothers Sabri (Sufi) and Balfa (Cajun)
 - Between the Sacred and the Secular: Hildegard of Bingen and Susanna Baca
 - Commercial Usage: Alicia Keya, Usher, and the 30 Million Web Hits
 - Duality and the Baroque: Handel and Bach In the Formation of Modern Western Art
- Great Composers Colloquia, Elms College, Arts and Humanities Division, Chicopee, MA
- + EXPATRIATION, CHOSEN EXILE, AND MUSICAL TRANSCULTURATION: AFRICAN AMERICAN JAZZ MUSICIANS IN EUROPE FROM BECHET TO BRAXTON. Overseas Blues: European Perspectives on African American Music. University of Gloucestershire and the European Blues Association, Gloucester, UK (2005)
- +AFRICAN AMERICAN AVANT-GARDISM AND NEW JAZZ CRITICISM
International Association of Jazz Educators Conference, New York, NY. Paper subsequently published in 2004 Jazz Research Proceedings Yearbook, International Association of Jazz Educators, Manhattan, KS
- EXODUS TO EUROPE: AFRICAN AMERICAN DISCOGRAPHICAL MOVEMENT OUTSIDE THE U.S.
International Jazz Education Conference: Re-defining Music: Jazz in Europe, Leeds College of Music, Leeds, United Kingdom (2004)
- ^ THEMATIC DEVELOPMENT IN LESTER YOUNG’S SOLO ON “OH, LADY BE GOOD”
 - THELONIOUS MONK’S COMPOSITIONAL MANIPULATION OF POPULAR SONG FORM.
Vermont Jazz Center, Brattleboro, VT (2003)
- THE AFRICAN AMERICAN CONTRIBUTION TO AMERICAN POPULAR SONG
Memorial Hall Center for the Arts, Wilmington, VT (2003)
- + AFRICAN AMERICAN INNOVATION AND NEW JAZZ CRITICISM
Leeds International Jazz Conference, Leeds College of Music, Leeds, United Kingdom (2002)
- “The Devil’s Music:” RECEPTION OF JAZZ IN AMERICA
Fine Arts Division, Highline College, Seattle, WA (2001)
- + CONCEPTUALIZING THE AVANT-GARDE IN AFRICAN AMERICAN MUSIC
Colloquium, “Jazz in Europe,” Charles University, Prague, The Czech Republic (2000)
- + “...we had ideas about Africanizing the 12-tone row:” THE IDIOMATIC TRANSFORMATION OF THELONIOUS MONK’S “EPISTROPHY” IN EUROPE
College Music Society, Northeast Chapter, Crane School of Music, SUNY Potsdam (2000)
- THE MUSIC OF BILL DIXON AND ANTHONY BRAXTON. York University, Dacary Hall Lectures (1998)
- + THE AFRICAN AMERICAN CONTRIBUTION TO CREATIVE IMPROVISATIONAL MUSIC IN EUROPE: AN ESSAY IN HONOR OF THE 30th ANNIVERSARY OF HOLLAND’S INSTANT COMPOSERS POOL.
Colloquium, Guelph Jazz Festival, School of Literatures, Performance Studies, Guelph University, Guelph, Canada (1998)
- JAZZ AND THE SEVEN-YEAR ITCH: A CENTURY OF CHANGE
Glendon College, Living and Learning in Retirement/”Performing Arts in Toronto” (1998)
- + “CULTURE JAZZ:” TRANSMISSION/RECEPTION OF AMERICAN MUSIC IN EUROPE
Indiana University of Pennsylvania/Sydney Bechet World Music Symposium (1997)
- + NOTIONS OF THE NEW: THE INCURSION OF POST WAR BLACK MUSIC IN EUROPE University of Michigan/Music and Dance of Africa and the Diaspora (1997)

- + JAZZ IN SOUTH AFRICA: MARABI STYLE AND ITS JAZZ ANTECEDENTS
York University Graduate Music Program/"African Music" (1997)
- + INVENTING THE HERITAGE OF HARMONY: CONSTRUCTIONS OF RACE, ETHNICITY AND NATION
IN THE SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBERSHOP QUARTET
SINGING IN AMERICA (SPEBQSA). York University, Social Anthropology, Ethnicity and Nationalism (1997)
- + BLACK MUSIC AS DOUBLE DIASPORA: PRECURSORS OF "NEW THING'S DISPERSION ABROAD
Sorbonne, University of Paris/Conference on the Legacy of African American Music in Europe) (1996)
(co-sponsored by The University of Paris and Harvard University)
- + "I want them to be clear shapes with a life of their own:" JUDITH DUNN AND THE BLACK CONTRIBUTION
TO MODERN AMERICAN DANCE. Pomona College/Black Music and Dance Conference: An Integrated
Approach (1996)
- + SHIFTING MODERNIST IMPULSES IN JAZZ. Wesleyan University Program in Intercultural Studies (1995)
- + THE SEMIOTICS OF ALBUM COVER ART: ESPERANTO RECORDS & THE NEW JAZZ
York University Graduate Music Program/"Problems and Methods" (1995)
- AESTHETIC CONVERGENCE: BLACK VANGUARDISM AND THE GENESIS OF CREATIVE
IMPROVISATIONAL MUSIC IN EUROPE. Produced for WCRT Radio, Toronto, Canada/"Global Music" (1995)
- + THE OCTOBER REVOLUTION IN JAZZ: CRITICAL REACTION TO THE "NEW THING" Wesleyan
University World Music Colloquium, Middletown, CT (1995)
- + THEORIES OF ETHNICITY AND ETHNIC CONTENT IN BARBERSHOP SINGING
Wesleyan University Ethnomusicology Colloquium, Middletown, CT (1994)
- + MUSIC AS NIHILISM, SECESSIONISM AND BLACK REVOLUTIONARY NATIONALISM
Wesleyan University Graduate Studies Program/"Sixties Movements," Middletown, CT (1994)
- + THEORIES OF AKAN IN AFRICAN AMERICAN EXPRESSIVE CULTURE
Wesleyan University Program in Intercultural Studies, Middletown, CT (1994)
- DEVELOPMENTS IN MODERN JAZZ. Bennington College Music Division/"The Music of Bill Dixon," (1993)
- FRAMING THE REVOLUTION: THE OCTOBER REVOLUTION IN JAZZ. WESU Radio, Connecticut (1993)

Mentorship

Piano: Harold Danko, Clela Pryor, Nadi Qamar (Spaulding Givins), Fred Simmons
Composition: Anthony Braxton, Jimmy Giuffre, Alvin Lucier, James Tenney
Jazz: Paul Evoskevich, Jimmy Giuffre, Victor Gaskin, Oscar Peterson, Max Roach, Billy Taylor
Creative Improvised Music: Jane Ira Bloom, Art Davis, Bill Dixon, Raphe Malik, Elliot Sharp, Paul Winter
Electronic Music: Joel Chadabe
Voice (opera): Emelia Cundari, DeWard Johnson Jr., Sergio Pezzetti;
Musicology: Judith Cohen, David Lidov, Jay Rahn
World Music: Scholarship: Gage Averill, Rob Bowman, Beverly Diamond, Niranjan Jhaveri, David McAllester,
 Judith Nagata; Brenda Romero, Mark Slobin, Robert Witmer, Su Zheng
 Africa: Atta Anan Mensah
 Arabic/Greek/Armenian: Munir Beken, Frederick Elias, Costas Maniatakos, Michael Gregiann
 Korea: Gamin Kang, Hyun-Sik Shin, Jin Hi Kim
 Latin America: Jose Lezcano
 North Indian (Hindustani): Pandit Sushil Mukherjee; South India (Carnatic): Sarah Morelli, Sri Ramnad Vidwan
 Raghavan, Tanjore Vishwanathan
 Indonesia: I.M. Harjito, Sumarsam, Paul Humphreys, Victoria Levine, Aloysius Suwardi

Recordings [as leader]

- Clear and Present, Christopher Bakriges Quartet, Critical Theory, 2016
- The Matisse Jazz Project, Critical Theory, 2016
- The Matisse *Jazz* Multi-media Sessions, The Church Studios, Pittsburgh, Pennsylvania, 2014
- Oikos Ensemble Live at University of Colorado-Boulder World Music Festival, 2010
- Transculturation, Independent, 2009
- Teaching the Eye to Hear, Northern Track, 2009
- Dreams and Visions: Oikos Ensemble. The Abode, 2009
- Open Universe: Bakriges/Pelletier/Daggs. Northern Track, 2006
- Wellspring: Oikos Ensemble. The Abode, 2006
- Live at Mo' Jazz Café: Trios and Quartets. Crowdaddy, 2006
- Surface to Air: Bakriges/Pelletier/Sato Trio. Northern Track, 2004
- Quartet 'Til the End of Time: Grassi/Wertman/Bakriges/Johannson. Northern Track, 2003
- L'histoire de ma vie. Solo Piano. Northern Track Disklavier Project, 2002
- The Magic Flowers: Critical Theory Trio. Toronto: Theatre Passe Muraille, 2001
- Blessed Prince: Critical Theory Trio. Toronto: Music Gallery, 1998
- Jazz Manglam: Critical Theory Ensemble, Concert at Cubbon Park. Bangalore: CBS India, 1992
- Critical Theory Ensemble Istanbul Teknik Universitesi Vakfi. Kultur Ve Sanat Etkinlikleri, 1990

[as side-person]

- Marble City Little Big Band: Live at Harvest Fest, Palms Records, 2013
- All That Jazz: Live at Browne's Estate. Marble City Jazz Octet, Palms Records, 2007
- Live At Paramount Theatre. Marble City Jazz Sextet, Palms Records, 2007
- Disciples of Cool Quartet, Simmer Music, 2006
- Vicodin Dreams, The Reese Project, 95 North, 2005
- Live at the 1794 Meeting House, The Vineyard Trio. Private, 2004
- Live at the Vermont Jazz Center. Grassi/Wertman/Bakriges/Kohlhase. CIMP, 2002
- The Great American Songbook: Interactions Ensemble. Sound Design, 2001
- Comin' Home. Robin Lloyd Quartet. Peru Records, 2000
- Live at Weston Church: The Mark Harding Trio. Long Trail, 2000
- Live at the Cybernet Café, Vols. 1-2. Chris Bakriges and Mauro Battisti, Private, 2000
- Spiritual Unity with Raphe Malik, Eremite Records (compilation), 1998
- Windows. Bakriges-Lulham Duo. Canadian Independent, 1998
- Live at Club Berlin. Death by Jazz Trio. Canadian Independent, 1997
- Wesleyan University Jazz Orchestra. Olin Sound & Image Library, ML3508.B34, 1995
- Anthony Braxton. November 20. World Music Archives WA3.6.32, 1993
- Jazz at the Rock, Vols. 1 & 2. Simon's Rock of Bard College Jazz Ensemble, 1990

**Music Engagements (selected clubs, festivals, subscription series, churches, schools)
United States**

Alabama: University of Alabama, Birmingham; So. Highland Presbyterian Church, Birmingham

California: New World Theater, Los Angeles; Pomona College, Claremont

Colorado: University of Colorado, Boulder; Lamont School of Music, University of Denver

Connecticut: Hartford International Jazz Festival; Hartford Public Library; New Haven Jazz Festival; Capitol Community College; Hilton Towers Hotel, Hartford; Sounds of Summer Series, Kent; Buttonwood Tree; Art at the Crossroads Festival, Meridan; Audubon Center, Sharon; Interlaken Inn, Salisbury; Stone House, Stamford; Victor Borge Estate, Southbury

Florida: Timucua Arts Foundation, Orlando; The Villages, Oxford; Eckerd College, St. Petersburg

Illinois: First Congregational Church, Chicago; Bethel Church, Elmhurst

Indiana: Radisson Hotel, Indianapolis; Indiana University Museum of Art, Bloomington; Snite Museum of Art, University of Notre Dame, South Bend, Merriman Playhouse, South Bend; Jazz Kitchen, Indianapolis; First Congregational Church UCC, Indianapolis

Maine: Grand Theater, Ellsworth; The Gracie Theatre, Husson University, Bangor

Massachusetts: Northeast Public Radio Live Performance (WICN), Worcester; “Java Jazz,” (WAMC), Amherst College; Elms College; Massachusetts College of Art and Design, Boston; Nick’s Cabaret, Wooster; Old South Church, Boston; Vernissage Concerts, Brookline; Tabernacle Church, Boston; St. Paul’s Cathedral, Boston; Open Spirit Gallery, Fitchburg; Concord Conservatory, Concord; Williams College, Williamstown; New England Culture Festival, Lowell; Western New England College, Springfield; Night Kitchen at Montague Mill; Beechwood Hotel, Leeds; Delaney House, Holyoke; Zeitgeist Gallery, Boston; Castle Street Café, Great Barrington; Tremont Theatre, Boston; Eastern States Exposition, Springfield; 1794 Meeting House, Amesbury; Emily Dickinson House, Amherst; Holyoke Festival for the Arts; First Night Northampton; Emmanuel Church, Boston; Harvard-Epworth Church, Cambridge; Union House, East Bridgewater; Church on the Hill, Lenox; Pilgrim Church, Pittsfield; 1st Church, Adams; Smith College, Northampton; Blue Rock Café, Shelburne Falls, Franklin Federated

Michigan: Dream Makers Theatres, Kewadin Casino, Sault Saint Marie; Union Station, Detroit; Blue Bird Café, Detroit; Cobb’s Corner, Detroit; University of Detroit

Minnesota: United Theological Seminary of the Twin Cities Arts Symposium, New Brighton; Robbinsdale UCC, Minneapolis; Faribault UCC, Faribault

Missouri: Pilgrim Church, St. Louis; Eden Seminary, St. Louis; Clara Thompson Hall, Drury University, Lake of the Ozarks Resort, Ozarks; Springfield; Webster Groves UCC, Webster Groves; Webster University, St. Louis

Nebraska: University of Nebraska, Lincoln

New Jersey: Reformed Dutch Church, Paterson; Preakness Reformed Church, Wayne; First Presbyterian Church, Englewood; Pompton Reformed Church, Pompton

New Hampshire: Colonial Theater; Keene State College; NH Jazz Center; Studio 99; Canoe Club; Weathervane Theatre; Eden Croft Inn; Pitman’s Freight Room

New York: “Jazz Alive.” Musical director for live performance monthly broadcast, Northeast Public Radio (NPR), Albany; “Encounters,” WBNG Television (CBS) Binghamton; Tinker Street Café, Woodstock; Justin’s, Albany; College of St. Rose, Albany; Jazz in Jefferson, Catskills; State University of New York, Oneonta; Plum Tree, Kortright; Turro’s; Lake George Jazz Festival; Sonart Studios, Mt. Tremper; Joyous Lake Café, Woodstock; The Bardavon 1869 Opera House, Poughkeepsie; Woodstock Arts Festival, Woodstock; Red Caboose, Oneonta; Hattie’s, Saratoga; Lakehouse, Woodstock; Town Crier, Woodstock; Mohonk Mountain House, New Paltz; State University of New York, New Paltz; Faith Reformed Church, Middletown; 59 Chestnut, Cooperstown

New York City: Le Parker Meridian Hotel; Alliance of Regional Theaters South Oxford Space; York College, City University of NY; Miles Café; Café 5C; Muhammad Salahuddeen Memorial Jazz Theatre, University of the Streets; Jazz On High Series, Middle Collegiate Church; St. Peter’s Church; St. Albans Congregational, Queens; Miles Jazz Club, New School University, Richmond Shepard Theater; Flushing Town Hall; Haden Planetarium, Museum of Natural History; Judson Church; Roulette; Café Vivaldi

Ohio: Tri-C Jazz Festival; Rock and Roll Hall of Fame; Ingenuity Festival, Cleveland; Avon Lake Performing Arts Center; Middleburg Heights Community Theatre; Amistad Chapel, Garden Inn Hotel; Ohio Theatre; Oberlin College Chapel

Oregon: Bridge Community Garden, Bridgeport; First Congregational, Portland

Pennsylvania: University of Pittsburgh, Johnstown; Lancaster Theological Seminary; Moon Dancer Winery, Wrightsville; Alois Jazz Bar, Bube’s Brewery; Sheraton 4 Points Hotel, Harrisville; Vincent’s Jazz Bistro; Chadds Ford Jazz Fest; Belvidere Club; Apple Hill Music Barn; Harrisburg Area Community College; Mission Jazz,

Amityville; Old First UCC, Philadelphia; East Goshen UCC, West Chester; Indiana University of Pennsylvania, Indiana; Saint Francis University, Loretto; Coventry Inn, Indiana

Rhode Island: Ochre Point Festival

Tennessee: Grand Hotel Ballroom, Nashville; Holy Trinity Church, Nashville

Texas: Marriott Quorum Hotel, Dallas; Central Church, Dallas; Global Village Fest, Dallas

Vermont: Arlington Inn; Fat Spy, Stratton; Woodstock Center for the Arts; Elliot Street Café, Brattleboro; Mountaintop Inn, Chittenden; Brandon Music; Seasons; Stratton Mountain Resort; Walkover Gallery, Bristol; School For International Training, Brattleboro; The Putney School; Putney Inn; Middlebury College; Ponce Bistro, Manchester; Equinox Hotel, Manchester Ctr.; Red Square, Burlington; Gallery In The Fields, Bristol; Cool Nights, Hot Jazz Piano Series, First Baptist Church, Manchester; Vermont Jazz Center, Brattleboro; Elixir, Burlington; Pink's Alley, Manchester; Mo' Jazz Café, Wilmington; Memorial Hall, Wilmington; Catamount Arts, St. Johnsbury; Green Mountain College, Poultney; Paramount Theatre, Rutland; Concerts On The Green, Manchester Center; Iron Lantern, Lake Bomoseen; Quechee Club; Equinox Hotel, Manchester Ctr; Jamaica Fest; Kingsland Bay State Park; The Lake House, Lake Bomoseen; Mountain Inn and Resort, Chittenden; Killington Park; The Mansion, Ludlow; Honora Winery, Halifax; White House Inn, Wilmington; Riverview Gardens, Brattleboro; Weston Playhouse; Basin Harbor Resort; Haystack Mountain Resort, Dover; Castleton State College; Stratton Mountain Resort; Grand Resort, Killington; New England Bach Festival, Marlboro College; Bennington College; Hooker-Dunham Theater, Brattleboro; Solo, Londonderry; The Foundry, Killington

Washington: UCC Central Pacific Conference, Vancouver; 1st Congregational, Vancouver; 1st Cong., Portland

Wisconsin: Saint Luke's, South Milwaukee; 1st Congregational, Lake Geneva

International

Canada: Guelph International Jazz Festival; Sheraton Long Bar; Theatre Passe Muraille; Toronto International Jazz Festival; Rex Hotel; Jazz Gallery; Poor Alex Theatre, International Academy of Design, Toronto; TSB Animation, Seneca College

United Kingdom: London Jazz Festival; Gloucester Blues Festival; The Open University; Chelsea House, London; Leeds International Jazz Festival

Czech Republic: Prague International Jazz Festival

India: Jazz Yatra Festival (Calcutta, Bangalore, New Delhi, Goa)

Pakistan: Culture Festival; U.S. Consulate (Islamabad, Karachi, Lahore)

Turkey: International Arts Festival, Istanbul; Istanbul Technical University; American Consulate

France: African American Music in Europe Conference, University of Sorbonne-nouvelle; California Saint Germain Hotel; University of Paris II