

Cumulative Bio-Bibliography
University of California, Santa Cruz

February 17, 2009

KARLTON E. HESTER
Associate Professor
Department of Music/Division of the Arts

Signature indicates the following information has been reviewed for accuracy, and bio-bibliography information _____ may _____ may not be released to the public:

Signature

Date

EMPLOYMENT

- 2004-present Associate Professor, Department of Music, University of California, Santa Cruz
- 2000-2004 Assistant Professor, Department of Music, University of California, Santa Cruz
- 1991-2000 Herbert Gussman Director of "Jazz" Studies, Cornell University, Ithaca, New York
- 1995-96 Visiting Assistant Professor, State University of New York, Binghamton
- 1988-91 Substitute Assistant Professor, College of Staten Island, City University of New York
- 1986-88 Adjunct Lecturer in Music, Bronx Community College, City University of New York
- Instructor and founding member, University Heights Alternative High School (on campus), Bronx Community College, City University of New York
- 1978-82 Music Instructor, San Francisco and Oakland Unified School Districts (Elementary, Middle School and High School music courses and North Oakland Drum Corps)
- 1975-76 Instructor, Southwest Conservatory of Music, El Paso, Texas
- Instructor, El Paso Institute of the Arts, El Paso, Texas
- 1971-74 Director of Instrumental Ensembles (Marching Band, Wind Ensemble, Concert Band, Orchestra, and Jazz Ensemble), Eisenhower High School, Rialto, California

EDUCATION

- 1990 Ph.D., Composition, City University of New York Graduate Center
- 1978 M.A., Music Education, San Francisco State University
- 1971 B.M., Flute, University of Texas, El Paso

Credentials: California Standard Teaching Credential (life diploma); New York State Teaching Credential (permanent)

Additional Studies

- 1984-88 Composition studies with Bruce Saylor and Robert Starer, City University of New York
- 1975 Jazz composition studies with Dick Grove, Studio City, California
- 1971-82 Jazz improvisation with Joe Henderson and John Handy, San Francisco; saxophone studies with Frank Chase, Riverside; and Bill Tremble, San Jose, California
- 1969-79 Flute studies with Paul Renzi (principal, San Francisco Symphony), and Harry Nelsova (principal, El Paso Symphony) and others

PROFESSIONAL COMPETENCE AND ACTIVITY

Honors, Awards, Grants

- 2009 Porter College Festival Grant, \$50,000. December 3, 2009 December 6, 2009.
Theme: Improvisation, Diversity, and Change: Uncovering New Social Paradigms Within Spontaneous Musical Creativity. In cooperation with the International Society for Improvised Music, with the generous support of Porter College Festival Funding at UCSC, and additional support from UCSC Music Department, the IAA and AAI, we will host a co-sponsored festival & conference of improvised, cross-cultural and interdisciplinary music and arts festival/conference. UCSC improvisation festivals are an ongoing effort entitled, "Rebuilding Global Community through the Arts."
- 1985-2009 Standard Awards, American Society of Composers, Authors, and Publishers (ASCAP)
- Arts Institute Mini-Grant, \$2000 in support of Interdisciplinary Jazz Theory proposal.
- 2006 Arts Institute Mini-Grant, \$2000 in support of Publication of *Hesterian Spirituals: Musicism within a Poly-dimensional Universe* (currently entitled *Universal Spontaneous Composition*).
- Standard Awards, American Society of Composers, Authors, and Publishers (ASCAP)
- 1984-
present *Who's Who in the East, Who's Who in Entertainment, Who's Who in the World, Who's Who in America*, Marquis Publishing
- 2005 Karlton Hester & Lewis Watts: Committee on Research - Special Research Grant. Produce CD-ROM on Jazz in the Fillmore District. University of California, Santa Cruz (\$10,000)
- Diversity Fund Program Grants – fund the invitation of the Fillmore Jazz Preservation Big Band for panel discussion and concert. University of California, Santa Cruz (1,000)
- Arts Research Institute: Fillmore Jazz Preservation project. (1000)
- 2003 Faculty Research Grant, for purchase of a digital camera for *Living Encyclopedia of Global African Music* project, Arts Division Committee on Research, University of California, Santa Cruz (\$1,000)

Demonstration Project Grant, University of California Institute for Research in the Arts (UCIRA), for a special performance *Global African Experiments in Music, Light, Word and Dance* as part of the 2003 *Global African Music and Arts Festival/Symposium* (\$5,000)

Diversity Funds Grant, in support of the 2003 *Global African Music and Arts Festival/Symposium* activities, University of California, Santa Cruz (\$2,000)

Award, "A Special Citation for Outstanding Musicianship," International Association for Jazz Education (Awarded at the Thirtieth Annual IAJE International Conference, Toronto, Canada)

Travel Grant, Academic Senate, for presentation of a paper at the annual conference of the International Association for Jazz Education (Toronto, Canada, January 2003), University of California, Santa Cruz (\$900)

2002 Discretionary Funds, for hosting a master-class by Randy Weston, Music Department, University of California, Santa Cruz (\$500)

Faculty Research Grant, for oral history documentation, Academic Senate, University of California, Santa Cruz (\$1,440)

Faculty Research Grant, for assistance with transcription of collected oral histories, Arts Division, University of California, Santa Cruz (\$1,000)

Faculty Adviser Award, Porter College, University of California, Santa Cruz

Fund for U.S. Artists at International Festivals and Exhibitions, Arts International (in support of an invitation to a festival performance in South Africa)

New Technologies in Teaching Grant, for development of an interactive course web-site, Center for Teaching Excellence, University of California, Santa Cruz (\$7,847)

2001 Funds for a joint project with art history faculty Elisabeth Cameron, Dean's Office, Arts Division, University of California, Santa Cruz (\$25,000)

Faculty Research Grant (for recipients of a Special Research Grant), for festival fundraising and assistance, Arts Division Committee on Research, University of California, Santa Cruz (\$1,250)

Special Research Grant, support for establishing the *Living Encyclopedia of Global African Music* and the *Global African Music Festival*, Academic Senate Committee on Research, University of California, Santa Cruz (\$10,000)

Non-Tenured Faculty Development Award, for producing copies of the project proposal "Rebuilding Global Community through the Arts," Arts Division, University of California, Santa Cruz (\$1,000)

2000 Regents' Lecturer Funds, for hosting a week-long residency of musician and scholar Dr. Nelson E. Harrison, Committee on Regents' Professors and Lecturers, University of California, Santa Cruz (\$6,000)

Faculty Research Grant, travel support for conducting oral history interviews, Committee on Research, University of California, Santa Cruz (\$2,500)

Faculty Research Grant, for equipment purchase, Arts Division, University of California, Santa Cruz (\$1,000)

- Grant, Community Arts Partnership of Tompkins County (\$1,000)
- 1984-2000 Meet the Composer
- 1996 George and Elza Howard Foundation
- 1995 Fund for U.S. Artists at International Festivals and Exhibitions, Arts International (in support of an invitation to a festival performance and composition commission for the Orquesta Contemporánea de Instrumentos Nativos, La Paz, Bolivia)
- Endowed position, Herbert Gussman Director of Jazz Studies, Cornell University, Ithaca, New York
- 1994 Fund for U.S. Artists at International Festivals and Exhibitions, Arts International (in support of an invitation to a festival performance, La Paz, Bolivia)
- 1993 Project grant, Community Arts Partnership of Tompkins County, Ithaca, New York (\$300)
- 1992 Award, William Grant Still Memorial Commission Project
- 1991 Mellon Postdoctoral Fellowship, Cornell University, Ithaca, New York (\$30,000)
- NOVA Award, Staten Island Community Television (CTV), Staten Island, New York
- 1990-91 Staten Island Council on the Arts, Staten Island, New York
- 1989 National Endowment for the Arts (\$10,000)
- 1987 Staten Island Council on the Arts, Staten Island, New York (\$1,000)
- 1986 New England Council for the Arts (\$3,000)
- Recipient, Outstanding Young Man of America, Outstanding Young Men of America, Montgomery, Alabama
- 1985 National Endowment for the Arts (\$10,000)

WRITINGS AND CREATIVE ACTIVITIES IN PROGRESS

Books and Monographs

Edited Books

- 2005 Co-Editor, with Elisabeth Cameron, electronic publication of papers, presentations, and interviews of the 2003 *Global African Music and Arts Festival/Symposium* in the *Living Encyclopedia of Global African Music*.

Creative Activities

- 2001 Project Proposal, Institute of Global African Music: "Rebuilding Global Community Through the Arts"

- (1) *Living Encyclopedia of Global African Music* (scholarship)
(2) *Global African Music Festival Series* (performance)

(3) *Educating Tomorrow's Creative Scholars and Musicians* (education)

PUBLISHED WRITINGS AND CREATIVE ACTIVITIES

Books and Monographs

- 2009 *Exploratory Musicism: Ideas for Spontaneous Composition* (Improvisation, Theory Composition) Currently undergoing publication at Global Academic Publishing Co., Binghamton University (SUNY).
“Tracking Particles of Poly-dimensional Harmony in the Search for Music’s URAM.” Special Music Issue, *Journal of Ultimate Reality and Meaning*. March 2009, Volume 30, Number 1. University of Toronto Press.
“Africanisms in African American Music.” *Encyclopedia of African American Music*. Greenwood Press.
- 2008 Clenora Hudson Weems, ED. "Afrocentric Origins of 'Jazz,' *Contemporary Africana Theory, Thought, and Action : A Guide to Africana Studies*, Africa World Press/The Majority Press.
- 2004 *Bigotry and the Afrocentric "Jazz" Evolution (with CD-ROM)*. Global Academic Publishing (Binghamton University), Binghamton, New York.
- 2000 *From Africa to Afrocentric Innovations Some Call "Jazz"* (in four volumes), Hesteria Records & Publishing Co., Santa Cruz, California
- 1997 *The Melodious and Polyrhythmic Developments in John Coltrane's Spontaneous Compositions Within a Racist Society*, Edwin Mellen Press, Lewiston, New York

Edited Books

- 1999 *A Holistic Arts Approach to the Study of African American Music*. In conjunction with the Cornell University Knight Writing Program's edited volume, in process, on "Writing at Cornell" for the Pittsburgh "Composition, Rhetoric, and Culture" series, Cornell University Writing Project, Ithaca, New York.

Online Publications

- 2002-present Editor-in-Chief, *Living Encyclopedia of Global African Music* (online)

Articles in Professional Journals

- 2007 “Particles of Poly-dimensional Harmony” in the journal *Ultimate Reality and Meaning: Interdisciplinary Studies in the Philosophy of Understanding* (University of Toronto Press – forthcoming 2008).
“Africanisms in African American Music,” *Encyclopedia of African American Music*. (Greenwood Press – forthcoming 2008)
“A Word from the Advisory Council: Interview with Douglas Ewart of the AACM, by Karlton Hester,” *International Society for Improvised Music Newsletter* (Summer 2007)

- 2003 "21st Century Flute Improvisation: A Holistic Approach to Spontaneous Composition," Part II, *Flutist Quarterly* 28, no.2, National Flute Association, Winter Edition: pp. 28-34
- 2002 "21st Century Flute Improvisation: A Holistic Approach to Spontaneous Composition," Part I, *Flutist Quarterly* 28, no. 1, National Flute Association, Fall Edition: pp. 31-37
- 1999 "A Holistic Arts Approach to the Study of African American Music;" for the Cornell University Knight Writing Program's edited volume "Writing at Cornell," *Pittsburgh Composition, Rhetoric, and Culture Series*, Cornell University Writing Project
- 1999 "Issues Involving Afrocentric Art Forms," *Call & Response Journal*, Africana Studies and Research Center, Cornell University, Ithaca, New York
- 1999, 90 "Parallel Streams of Consciousness," *Call & Response Journal* (Africana Studies and Research Center, Cornell University), 1999: pp. 48-58; *The Graduate Student Advocate* (City University of New York Graduate Center), 1990: pp. 48-58
- "Mo' Better Reviews," *Call & Response Journal* (Africana Studies and Research Center, Cornell University), 1999: pp. 81-88; *The Graduate Student Advocate* (City University of New York Graduate Center), 1990: pp. 81-88
- 1999, 89 "The State of the Arts," *Call & Response Journal* (Africana Studies & Research Center, Cornell University), 1999: pp. 94-95; *The Graduate Student Advocate*, 1989: pp. 94-98
- 1997 Editor, "A Holistic Approach to the Ownership of African American Music," excerpts from the May 17, 1997 meeting of Call and Response (Africana Studies & Research Center, Cornell University), pp. 59-71
- 1985 Video review, *Tryin' to Get Home: A History of African American Song*, by Kerrigan Black, in *Notes - Quarterly Journal of the Music Library Association*: pp. 1007-08

Articles in Regional or Campus Publications

- 2002 "Santa Cruz Global African Music Festival," *Arts & Ideas* 3, no. 2: pp. 9-15
- 2001 "Global African Music Connections – Reflections on a Trip to South Africa and Establishing the Global African Music Festival Series," *Arts & Ideas* 3, no. 1: pp. 20-23

Contributions to Books

- 2001 "African American Women Create Music," *Historical Encyclopedia of Black Women's Movement*, Portsmouth, NH: Greenwood Press

Faculty Performances, Collaborations, and Lectures (UC Santa Cruz)

- 2007 Guest Lecturer in Paul Ortiz's Community Studies Class on August Wilson's *The Piano Lesson*
- 2006 Flute and bass duets. "A Moment of Remembrance": Thinking of Denise Denton. Namaste Lounge, College 10.
- 2005 Concert and Panel Discussion, Fillmore Jazz Preservation Big Band (Karlton Hester, director), Recital Hall.
- 2003 Featured guest artist, *Swan Pond*, directed by Theater Arts faculty Mel Wong, with choreography by Mel Wong and Sylvia Martins, Mainstage Theater, University of California, Santa Cruz (May and June)

- Performance, with Hesterian Musicism and guest artists, *Global African Experiments in Music, Light, Word and Dance*, including world premieres of new compositions, as part of the *Global African Music and Arts Festival/Symposium*, Music Center Recital Hall, Santa Cruz, California (April)
- Performance, with quartet, Chancellor's birthday celebration, University Center, University of California, Santa Cruz (April)
- Duet performance, opening reception: *Faculty Works 2003*, Sesnon Gallery, Porter College, University of California, Santa Cruz (January)
- 2002 Guest lecture/demonstration, David Jones' Porter Core Course, Porter College Dining Hall, University of California, Santa Cruz (October 13)
- Guest lecture on composition, Paul Nauert's course *Sound Art* (Porter College), Music Center, University of California, Santa Cruz
- Performance, with Hesterian Musicism, and guest artists Obo Addy and Nelson Harrison, including world premieres of new compositions, *Santa Cruz Global African Music Festival*, Music Center Recital Hall, University of California, Santa Cruz (April 14)
- Performance, *Double-Bill: Neo-Balkan Jazz and Hesterian Musicism*, joint faculty recital with David Evan Jones, Music Center Recital Hall (February)
- 2001 Performance, "Art in the Arboretum," collaboration with Dance faculty Mel Wong, the Arboretum, University of California, Santa Cruz (May 20)
- Performance, "Gamelan Explosion!" World premiere of new composition "Game Chimes," with and for the UCSC Balinese Gamelan Ensemble (Linda Burman-Hall, director), Music Center Recital Hall, University of California, Santa Cruz (May 19)
- Performance and world premiere of new composition "Ancient & Future Incarnations," *April in Santa Cruz* contemporary music festival, Music Center Recital Hall, University of California, Santa Cruz (April)
- Faculty recital, with Hesterian Musicism, composer's own works, Music Center Recital Hall, University of California, Santa Cruz (January 31)
- 2000 Guest lecturer, "Women in Jazz," for Leta Miller's course Music 80S: *Women in Music*, University of California, Santa Cruz (fall quarter)
- 1990-00 Faculty performances, collaborations, and lectures at Cornell University (see individual listings under Outside Creative Activity)

Director or Conductor

- 2003-present Musical Director and conductor, Fillmore Jazz Preservation Big Band, San Francisco, California
- 1987-present Musical Director, composer, and performer on flutes, saxophones and synthesizers, Hesterian Musicism; New York City; Ithaca, New York; and San Francisco Bay Area
- 2003 Artistic Director, with Elisabeth Cameron and Nontsizi Cayou, *Global African Music and Arts Festival/Symposium*, University of California, Santa Cruz and Wajumbe Cultural Institution, San Francisco, California (April)

- 2002 Artistic Director, *Santa Cruz Global African Music Festival*, University of California, Santa Cruz (April)
- 1991-2001 Director and conductor, Cornell University Lab Ensembles (traditional and experimental large ensembles and combos), Cornell University, Ithaca, New York
- 1992-2000 Founder, director and performer, *Cornell University "Jazz" Festival* (annually in spring); director and performer, *Fall Concerts*; host of jazz workshops and masterclasses; featuring performances by the Cornell University Lab Ensembles with special guest artists (Toshiko Akiyoshi, Jaki Byard, Donald Byrd, Akua Dixon, Victor Goines, Wendell Harrison, Joe Henderson, Hesterian Musicism, Makanda (Ken) McIntyre, Billy Taylor, Cecil Taylor, Charles Tolliver, Steve Turre, Stanley Turrentine, McCoy Tyner, Randy Weston, Pamela Wise, and others), Cornell University, Ithaca, New York
- 2000 Director, "Swing Dance," Cornell University Lab Ensembles performance with dance instructor Bill Borgida, Willard Straight Hall, Cornell University, Ithaca, New York (March 3)
- Director, *9th Annual Cornell University "Jazz" Festival*, panel discussion by guest artists Pamela Wise, Akua Dixon and Adela Dalto, and performance with Cornell University Lab Ensembles; Hesterian Musicism performance; Cornell University, Ithaca, New York (April 20-22)
- 1999 Director, Fall Concert, Cornell University Lab Ensembles performance with guest artist Wendell Harrison, Barnes Hall, Cornell University, Ithaca, New York (December 2)
- Presenter, "Defining 'Jazz' Music through Primary Sources within African American Culture," African Studies and Research Center, Ithaca, New York (September 30)
- Host and performer, "Voyage of Discovery – African American Art from the Collection of Dr. Donald Byrd," H. F. Johnson Museum of Art, Cornell University (August-October 31)
- Director, *8th Annual Cornell University "Jazz" Festival*, lecture/demonstration by Randy Weston and Benny Powell and performance with Cornell University Lab Ensembles; visiting bands concert; and Hesterian Musicism performance; Cornell University, Ithaca, New York (April 24-26)
- Director, performances by the Cornell University Lab Ensembles and *Introduction to Improvisatory Theory* class, Barnes Hall, Cornell University, Ithaca, New York (March 12)
- Director, "Swing Dance," Cornell University Lab Ensembles performance with guest artist Donald Byrd, Willard Straight Hall, Cornell University, Ithaca, New York
- 1998 Director, Fall Concert, lecture/demonstration by Donald Byrd and performance with Cornell University Lab Ensembles, Barnes Hall, Cornell University, Ithaca, New York (December 4)
- Director, Cornell University Lab Ensembles performance, "Big Band Jazz," Greece Olympia High School, Rochester, New York (November 14)
- Director, *7th Annual Cornell University "Jazz" Festival*, Cornell University Lab Ensembles performance with guest artist Billy Taylor; panel discussion with Billy Taylor, Makanda McIntyre, Randy Weston, Donald Byrd, et al.; Hesterian Musicism performance; and other events with guest artists; Cornell University, Ithaca, New York (April 24-26)

- 1997 Director, Fall Concert, Cornell University Lab Ensembles performance with guest artists Charles Tolliver, Barnes Hall, Cornell University, Ithaca, New York (December 5)
- Sponsor of Stanley Turrentine concert performance, Cornell University, Ithaca, New York
- Co-sponsor, with Native American Studies, Bill Cole concert, Akwe:kon, Cornell University, Ithaca, New York
- Director, *6th Annual Cornell University "Jazz" Festival*, Cornell University Lab Ensembles performance with guest artist Steve Turre and others; performance by Hesterian Musicism with Uhuru Kuumba Dance Company; and student combo performances; Cornell University, Ithaca, New York (April 26-27)
- 1996 Director, Fall Concert, Cornell University Lab Ensembles performance with guest artist Wendell Harrison, Barnes Hall, Cornell University, Ithaca, New York
- Director, *5th Annual Cornell University "Jazz" Festival*, Cornell University Lab Ensembles performance with guest artist McCoy Tyner, Cornell University, Ithaca, New York (April 20)
- 1995 Director, Fall Concert, performance by the Cornell University Jazz Ensembles with guest artist Cecilia Smith, Barnes Hall, Cornell University, Ithaca, New York (December 3)
- Director and Lecture/Demonstration, with the Cornell University Lab Ensembles, "Children's Jazz Workshop," Barnes Hall, Cornell University, and Northeast Elementary School, Ithaca, New York
- Director, *4th Annual Cornell University "Jazz" Festival*, "Women In Jazz," lectures, workshops and performances with the Cornell University Lab Ensembles by guest Toshiko Akiyoshi, Cecilia Smith and Pamela Wise, Cornell University, Ithaca, New York (April 27 - May 1)
- 1994 Director, Fall Concert, Cornell University Lab Ensembles performance with guest artist Cecil Taylor, Statler Auditorium, Cornell University, Ithaca, New York (November 11)
- Director, *3rd Annual Cornell University "Jazz" Festival*, lectures, workshops and performances with the Cornell University Lab Ensembles by guest artists Donald Byrd, Charles Tolliver, Cecilia Smith, and Phil Bowler, Cornell University, Ithaca, New York (April 27 - May 1)
- 1993 Director, Fall Concert, Cornell University Lab Ensembles performance, Barnes Hall, Cornell University, Ithaca, New York (December 5)
- Director, *2nd Annual Cornell University "Jazz" Festival*, lecture by guest artist Joe Henderson and performance with Cornell University Jazz Ensembles
- 1992 Director, Fall Concert, Cornell University Lab Ensembles performance with guest artist Victor Goines, Barnes Hall, Cornell University, Ithaca, New York (November 20)
- Director, Cornell University Lab Ensembles performance, "In the Mood," Terrace Café and Bistro, Cornell University, Ithaca, New York (October 26)
- Director, Cornell Jazz Ensembles performance, and open lecture, "A Survey of Jazz," "Jazz Daze – A Celebration of Jazz," Arts Quad, Cornell University, Ithaca, New York (September)

Director, Cornell University Lab Ensembles performance at the *Ivy League Jazz Festival*, Columbia University, New York City (April 25)

Director, *1st Annual Cornell University "Jazz" Festival*, workshop by guest artist Jaki Byard and performance with Cornell University Lab Ensembles, Statler Auditorium (March 27-29); concert of performances by guest ensembles (Liverpool High School, Colby College, University of Pennsylvania, et al.), Barnes Hall (April 3); Cornell University, Ithaca, New York

- 1991 Director, Cornell University Jazz Ensembles performance, "The Rich Trommer Memorial Concert," Barnes Hall, Cornell University, Ithaca, New York (November 1)
- 1985-90 Music Director, Elinor Coleman Dance Ensemble, New York City
- 1977-87 Musical Director, composer, and performer on flutes, saxophones, and synthesizers, Contemporary Jazz Art Movement; San Francisco Bay Area, California, and New York City
- 1971-74 Director of Ensembles, ensemble performances and tours, with guest appearances by Louis Jordan (1973) and Buddy Collette (1974), Eisenhower High School, Rialto, California

Film/Video Director

- 2007 Karlton Hester, *The Divine Particle's Vision* (DVD Hesteria 1 - forthcoming November)
- Fillmore Jazz Preservation's Harlem of the West*, Karlton Hester and Lewis Watts (DVD Hesteria 2 - forthcoming November)
- 1990 Producer and composer, *A Children's Jazz Video*, Hesteria Records, HRP0390B
- Producer and composer, *Magic*, Hesteria Records, HRP0390A

Composer

Works Performed (selected; see 'Outside Creative Activities' for other performances of compositions)

- 2007 "For the Affect of It" - Performance and workshop, The Jazz School, Berkeley, CA
- Premiere Hester's *Divine Particle's Vision*, "Storybook One" and "Creative Link #1," April in Santa Cruz. Music Center Recital Hall.
- "Solo Cycles" - Saxophone performance. Martin Luther King, Jr. Memorial Convocation, featuring Congresswoman Maxine Waters, Civic Center, Santa Cruz, CA.
- 2006 "Hungry Blues" at Concert, Fillmore Jazz Preservation Big Band (Karlton Hester, director) and Hesterian Musicism, *Harlem of the West: The San Francisco Fillmore Jazz Era* (Exhibit opening celebration), Herbst Theatre, San Francisco, CA.
- "Sun Soul" as Saxophonist - Concert for World Peace, Eddie Gale, director. San Jose State University.
- "Hesterian Cycles" - Flute and bass duets. "A Moment of Remembrance": Thinking of Denise Denton. Namaste Lounge, College 10.

- Premiere Hester's "K2 with Nana and Nana with K-Tone." April in Santa Cruz. Music Center Recital Hall. (2006)
- 2005 "Twin Pyramids," Pacific Rim Festival, UCSC Recital Hall.
- "Nanaiya's Voodoo Dance," Performed by pianist William Chapman Nyaho, at the symposium on African and Chinese music at the Central Conservatory of Music (CCOM), Beijing
- "North African Poems," Black Chamber 32nd Gala Dinner event is February 25th, 2005 at West Bay Conference Center.
- 2004 "Guinea Kente Matrix," Fillmore Promotion Office's Holiday Concert Dec. 4, 2004 at the West Bay Conference Center
- "North African Poems," "Guinea Kente Matrix," Concert for World Peace, San Francisco State University.
- 2003 "Day Break Dance," "Origins" [poetry by Avoteja], "Connections," "Neon Night" at the Global African Music Festival/Symposium. UCSC Recital Hall.
- "Fragments," flute and cello, Concert for World Peace, San Francisco State University.
- 2002 "Obo's Gome Influence," "Sun Bugaloo," "Wood Wings," "Sun in Scorpio; Moon in Aquarius," at the Santa Cruz Global African Music Festival, UCSC Recital Hall.
- 2001 "Ancient & Future Incarnations," April in Santa Cruz, faculty concert, UCSC Recital
- "Game Chimes," Balinese gamelan ensemble, UCSC Recital Hall.
- 2000 "For the Affect of It," flute trio, "Contemporary Colors," Senior Recital by Alissa Roedig, Barnes Hall, Cornell University, Ithaca, New York (November 21)
- 1999 "Zeta Cancri," by Sera Smolen, cello, contemporary music festival, Ithaca, New York
- 1993 "Muse," for piano, by Rachel Jimenez, Piano Recital, Barnes Hall, Cornell University, Ithaca, New York (May 4)
- 1992 "Master Juba's Juju," for synthesizers (recording), dance performance by Joyce Morgenroth, choreographer, *Dance Theater Concert*, Center for Theater Arts, Cornell University, Ithaca, New York (April 30-May 2)
- 1990 Performers of the CUNY DMA program, "Live from New York," CUNY Composers Alliance, Graduate Center Auditorium, City University of New York (February 28)
- 1989 "The Gigway Mosaic," for oboe, bassoon, piano, violin, viola, and cello, by performers of the CUNY DMA program and others, "A Concert of New Music," Graduate Center Auditorium, City University of New York (February 23)
- 1987 "New B. N. Metaphors," for string quartet, Dorothy Yopp, cello, et al., "A Concert of New Works for Chamber Ensembles and Voice," presented by the CUNY Composers Alliance, City University of New York Graduate Center, New York City (February 5)

- 1986 “Muse,” Max Lifchitz, piano, “A Celebration of Staten Island Composers,” North-South Consonance, Jewish Community Center, Staten Island, New York (April 20)
- “Zixclaila Fabaynima,” Eric Himy, piano, City University of New York Graduate Center, New York City (March 27)
- “Zeta Cancri,” recital of Dorothy Yopp, cello, Paul Recital Hall, Juilliard School of Music, New York City, New York (March 14)
- 1985 “Muse,” Walter Prossnitz, piano, “CUNY Composers in Concert I,” City University of New York Graduate Center, New York (April 23)
- 1984 Performance, “Pan-African Ballet Music,” with Elinor Coleman Dance Ensemble, “CUNY Composers in Concert,” music by students in the Ph.D. Program in Music, City University of New York Graduate Center, New York City (December 14)
- 1982 Premiere of commissioned work, Wajumbe Dance Ensemble, Old First Church, San Francisco, California
- 1979 “Teleological Fantasy,” for orchestra, the Oakland Ebony Orchestra, “Robeson III: A Tribute to Paul Robeson – ‘The Concert Singer,’” The Oakland Museum, Oakland, California (May 6)

Compositions (Hesteria Records and Publishing Company)

- 2008 “The Creative Source” (Suite #1) alto flute, tenor saxophone, synthesizers.
- “Passion Reprise” – synthesizers
- “The Nucleus” (Suite #3) – synthesizers, spoken word.
- 2007 “Divine Particle One” flute, string bass, synthesizers.
- “Divine Vision” tenor sax, string bass, synthesizers
- “Vibratory Communication” for soprano saxophone, spoken word, synthesizers
- 2006 “Storybook One” for tenor saxophone, flugelhorn, cello, string bass, percussion, spoken word, and synthesizers.
- “K2 with Nana” for flute, trumpet, cello, and synthesizers.
- “Nana with K-Tone” for cello and synthesizers.
- “Creative Link #1” for flute, trumpet, cello, string bass, percussion, spoken word, and synthesizers.
- “Quantum Rap” for spoken word, synthesizers.
- 2005 “Twin Pyramids,” synthesizers, flute, harp, trumpet, baritone sax, bass, percussion
- “DNA,” soprano sax, trumpet, baritone sax, bass, percussion
- “Saturday Head,” (revised) snyths., tenor sax, trumpet, baritone sax, bass, percussion
- “K-2 Hues,” trumpet, baritone sax, bass, percussion

- “Nanaiya's Voodoo Dance,” for piano or synthesizers
- 2004 “North African Poems,” for flute, cello and trap drums
“Guinea Kente Matrix,” for flute, cello and trap drums
- 2003 “Day Break Dance,” synthesizers, flute, saxophone, cello, trumpet, trombone and poet
“Origins,” [poetry by Avotcja] synthesizers, flute, saxophone, cello, trumpet, & trombone
“Connections,” synthesizers, flute, saxophone, cello, trumpet, and trombone
“Neon Night,” synthesizers, flute, saxophone, cello, trumpet, and trombone
- 2002 “Obo's Gome Influence,” saxophone, flute, vibraphone, trumpet, trombone, bass, and percussion
“Sun Bugaloo,” saxophone, flute, vibraphone, trumpet, trombone, bass, and percussion
“Wood Wings,” saxophone, flute, vibraphone, trumpet, trombone, bass, and percussion
“Sun in Scorpio; Moon in Aquarius,” violin, flute, guitar, cello, bass & drums
- 2001 “Ancient & Future Incarnations,” flutes, tamboura, cello, harmonium, and percussion
“Fragments,” flute and cello
“Game Chimes,” Balinese gamelan ensemble, soprano saxophone, and double bass
“Street Children's Sacred Scream,” Orchestra
- 2000 “Sun Soul” (revised), tenor saxophone, flugelhorn, acoustic bass, percussion, and trap drums
“Scenes,” flute, trumpet, guitar, cello, acoustic bass, percussion, and trap drums
- 1999 “Exeter Garden,” saxophone, vibraphone, trumpet, bass, percussion
“Byrd Math,” trumpet, bass, drums, percussion, tenor saxophone
“Harmony in Oshogbo,” cello, trumpet, guitar, bass, percussion, trap drums, flute
- 1998 “Tone’s Tune,” wind orchestra, tenor saxophone, trumpet, vibes, rhythm section, auxiliary percussion
“Intonation, Balance and Proportion,” wind orchestra, rhythm section, saxophone, trumpet, vibes, percussion
“Spirituality,” flute, bass, drums
“Hypermetric Voodoo Logic,” flute, synthesizers
“Mass Dance,” soprano saxophone, synthesizers
“Time Struggle,” winds, brass, rhythm section, piano, vibes, percussion
- 1997 “Percussion Sequence,” synthesizers

- “Dance Number One,” synthesizers, piccolo, percussion
- “Dance Number 2,” flute, synthesizers
- “Ebony Woogie Woman,” tenor saxophone, synthesizers, bass flute, percussion, bass
- “Hesterian Blues,” tenor saxophone, trumpet, vibes, double bass, percussion
- “Medifocus,” alto flute, percussion, vibes, bass, trumpet, flute
- “Trans – Z,” bass, vibes, percussion, voice (poetry)
- “Treadmill – X,” voice (poetry), bass, vibes, trumpet
- “Percussion Sequence,” synthesizers
- 1995 “Space,” synthesizer and woodwinds
- “Emancipation Anxiety,” woodwinds, brass, vibes, rhythm section
- “Spirit Mood One,” woodwinds, brass, vibes, cello, rhythm section
- “Spirit Mood Two,” woodwinds, brass, vibes, cello, rhythm section
- 1994 “Blues and Other Hues,” woodwinds, brass, vibes, cello, rhythm section
- “C.T. Saturn Day Review,” mixed winds, strings and percussion
- “Epecine Fractals,” solo piano
- “Eyeside Down,” flute, trumpet, vibraphone, double bass
- “Free Hesteria,” woodwinds, brass, cello, vibes, rhythm section
- “Sacred Sream,” mixed winds, strings, vibraphone, and percussion
- “Saturday Head” (revised for Cecil Taylor and the Cornell University Experimental Lab Ensemble), mixed winds, strings and percussion
- 1993 “A Natural Blend,” tenor saxophone, soprano, trumpet, vibraphone, bass; cello
- “Abyssmal Funk,” flute, drums, synthesizer
- “Anti-Stoicism,” voice (poetry), mixed winds, strings, percussion, synthesizers
- “Ballad 3,” woodwinds, brass, rhythm section
- “Epecine,” tenor saxophone, bass
- “Escape Samba,” voice (poetry), vocals, mixed winds, strings and percussion
- “Friday’s Sacred Voodoo,” woodwinds, brass, rhythm section
- “Fundamental Vibe and Liquid Motion,” voice (poetry), vocals, mixed winds, strings and percussion, synthesizers
- “Harmony,” voice (poetry), vocals, mixed winds, strings and percussion

- “IDOWU Melody,” woodwinds, vocal, brass, vibes, cello, rhythm section
- “Individuation,” flute, drums, synthesizer
- “Nubian Blues,” woodwinds, trumpet, rhythm section
- “Simba,” tenor saxophone, vibraphone, double bass
- “Street Children,” flute, clarinets, saxophones, vibraphone, brass, bass/cello
- “Subtle Syzygy,” tenor saxophone, trumpet, bass, cello
- “Sunday’s Sacred Voodoo,” flute
- “Tears and Polarity,” tenor saxophone, trumpet, drums
- 1992 “A Griot Stream of Consciousness Cycle”
- “Eternal Skyway,” soprano sax, bassoon, trumpet, piano, string bass, and drums
- “Master Juba’s Juju,” for symphony orchestra
- “Texican Rhyme,” tenor sax, bassoon, trumpet, piano, bass, and drums
- “Tone Walk,” tenor sax, bassoon, trumpet, piano, string bass, and drums
- “TransAfrican Hesteria,” mixed winds, trumpet, trombone, strings, percussion
- “TransAfrican Ritual,” voice (poetry), synthesizers, and bass
- “Woods of Wisdom,” piccolo, bassoon, and percussion ensemble
- 1991 “African Jay Goo March,” for symphony orchestra
- “Lemurian Thirst For Appreciation,” symphony orchestra
- 1990 “Euxenite Figurines,” woodwinds, vocal, brass, vibes, cello, rhythm section
- 1989 “Balance,” Flute duet
- “Cosmic Motion,” flute duet
- “Eidetic Wisdom Balledrama,” *Videoscapes #I - #VII*, synthesizers, voice (poetry), vocals, and woodwinds
- “Equipoise,” piano or synthesizer/computer
- “Hesterian Balledrama”
- “Lemurian Princess,” oboe, tenor sax, vibraphone, cello, string bass, keyboards
- “Little Ones,” piano or synthesizer/computer and saxophones
- “Love Dance,” soprano and alto voices
- “Musicism For Solo Piano,” piano
- “Simplicity,” flute duet – optional saxophone duet

- 1988 *Hesterian Solo Cycles*
- “The Aquarian,” flute
 - “Piscean Dream,” flute
 - “Angel, An Aries,” flute
 - “Taurus Time,” soprano saxophone
 - “Gemini Justice,” soprano saxophone
 - “Cancerian Games,” tenor saxophone
 - “Leo’s Laughter,” bass flute
 - “Virgo Vision,” piccolo
 - “Libra Luminescence,” tenor saxophone
 - “Scorpio Ms.,” tenor saxophone – optional piccolo
 - “Sagittarian Games,” alto flute
 - “Capricorn Funk,” tenor saxophone
 - “Moon Moods,” *Di* (Chinese transverse flute)
 - “Sun Soul,” tenor saxophone
- “The Gigway Mosaic,” oboe, bassoon, violin, cello, and piano
- “Who You Really Are,” synthesizer and electronic tape
- “Yasuko’s Fanfare” (dedicated to the memory of Yasuko Tanabu), synthesizers
- 1987 “Her Hymn,” flute, bassoon, trumpet, piano, bass, and drums
- 1986 “A First World Romance,” tenor saxophone, vibraphone, cello, bass, piano and percussion
- “New B. N. Metaphors,” two violins, viola, cello and piano
- “Taynkum’s Spheres,” flute, clarinet, viola, cello, and piano
- “Zixcaila Fabaynima,” piano
- 1985 “Desultory Distractions,” flute, clarinet, violin, cello, piano
- “Iridescent,” flute, clarinet, violin, cello
- “Muse,” piano
- “Tales of Clara B. and Webster D.,” two violins, viola, cello, bass, and two sopranos
- “Zeta Cancri,” cello
- 1984–85 Symphony Number 1 – *A Teleological Fantasy*, full orchestra, flute choir, saxophone ensembles, vocal ensemble, and percussion ensemble
- 1984 *Love/Ontology* (in two movements)
- “Prelude,” and “Poo Keh Daydream,” soprano/bass flute, oboe/English horn, harp, vibraphone, and string bass
- “Magic,” piano
- “Summer Enterlewd,” mixed winds, strings, and percussion
- “Variations,” woodwinds, brass, cello, rhythm section

- 1979 "Poo Kee Waltz," flute, oboe, harp, vibes, bass
- 1983 "A Winter Daydream," flute, two harps
- 1981 "Wide Awake Dream," flute, piano, bass
- 1980 "Pan African Ballet Music," mixed winds, strings, and percussion
"The Color Concept #1," winds, bass
- 1979 "Saturday Head," mixed winds, strings and percussion
"The Pee Cal Flute Experiment," piccolo, oboe, soprano flute, alto flute, and bass flute
- 1978 "Introduction and What!," winds, brass, strings, percussion
"Land of Ten Thousand Tree Trunks - An Afro-Jazz Narrative," mixed winds, vocals, organ, percussion
"Mellow Bossa," flute, piano, bass
"The Civet-Cat Tail," mixed winds, strings, and percussion
"The Jive Cycles Within An Integrated Force Field," mixed winds, strings, and percussion
"This Jam For Jay Goo," mixed winds, strings, and percussion
"A Winter Duet," flute, soprano saxophone (or piccolo and flute)
- 1977 "Ballad," mixed winds, strings, and percussion
"It's About Time the Rain Came," mixed winds, strings, and percussion
"Visitor From the Outside," mixed winds, strings, and percussion
"Y La Estacion De Lluvias Comienza," mixed winds, strings, and percussion
- 1975 "Hungry Blues," mixed winds, strings, and percussion
"Land of Ten Thousand Tree Trunks – Symphonic Jazz Narrative"
"Little Miss Lady," woodwinds, vocal, brass, vibes, cello, rhythm section
- 1974 "Blues II," saxophone choir
- 1973 "Land of Ten Thousand Tree Trunks - Jazz Overture"
- 1972 "A Warm Lust Wave," winds, strings, and percussion
"El Paso Sunrise," mixed winds, strings, and percussion
- 1971 "Africa According to Herodotus, 456 B.C.," mixed winds, strings, and percussion
"Felicitous Circus" (Postlude to "Pan African Ballet Music"), Mixed winds, strings, vocals, and percussion

“FOGGOFF,” Woodwinds, brass, rhythm section

“For the Affect of It,” Two flutes and string bass

“Thirst For Appreciation,” Mixed winds, strings and percussion

Musical Recordings

- 2008 Karlton Hester, *The Divine Particle's Vision* (CD Hesteria 12). “*The Creative Source* (Suite #1 -“Supernova” for alto flute, synthesizers; “Neutron Star” for tenor saxophone, synthesizers; “Divine Vision” for tenor sax, synthesizers). “Trance Dance” (synthesizers). “Vibratory Communication” (soprano saxophone, synthesizers). “K-Tone with Nana” (synthesized guitars and cello, synthesizers). “Interconnectivity” (Suite #2; “Creative Link One” for fl, trpt, cello, bass, perc, voices, & synth. “Storybook #1” for ten. sax, flugelhn, cello, bass, perc, voices, & synth.). “Nana and K-2” (flute, trumpet and cello, synthesizers). “The Nucleus” (Suite #3; “Creative Passion” for voices, synthesizers, “It’s All About What I Think” for voices, synthesizers, “I Love Everybody” for vocals, animals, synthesizers). “Passion Reprise” (synthesizers).
- 2006 Karlton Hester’s *Fillmore Jazz Preservation Big Band (Featuring John Handy and Denise Perrier): Live at Herbst Theatre* “Wind Machine.” “April in Paris,” “Jomago,” “round Midnight,” “swonderful,” “God Bless the Child,” “Wave Yo Mambo,” “A Night in Tunisia,” “I Can’t Get Started.” “In a Mellow Tone,” “Milestones.” (Hesteria 11)
- 2005 Flute, soprano and tenor saxophones, *Twentieth-Century Musicism: Compositions by Karlton Hester*; Twin Pyramids,” “Origins,” “DNA,” “Saturday Head,” “K-2 Hues,” “Nanaiya’s Voodoo Dance,” (CD Hesteria 10).
- 2002 “Equipoise,” by Karlton E. Hester, “Donna Lee,” by Charlie Parker, and “Out of Nowhere,” by Green/Heyman, *Soundings: A Musical Gallery*, a compilation CD featuring selections by department composers, performers and ensembles, Music Department, University of California, Santa Cruz (Spring)
- 2000 Flute, piccolo, tenor saxophone, and composition, *Harmonious Soul Scenes 2000*, with Hesterian Musicism; “Scenes;” “Sun Soul;” “Harmony in Oshogbo;” “Byrd Math;” “Caravan,” “Harmony (Reprise);” all compositions by Karlton E. Hester; except “Caravan,” by Ellington/Tizol; Hesteria Records, HRP00009 (CD)
- 1999 Flutes, saxophones, synthesizer and composition, *Sacred Musicism*, with Hesterian Musicism; “Tone’s Tune;” “Mass Dance;” “Spirituality;” “Hesterian Blues, Balance and Proportion;” “Love Dance, Movement II: Pooh Kee Daydream;” “Hypermetric Voodoo Logic;” “Epicene Fractals;” all compositions by Karlton E. Hester; Hesteria Records, HRP00008 (CD)
- 1998 Flute, bass flute and composition; *Musicism for the Sake of Love*; with the Contemporary Jazz Art Movement; “El Paso Sunrise;” “Y La Estacion de Lluvias Comienza;” “The Pee Cal Flute Experiment (flute quintet);” “Visitor from the Outside;” “For the Affect of It (flute trio);” “Felicitous Circus;” “*Love/Ontology: Prelude*;” “Muse;” all compositions by Karlton E. Hester; Hesteria Records, HRP00007 (CD, reissue of LP *Hesterian Musicism*, with “*Love/Ontology: Prelude*” and “Muse” from *Dances Purely for the Sake of Love*)
- Flute, soprano and tenor saxophones, synthesizer and composition; *Reconstructive Musicism*; with Hesterian Musicism; “Dance Number 2;” “Emancipation Anxiety;” “Treadmill-X;” “Blues & Other Hues;” “Love Dance;” “Free Hesteria;” “Master Juba’s Juju;” all compositions by Karlton E. Hester; Hesteria Records, HRP00006 (CD)

- Flute, piccolo, alto and bass flute, tenor saxophone, synthesizer and composition; *Hesterian Liberation*; with Hesterian Musicism; "Ebony Woogie Woman;" "Medifocus;" "Hesterian Blues;" "Trans-Z;" "Dance Number One;" "Spirit Mood One;" all compositions by Karlton E. Hester; Hesteria Records, HRP00005 (CD)
- 1993 Flute, tenor and soprano saxophones, synthesizer and composition; *Musicism for Your Imagination*, with Hesterian Musicism; Little Ones;" "Fundamental Vibe and Liquid Motion;" "Tears and Polarity;" "Escape Samba;" "Her Hymn;" "Equipoise;" "Tone Walk;" "Anti-Stoicism;" "Individuation;" "Abyssmal Funk;" "Harmony;" all compositions by Karlton E. Hester; Hesteria Records, HRP00004 (CD and MC)
- 1988 Flute, bass flute, tenor saxophone, synthesizer and composition; *Dances Purely For the Sake of Love*; with the Contemporary Jazz Art Movement; "A First World Romance;" "Love/Ontology: Prelude;" "Muse;" "Love/Ontology;" "Pooh Kee Daydream;" "Yasuko's Fanfare;" all compositions by Karlton E. Hester; Hesteria Records, HRP00003 (LP)
- 1982 Flutes and composition; *Hesterian Musicism* with the Contemporary Jazz Art Movement; "El Paso Sunrise;" "Y La Estacion de Lluvias Comienza;" "The Pee Cal Flute Experiment;" "Visitor from the Outside;" "For the Affect of It;" "Felicitous Circus;" all compositions by Karlton E. Hester; Hesteria Records, HRP00002 (LP)
- "Felicitous Circus," by Karlton E. Hester; Elaine Patree, vocals; Columbine Records Vocal Collection
- 1981 Flute, piccolo, bass flute and composition; *Karlton Hester and the Contemporary Jazz Art Movement*, with the Contemporary Jazz Art Movement; "The Jive Cycles Within an Integrated Force Field;" "Ballad;" "It's About Time the Rain Came;" "Pan African Ballet Music;" all compositions by Karlton E. Hester; Hesteria Records, HRP00001 (LP)
- 1980 Baritone saxophone, *Blues, Myself and I*; Ray Collins, KRC

Reviews

- 2007 Karlton Hester's *Fillmore Jazz Preservation Big Band (Featuring John Handy and Denise Perrier): Live at Herbst Theatre* (CD Hesteria 11) JazzTimes Magazine. (April)
- Karlton Hester's *Fillmore Jazz Preservation Big Band (Featuring John Handy and Denise Perrier): Live at Herbst Theatre* (CD Hesteria 11) Cadence Magazine. (May)
- 2006 Karlton Hester, *21st-Century Musicism*, CD Hesteria 10. Cadence Magazine. (October)
- 2002 Endorsement of publication, *From Africa to Afrocentric Innovations Some Call "Jazz,"* by Dr. Donald Byrd (December)
- Review of publication, *From Africa to Afrocentric Innovations Some Call "Jazz,"* in the magazine for the annual conference of the International Association for Jazz Education (January)
- 2001 Review of recording, *Musicism Purely for the Sake of Love*, by Stephen Lowe, at <http://allmusic.com>
- Review of recording, *Harmonious Soul Scenes 2000*, by Stephen Lowe, in *Cadence – The Review of Blues and Jazz* 27, no. 8

- Review of recording, *Harmonious Soul Scenes 2000*, Stephen Lowe, at <http://allmusic.com>
- 1999 Review of recording, *Sacred Musicism*, in *Cadence – the Review of Jazz & Blues*, Vol. 25 No. 10: pp. 104-105 (October)
- Review of recording, *Musicism for Your Imagination*, by Robert Spencer, at <http://www.allaboutjazz.com> (August)
- Review of recordings, *Musicism for the Sake of Love, Hesterian Liberation and Reconstructive Musicism*, by Robert Spencer, in *Cadence – the Review of Jazz & Blues*, Vol. 25, No. 4: pp. 101-102
- 1994-95 Reviews of concerts, performances at *Festival de Musica Contemporanea*, in *La Razon*, Bolivia
- 1994 Review of recording, *Musicism for Your Imagination*, in *Cadence – The Review of Jazz & Blues*, Vol. 20 No. 1: p. 24 (January)
- 1989 Review of recording: *Dances Purely for the Sake of Love*, by Mark Sullivan, in *Option—Music Alternative*, No. 29: p. 112 (November/December)
- Review of recording, in *Cadence – The Review of Jazz & Blues*, Vol. 15 No. 7: p. 78 (July)
- Review, *Dances Purely for the Sake of Love*, by Peter Watrous, in *Musician* magazine, Vol. 126 (April): p. 90
- 1988 Review of recording, *Hesterian Musicism*, Jazz Composer's Orchestra Association
- Review of recording, *Karlton Hester and the Contemporary Jazz Art Movement*, Jazz Composer's Orchestra Association
- Review of recording, *Dances Purely for the Sake of Love*, by Peter Watrous, in "Jazz Short Takes," *Annual Ear*
- Review of recordings, *Karlton Hester and the Contemporary Jazz Art Movement, Hesterian Musicism*, and *Dances Purely for the Sake of Love*, by Marcia Smith, in *Contemporanea - International Art Magazine*: p. 19 (May/June)
- 1986 Review of concert, performance with The Yard, in *The New York Times* (September 21)
- Review of concert, performance with The Yard, in *Vineyard Gazette* (July 25)
- 1983 Review of recording, *Hesterian Musicism*, in *Down Beat – The Contemporary Music Magazine*: p. 43 (September)
- Review of recording, *Karlton Hester and the Contemporary Jazz Art Movement*, by Carl Brauer, in *Cadence – The American Review of Jazz & Blues*, Vol. 9, No. 1: p. 38 (January)
- Review of recording, *Hesterian Musicism*, in *Cadence – The American Review of Jazz & Blues*, Vol. 9, No. 1: p. 42 (January)
- 1981 Review of concert, in *Down Beat – The Contemporary Music Magazine* (July)

Other Residencies

- 1985-88 Artist in Residence, New York Foundation for the Arts
- 1986 Resident Composer, The Yard – A Colony for Performing Arts, Chilmark, Massachusetts (July – September)
- 1979-82 Resident Ensemble (Contemporary Jazz Art Movement), Western Addition Cultural Center, San Francisco, California

UNIVERSITY SERVICE

BOARD SERVICE OR DEPARTMENT SERVICE

Board or Department Committees

- 2004-05 Member, Bachelor of Music Committee
Member, juries (fall)
- 2003-04 Member, Scholarship Committee (winter, spring)
Coordinator, Arts Bridge (winter, spring)
Member, Scholarship Auditions (spring)
- 2002-03 Outreach Coordinator
Member, Bachelor of Music Committee
- 2002 Chair, Search Committee, Jazz Lecturer (fall)
- 2000-02 Member, Discretionary Funds Committee
- 2001-02 Member, Curriculum Committee
Member, juries for guitar, piano, and percussion
- 2001 Chair, Search Committee, Jazz Lecturer (fall)
Member, Search Committee, 20th Century Musicologist (spring)

COLLEGE SERVICE

College Committees

- 2001-02 Member, Advisory Committee, Merrill College
Academic Standing Committee, Porter College

Other University Service

- 2005 Ph.D. Dissertation Committee for Derek Norvell, City University of New York Graduate Center, “An Edition of the Unpublished Masses of Mary Lou Williams: The First Mass

and The Mass for the Season of Lent” also known as the “Mass in Memory of Dr. Martin Luther King Jr.” His composition is entitled: “Credo from the Mass of the New World African Diaspora.”

2002 Instructor, Porter 14: *Jazz Vocal Ensemble*, Porter College (winter and spring quarters)

ACADEMIC SENATE SERVICE

Senate Committees

2002-
F2004 Member, Committee for Affirmative Action

OTHER UNIVERSITY SERVICE

2002-
present Member, Black Music Research Group

2001-
F2004 Advisor, UC Arts Bridge

OUTSIDE PROFESSIONAL ACTIVITIES

Public Lecture or Forum Participation

2001 Guest Lecturer, *From Africa to Afrocentric Innovations Some Call "Jazz,"* Black Heritage Festival, Savannah State University (February)

2000 Chair, Panel Discussion, SSIPS Conference at SUNY Binghamton with Dr. Nelson Harrison, Larry Ridley, and Bill Johnson (October)

1999 Panel moderator, *The 31st Annual Conference of the African Heritage Studies Association*, Cornell University, Ithaca, New York (October 16)

1993 Panelist, Community Arts Partnership of Tompkins County, New York

1989 Panelist, “The Nature of Metaphysical Art,” *Artists Talk on Art*, Soho 20 Gallery, New York City (November 17)

Papers Presented at Professional Meetings

2007 Performance and Discussion, “The Afrocentric Jazz Evolution,” Cody’s Books, San Francisco. (Book signing.)

Panelist at “The Sacred Jazz Symposium” at Black New World Social Aid and Pleasure Club, Oakland, CA.

2006 Submission of paper, “Creativity” selected for the Hawaii International Conference on the Arts and Humanities, Honolulu.

Submission of paper, “Hesterian Musicism” presented at the International Association for Improvised Music, University of Michigan, Ann Arbor, MI.

Lecture on Bigotry and the Afrocentric "Jazz" Evolution, in Series, Patterns: Music and Related Arts in the African American Tradition, Mills College, Oakland, CA

Panelist, *Bird, Bop, Black Art and Beyond: A Symposium on Charlie Parker and the significance of Black Artists in the 50s*, Family Resource House of Unity, Eastmont Town Center, Oakland, CA

2005 Submission of paper selected for Symposium, "Africa meets Asia" at the Central Conservatory of Music, Beijing, China,

2003 Presentation, with Nelson Harrison and Bill Johnson, "From Africa to Afrocentric Innovations Some Call 'Jazz,'" *Annual Conference of the International Association for Jazz Education*, Toronto, Canada

2002 Presentation, with Larry Ridley and Jesse McCarroll, "Developing the Future Quality of Jazz Studies Programs," Annual Meeting, National Association of Schools of Music, New Orleans, Louisiana

Presentation, with Bill Johnson, "Living Encyclopedia of Global African Music," African American Jazz Caucus annual members' meeting, *Annual Conference of the International Association for Jazz Education*, Long Beach, California

1998 "African Retention in African American Music," Committee on Diversity Special Session, Society for Music Theory Conference

"Afrocentric Innovations Some Call 'Jazz,'" *The 30th Annual Conference of the African Heritage Studies Association*, New Orleans, Louisiana

Membership or Activities in Professional Associations

2007 Member of Board of Directors, International Society for Improvised Music

2002-03 Member, Merchant's Association, San Francisco Historic Fillmore Jazz Preservation District, California

1999-present Member, International Association for Jazz Education

Member, African American Jazz Caucus (2001-present)
Member, Board of Advisors, African American Jazz Caucus (2004-present)
Vice President, African American Jazz Caucus (2002-03)
Board of Directors, African American Jazz Caucus (2001-03)
Participation as exhibitor, annual conferences (New York 2001, Long Beach 2002, Toronto 2003)
Chair, Curriculum Development Committee, African American Jazz Caucus (2001)

1984-present Member, American Federation of Musicians, Local 802

1981-present Member, American Society of Composers, Authors, and Publishers (ASCAP)

1998-2000 Member, African Heritage Studies Association

1978-2001 Member, The National Flute Association

1984-1992 Member, American Music Center

Editorial or Board Service to Publications

- 2007 Reviewer for Harker's *Jazz: An American Journey*, Prentice Hall.
Reviewer for Robert Walser's *Keeping Time*, Oxford University Press.
- 1991-92 Editorial Advisory Board, *A Turbulent Voyage: Readings in African American Studies*, by Floyd W. Hayes III; Simon and Schuster, *African American Music: An Introduction*, by Earl Stewart; Collegiate Press

Consultative or Other Service to Private Organizations

- 2002-present Member, Board of Advisors, Kuumbwa Jazz Center, Santa Cruz, California
Member, Education Committee (2002-present)
Member, Jazz Film Festival project (2003)
Member, Board of Directors, Savanna Jazz Project, San Francisco, California
- 2001 Jazz expert, South Africa tour to the *African Harvest North Sea Jazz Festival*, World Travel Vignettes, (March), and advisor for planning of subsequent tours (2002-03)
Jazz expert, Radio producers site visits tour to Egypt, World Travel Vignettes (May), and advisor for planning of subsequent tours (2002-03)
- 1999-2000 Board of Directors, Institute for the Development of Education in the Arts (IDEA), Camden, New Jersey
Advisor, District 16 Project Arts Program, Brooklyn Public Schools, Brooklyn, New York
- 1997-98 Co-Chair, Call and Response (national think-tank on issues in Afrocentric music), a joint project between Interdisciplinary Artists Aggregation and Africana Studies and Research Center (Cornell University), quarterly meetings at the NYC Cornell Club (1997-98) and first annual conference in conjunction with the 1998 7th Annual Cornell University "Jazz" Festival, Cornell University, Ithaca, New York (spring)
- 1989-91 Panelist, Staten Island Council for the Arts, Staten Island, New York

Business Affiliations

- 2002-present Partner and Executive Director, Savanna Jazz Club/Restaurant, San Francisco
- 1998-present Co-Founder, African American Innovators, LLC
- 1981-present President, Hesteria Records & Publishing Company
- 1976-present President, Interdisciplinary Artist Aggregation (non-profit organization)

Outside Creative Activity

- 2004 Master of Ceremony. Dr. Martin Luther King, Jr. Memorial Convocation: Featuring Yolanda King. Santa Cruz Civic Auditorium.

Other Performances (selected; performances of composer's own works, unless otherwise noted)

- 2008 Sixth Sense hopes to perform a concert of improvisational music for violin, viola, sax/flute, and clarinet at the International Society for Improvised Music (ISIM) conference in December. The musical vision of the group is to overcome the challenges to real time collaboration posed by the geographic distance between the members of Sixth Sense and to allow ISIM to be the platform for this effort. Karlton Hester, tenor sax and flutes; Stephen Nachmanovitch, violin & baritone electric violin; Stephanie Phillips, viola; Glenn Smith, clarinet
- 2007 Performance and workshop, The Jazz School, Berkeley, CA
UCSC Arboretum BBQ annual meeting of the Arboretum Associates
Flute with Ghasem Batamuntu, Anna's Jazz Island, Berkeley, CA
Benefit Jazz Extravaganza. Fillmore Jazz Preservation Big Band (Karlton Hester, director), Oakland Public Conservatory, Oakland, CA.
- 2006 Concert, Fillmore Jazz Preservation Big Band (Karlton Hester, director) and Hesterian Musicism, *Harlem of the West: The San Francisco Fillmore Jazz Era* (Exhibit opening celebration), Herbst Theatre, San Francisco, CA.
- 2005 Jung Nung Presbyterian Church, (solo soprano saxophone), Seoul, Korea.
- 2003-present Director and performer, Fillmore Jazz Preservation Big Band Fall, Winter and Summer concerts and festival performances in San Francisco (featuring John Handy, Denise Perrier, Herb Gibson, others. Selected performance of the FJPBB and combo performance (originals, jazz standards and big band compositions), performed at the Fillmore Jazz Festivals, Fillmore Jazz District Walk of Fame Celebration, West Bay Conference Center, Fillmore Center Plaza, and around San Francisco,
Performance, with trio, jazz standards, Jahva House, Oakland, California (September)
- 2003-2004 Weekly performances, Savanna Jazz Club/Restaurant, jazz standards, San Francisco, California (weekends and some week-days)
Performance, with Donald Byrd, Pascal Bokar Thiam, et al., jazz standards, as part of the *Global African Music and Arts Festival/Symposium*, African American Arts and Culture Complex, San Francisco, California (April)
Performance, opening reception for art exhibition *My Race, My Grace* (works by Bay Area artists), jazz standards, African American Arts and Culture Complex, San Francisco, California (January)
- 2003 Performance and workshop. The Rocky River Presbyterian Church, Rocky River, Ohio.
- 2002-03 Weekly performances and special events performances, *Jazz Gospel Service*, jazz standards, gospel music, and composer's own works, First Congregational Church, Santa Cruz, California (over fifty performances)

- 2002 Guest artist, Eddie Gale and his Inner Peace Orchestra, "Concert for World Peace," works by Eddie Gale and jazz standards, California Arts Day, Concert Hall, San Jose State University, California (October 3)
- Guest performance, Larry Douglas Quartet, Les Joulins Jazz Bistro, jazz standards, San Francisco, California (September 7)
- Performance, with Pascal Bokar Thiam, Kamau Seitu, and Eugene Plyner, jazz standards. Western St. Francis Hotel, San Francisco, California (July 20)
- Performance, gallery opening, Blue Room Gallery, San Francisco, California
- Weekly performances, Bissap Baobab Senegalese Restaurant, with Pascal Bokar and Eugene Plyner, jazz standards, San Francisco, California (February)
- 2001 Performance, Museum of African-American Technology, with Erich Hunt and Kamau Seitu, Oakland, California (September 29)
- Performance, with the Teddy Adams Sextet, as part of the *Savannah State University Black Heritage Festival*, Chadwick Lounge, Marshall House Hotel, Savannah, Georgia
- 2000 Performance, with Hesterian Musicism, "Jazz at the Johnson," H.F. Johnson Museum of Art, Cornell University, Ithaca, New York (June 11)
- Performance, "Jazz Sunday," as part of Black History Month, Sage Chape, Cornell University, Ithaca, New York
- 1999 Performance, with Ken McClain, poetry, et al., "A Concert of Music From the *Sacred Concerts* of Duke Ellington," Unitarian Church, Ithaca, New York (October 3)
- Performance, with Hesterian Musicism and guest artists Donald Byrd and Mamadou Diabate, Barnes Hall, Cornell University, Ithaca, New York (October 1)
- Performance, *Annual Indaba*, Congo Square, Louis Armstrong, New Orleans, Louisiana
- Performance, Snug Harbor, New Orleans, Louisiana
- Performance, with Hesterian Musicism, *Cornell University "Jazz" Festival*, Barnes Hall, Cornell University, Ithaca, New York (April 23-25)
- Performance, with Hesterian Musicism, Madeleine's Restaurant, Ithaca, New York (March 12)
- 1998 Performance, with Hesterian Musicism and the Cornell University Experimental Lab Ensemble, Barnes Hall, Cornell University, Ithaca, New York (November 6)
- Performance, "A Concert of African-American Spirituals and Poetry," Unitarian Church, Ithaca, New York (September 20)
- Performance, with Hesterian Musicism, Knitting Factory, New York City (September 20)
- Performance, with Hesterian Musicism, *Cornell University "Jazz" Festival*, Barnes Hall, Cornell University, Ithaca, New York (April 26)
- 1997 Performance, with Hesterian Musicism, Barnes Hall, Cornell University, Ithaca, New York (November 8)

- Performance, with Hesterian Musicism, Samite of Uganda, Uhuru Kuumba Dance Company, et al., *Cornell University "Jazz" Festival*, composer's own works and other compositions, Barnes Hall, Cornell University, Ithaca, New York (April 27)
- Performance, "A Concert of African American Spirituals," Unitarian Church, Ithaca, New York (February 16)
- 1996 Performance, 2nd Annual *New Directions Cello Festival*, Berklee College of Music, Boston, Massachusetts (August 3)
- 1995 Premieres of commissioned works, with Hesterian Musicism, *Festival Boliviano de Musica Contemporano*, performance by Hesterian Musicism and the Orquesta Contemporánea de Instrumentos Nativos; sponsored by the Fund for U.S. Artists at International Festivals and Exhibitions; Arts International, Teatro Municipal, La Paz, Bolivia (November)
- Performance, with Hesterian Musicism and visual art by Fernando Llosa, "Other Dimension," Barnes Hall, Cornell University, Ithaca, New York (November 17)
- Performance, with Hesterian Musicism, poetry and paintings by Zehna Barros, "Traditional Experimentation," Barnes Hall, Cornell University, Ithaca, New York (November 13)
- Performance, music, drama, and dance concert with students of Joyce Morgenroth and Billie Jean Isbell, "Improvization and Performance," Unitarian Church, Cornell University, Ithaca, New York (November 12)
- Performance, with Hesterian Musicism and Tricia Tolliver, dance, Barnes Hall, Cornell University, Ithaca, New York (July 25)
- Performance, with Hesterian Musicism and the Pamela Wise Quintet, Cornell University, Ithaca, New York
- Performance, "Spring Odyssey," Moakley House, Cornell University, Ithaca, New York (April 16)
- 1994 Performance, with Hesterian Musicism, Frederick Douglass School Reunion, Abraham Chavez Performing Arts Center, El Paso, Texas
- Performance, with Hesterian Musicism, *Festival Boliviano de Musica Contemporano*, performance of composer's own works by Hesterian Musicism and local performers; sponsored by the Fund for U.S. Artists at International Festivals and Exhibitions, Arts International; Teatro Municipal, La Paz, Bolivia (November)
- 1993 Premieres of commissioned works, with Hesterian Musicism and the Elinor Coleman Dance Ensemble, Danse Mirage Theater, New York City (December 11)
- Performance, with Hesterian Musicism, "Musicism for Your Imagination: Alive at Barnes Hall," composer's own works and other compositions, Barnes Hall, Cornell University, Ithaca, New York (November 5)
- Performance, with Hesterian Musicism, "Health Security – The President's Report to the American People," First Lady Hillary Clinton, Barton Hall, Cornell University, Ithaca, New York (November 5)
- Performance, "The Calm Before the Storm: A Culutural Awakening," Trillium, Cornell University, Ithaca, New York (October 22)

- Performance, with members of Hesterian Musicism Karen Purcell-Wallenstein, dance, "Musicism from Inner Space," composer's own works and compositions of Sun Ra, Barnes Hall, Cornell University, Ithaca, New York (June 11)
- Performance, with Hesterian Musicism and Karen Wallenstein, dance, "TransAfrican Musicism," Barnes Hall, Cornell University, Ithaca, New York (April 24)
- Guest performance, with Binghamton University Jazz Ensemble, composer's own works and jazz standards, Casadeus Recital Hall, *Binghamton Africana Forum*, State University of New York, Binghamton (April 22)
- Solo performance, "Blues and Other Hues – In Memory of Innovators (1990-93)," State of the Art Gallery, Ithaca, New York (January 22)
- 1992 Performance, with Hesterian Musicism, dance and poetry, "TransAfrican Ritual," spontaneous compositions, Barnes Hall, Cornell University, Ithaca, New York (December 5)
- Performance, with Hesterian Musicism, "New Standards," composer's own works and compositions by Armand Beaudoin, Barnes Hall, Cornell University, Ithaca, New York (August 8)
- Performance, with Hesterian Musicism, Joyce Morgenroth, dancer and choreographer, et al., "Elektrokineticmusicim," Barnes Hall, Cornell University, Ithaca, New York (February 28)
- Performance, with Hesterian Musicism, composer's own works, jazz standards, and spontaneous composition, Veterans Memorial Chapel, Snug Harbor Cultural Center, New York City (January 25)
- Performance, with members of Hesterian Musicism, "Innovations," composer's own works and compositions by Stravinsky, Britten, Roxlo, and Phil Bowler, Veterans Memorial Chapel, Snug Harbor Cultural Center, New York City (January 25)
- 1991 Performance, with Hesterian Musicism, "Hesterian Musicism for Your Imagination," composer's own works and jazz standards, Barnes Hall, Cornell University, Ithaca, New York (November 11)
- 1990 Performance, with members of Hesterian Musicism and dance, "Patricia N. Nanon – Retrospective," St. Clement's Church, New York City (December 7-11)
- Performance, with Contemporary Jazz Art Movement, "Performing Arts Day," Snug Harbor, Staten Island, New York (July 22)
- Faculty recital, trio, "Music at Mid-day: A Faculty Recital," composer's own works and jazz standards, College Hall, College of Staten Island, City University of New York, New York City (April 18)
- Performance, New York Urban League Black Heritage Gala, Staten Island Branch, Union Building, Wagner College, Staten Island, New York (February 24)
- 1989 Duet performance, premieres of commissioned works with dancer Laura Donnelly, *Fête de la Musique*, presented by the New York International Festival of the Arts, Serpentine Arts and Nature Commons, Staten Island, New York (June 21)
- Performance of solos and duets, *Meet the Composer* concert, New Dorp Regional Branch, New York Public Library, New York City (June 10)

- Faculty Recital, with Barbara Lee, piano, compositions by Debussy, Massenet, et al., College Hall, College of Staten Island, City University of New York, New York City (February 15)
- Trio performance, "Third Annual Reception to Commemorate Black History Month," Veterans Memorial Hall, Snug Harbor Cultural Center, New York (February 7)
- 1988 Performances; Lagos, Ibadan, Ife, and Osogbo, Nigeria
- Performance, with choreography by Laura Donnelly and visual art by Larry Friedberg, "Faces of the Moon" (a collaboration exploring the energies created by the cycle of the moon using movement, sound and projected images), Doma Gallery, New York City (December 9-10)
- 1987 Trio performance, "Hesterian Musicism for Your Imagination," with members of Hesterian Musicism and dancers, Art Network, Staten Island, New York (November 29)
- Quintet performance, with Hesterian Musicism, "Hesterian Musicism for Your Imagination," College Hall, College of Staten Island, New York (November 15)
- Double quintet performance, with Hesterian Musicism and dancers Tricia Tolliver and Karen Heifetz, "Contemporary Music for Fourth Wave Virtuosi and Dancers," Veterans Memorial Chapel, Snug Harbor Cultural Center, Staten Island, New York (November 8)
- 1986 Performance, with the Contemporary Jazz Art Movement, *Making Waves*, performing arts series on the Staten Island Ferry, Staten Island, New York (September 27)
- Premieres of commissioned works, with The Yard dance company, *Riverside Dance Festival*, Riverside Church, New York City (September 18, 19 and 21)
- Premieres of commissioned works, with members of the Contemporary Jazz Art Movement and The Yard dance company, Boston Shakespeare Theater, Boston, Massachusetts (September 12-13)
- Premieres of commissioned works, with The Yard dance company, "Dance Premieres," the Barn Theatre, The Yard, Chilmark, Massachusetts (August 21-24)
- Trio performance, "Woodwinds Trio," by Seyichi Hochino, "The works of Seyichi Hochino in Concert," New York University, New York City (May 22)
- 1985 Performance, with Hawley Currens (electric violin) & Co., Danse Mirage Inc., New York City (March 15)
- 1984 Premieres of commissioned works, with Elinor Coleman Dance Ensemble, New York City
- Premieres of commissioned works, with dancer Liz Valauri, *Second Sunday Series*, Seattle, Washington (July 8)
- Premieres of commissioned works, *Metamorphosis* by Franz Kafka (adapted by Steven Berkoff), Showboat Theatre, School of Drama, University of Washington, Seattle (May 31 – June 2)
- Performance, with Contemporary Jazz Art Movement, Kimball's, San Francisco, California (April 30)
- 1982 Performance, with Contemporary Jazz Art Movement, Membership Day, Western Addition Cultural Center, San Francisco, California (November 22)

- Performance, with Contemporary Jazz Art Movement, “Musicism for your Imagination,” Western Addition Cultural Center, San Francisco, California (April 17)
- 1981 Performance, with Artists by Design dance company, “An Evening of Art Forms,” Emerald Room, Holiday Inn (Van Ness Avenue), San Francisco, California (September 26)
- Performance, with Jazz Art Movement, New College of California, San Francisco (July 19)
- Performance, with Contemporary Jazz Art Movement, choreography by Nontsizi Cayou, and paintings by Denise Cobb, Old First Church, San Francisco, California (June 14)
- Performance, with Contemporary Jazz Art Movement and other performing groups, “A ‘New Jazz’ Festival” in celebration of Black History Month, New College of California, San Francisco (February 12)
- 1980 Performance, with Contemporary Jazz Art Movement trio and mime Eliane Walis, “Imagenes,” Teatro Victoria, San Francisco, California (July)
- Performance, with members of Contemporary Jazz Art Movement, Food for Thought, Oakland, California (April)
- 1979 Performance, with Jazz Art Movement and other performing groups, *Nu-Art Series ’79*, New College of California, San Francisco (October 10)
- Performance, with Jazz Art Movement and the Elinore Coleman Dance Ensemble featuring Ron Garnys, “City Celebration Jazzmo – Senior Citizen Series,” Golden Gate Park Bandshell, San Francisco, California (September 20)
- Performance and musical arrangements, “Miss Chinatown Beauty Pageant,” Chinatown and Davies Hall, San Francisco
- 1978 Flute, Graduate Recital of Celeste Everson, San Francisco State University, California (May 28)
- Performance, with Contemporary Jazz Art Movement, “Invisible City” conference, University Art Museum, Berkeley, California (May 5)
- Duet Performance, Fort Mason Center, San Francisco, California
- Duet performance series, Public Libraries, San Francisco, California
- 1977 Composer and performer, Graduate Recital, “Land of Ten Thousand Tree Trunks – An Afro-Jazz Narrative,” featuring dance, visual art and photography, Knuth Hall, San Francisco State University (December 2)
- 1976 Performances, Bicentennial and *Viva El Paso* festivals, Abraham Chavez Performing Arts Center, El Paso, Texas

Radio Broadcasts and Interviews (selected)

- 2007 Interview: *Bigotry and the Afrocentric Jazz Evolution*, The Fillmore Jazz Preservation Big Band, and Hesterian Musicism, With John Edwards at WCLK, Atlanta, GA.

Interview: *Bigotry and the Afrocentric Jazz Evolution*, The Fillmore Jazz Preservation Big Band, and Hesterian Musicism, With Bobby Jackson at WCPN/WVIZ-TV, Atlanta, GA.

Interview: *Bigotry and the Afrocentric Jazz Evolution*, The Fillmore Jazz Preservation Big Band, and Hesterian Musicism, With Kevin Amos on “Ebony Spectrum” at WRCT, Pittsburgh, GA.

Interview: *Bigotry and the Afrocentric Jazz Evolution*, With Avoteja at KPOO, San Francisco, CA.

- 2003 Live radio broadcasts, in conjunction with the *Santa Cruz Global African Music Festival*; KUSP 88.9 FM, Santa Cruz (NPR station); KCSM San Mateo; and KSJS 90.5 FM, San Jose State University; California (April)
- 2002 Featured composer, live radio broadcast, *Music of the World*, with Avoteja Jiltoniro, KPFA 94.1 FM, Berkeley, California (December)
- Featured composer, radio broadcast: *Strictly Jazz* with Rebecca Maurer, Radio Bayern 4, Munich, Germany (June 4)
- Live radio broadcasts, in conjunction with the *Santa Cruz Global African Music Festival*; KUSP 88.9 FM, Santa Cruz (NPR station); and KCSM San Mateo; California (April)
- 2001 Featured composer/performance group (Hesterian Musicism), radio broadcast, *Crossover*, by Bill Johnson, Jill Pasternak and Jack Buerkle, WRTI 90.1 FM (NPR station), Temple University, Philadelphia, Pennsylvania (September 1)
- Radio broadcast, interview and broadcast of compositions, with host Eric Alan, Fine Music Radio 101.3, Cape Town, South Africa
- 2000, 1998 Featured composer and performer; with Ralph Armstrong, bass, and Leonard King, trap drums; live radio broadcast, WDET Radio (NPR station), Detroit, Michigan (May)
- 1998 Featured composer and performer; with accompanying musicians; live radio broadcast, WDET Radio (NPR station), Detroit, Michigan
- 1984-90 Radio broadcasts, WBGO and WKCR Radio, New York City
- 1982 Radio broadcast of compositions, Südwestfunk, Baden-Baden, Germany
- 1981 Interview, by Lewis Jordan, *Ear Magazine West* 9, nos. 2 and 3 (summer issue): pp.12-17
- 1976-82 Radio broadcasts of compositions and recordings, KPOO, KJAZ, and KPFA, San Francisco Bay Area, California

Other Teaching

Lectures and Workshops

- 2003 Teacher training session, “From Africa to Afrocentric Innovations Some Call ‘Jazz,’” California Alliance of African-American Educators, Stanford University, California (June)
- Keynote speaker, and four lecture demonstration classes, Teacher Training Institute, International Association for Jazz Education, Kansas City, Kansas (June)

- 2002 Guest Lecture, *World Civilizations* class, Santa Cruz High School, Santa Cruz, California (January)
- 2001 Guest Lecturer, *Black Music Course*, Vista College, Berkeley (September and November)
- Lecture/demonstration, "Hesterian Spirituals," with cellist Renata Bratt, Kuumbwa Jazz Center, Santa Cruz, California (October)
- 1999 Presentation, Thakaneng Collective Saturday Children's School, Ujamaa Residential College, Cornell University, Ithaca, New York
- Lecture, "30th Anniversary of the Willard Straight Hall Takeover," Willard Straight Hall, Cornell University, Ithaca, New York (April 19)
- 1998 Presentation, "The Economics of African American Music," Ujamaa Residential College, Cornell University, Ithaca, New York
- 1997 Presentation, on the music of William Grant Still, Southside Community Center, Ithaca, New York
- 1993 Improvisation/Spontaneous Composition Workshop, an intensive summer workshop for university credit, Cornell University, Ithaca, New York (June)
- Guest lecture, "African-American Music and Contemporary American Reality," Casadeus Recital Hall, *Binghamton Africana Forum*, State University of New York, Binghamton (April 22)
- 1992 Lecture and performance, Third World Student Programming Board, Willard Straight Hall, Cornell University, Ithaca, New York
- Guest Lecture, "Racism and Jazz," *Ethnic Explorations*, Willard Straight Hall, Cornell University, Ithaca, New York (November 4)
- Guest lecture, "The Impact and History of Jazz Music," Alpha Kappa Alpha Sorority, Cornell University, Ithaca, New York (March 7)
- 1988 Lecture/Demonstration, with Hesterian Musicism, "The Composers Forum," Brooklyn College, City University of New York, New York City (April 27)
- 1982 Resident Ensemble (Contemporary Jazz Art Movement), workshops and individual instruction by ensemble members, Cazadero Music and Arts Center, California

Cornell University

- 1991-2000 Music 222: *Survey of "Jazz";* Music/Africana Studies (AS&RC) 489: *African American Music Innovators;* AS&RC 100: *The Black Experience in Writing: Issues in African-American Music* (offered as part of the University's "Writing in the Disciplines" program); Music 239 (beginning level) and Music 453 (advanced level): *Introduction to Improvisatory Theory;* Music 339/340: *Traditional Lab Ensemble;* Music 439/440: *Experimental Lab Ensemble;* and beginning music theory; Cornell University, Ithaca, New York
- 1996 Teaching collaboration, *Survey of "Jazz"* course with Hortense Spillers' English course (*Reverend Franklin's Sermons*), Cornell University, Ithaca, New York

- 1995 Teaching collaboration, *Introduction to Improvisatory Theory* course with Jim Self's *Dance Improvisation* course, Cornell University, Ithaca, New York
- 1994 Teaching collaboration, *Introduction to Improvisatory Theory* course with Joyce Morgenroth's *Dance Improvisation* course and Billie Jean Isbell's *Culture and Performance* course, Cornell University, Ithaca, New York

Senate Committee 2006-present

Committee on Admissions and Financial Aid

Music Department Committees for 2005-07

Ensemble Workload Definition Committee

Jazz Theory Search Committee (2007)

Coordinator of Ensembles

Fall-Winter (2006-07)

Bachelor of Music Committee

FWS (2006-07)

TEACHING
Karlton Hester

Qtr./Year	Course Number	Course Name	Enroll-ment	Co-taught?	%Eval. Returned
F00	Musc-13	Beg. Theory & Musicianship I	42	No	60%
	Musc-80E	History of Jazz	84	No	87%
	Musc-301	Supervised Teaching Experience	01	No	0%
W01	Musc-75	Jazz Theory	15	No	80%
S01	Musc-80E	History of Jazz	99	No	58%
	Musc-199F	Independent Study	01	No	0%
F01	Musc-295	Directed Reading	01	No	0%
W02	Musc-75	Jazz Theory	13	No	85%
	Musc-80E	History of Jazz	108	No	80%
	Prtr-14	Jazz Vocal Ensemble	11	No	100%
S02	Musc-13	Beg. Theory & Musicianship I	37	No	60%
	Musc-80Q	Survey African Music	80	No	54%
	Prtr-14	Jazz Vocal Ensemble	08	No	75%
F02	Musc-80E	History of Jazz	138	No	75&
	Musc-199	Tutorial	01	No	0%
	Musc-297	Independent Study	01	No	0%
W03	Musc-75	Jazz Theory	16	No	81%
S03	Musc-13	Beg. Theory & Musicianship I	32	No	59%
	Musc-80Q	Survey African Music	111	No	55%
	Musc-199	Tutorial	01	No	0%
	Musc-297	Independent Study	01	No	0%
F03		On Leave			
W04		On Leave			
S04	Musc-75	Jazz Theory	27	No	41%
	Musc-80E	History of Jazz	429	No	88%
	Musc-199	Tutorial	02	No	0%
	Musc-299	Thesis Research	02	No	0%
F04	Musc-80E	History of Jazz	306	No	60%
W05	Musc-174A	Beginning Jazz Improvisation	23	No	78%
	Musc-199	Tutorial	01	No	0%
S05	Musc-75	Jazz Theory	20	No	65%
	Musc-80Q	Survey African Music	171	No	62%
F05	Musc-11B	Intro to Jazz	379	No	81%

	Musc-111B	Sem: Jazz Analysis	02	No	100%
S06	Musc-80Q	Survey of African Music	248	No	65%
	Musc-174B	Intermediate Jazz Improvisation	10	No	90%
F06	Musc-075	Jazz Theory	14	No	79%
	Musc-299	Thesis Research	01	No	0%
W07	Musc-11B	Intro to Jazz	396	No	91%
	Musc-175	Jazz Theory II	07	No	100%
	Musc-299	Thesis Research	01	No	200%
S07	Musc-174A	Beginning Jazz Improvisation	08	No	88%
	Musc-297	Independent Study	01	No	100%
	Musc-299	Thesis Research	01	No	100%