



Friday, December 5, 2014, 8pm
Saturday, December 6, 2014, 8pm
Zellerbach Playhouse

Paul Dresher Ensemble Electro-Acoustic Band
with Amy X Neuburg

They Will Have Been So Beautiful: Songs and Images of Now

(World Première)

PROGRAM

Pamela Z 17 Reasons Why (2014)

Text by Pamela Z

Photograph by Donald Swearingen

Lisa Bielawa Ego Sum (2014)

Text overheard in transient public spaces

Photographs by Ourit Ben-Haim

Conrad Cummings At the Window (2014)

Text and photo by Conrad Cummings

Paul Dresher A Picture Screen Stands in Solitude (2014)

Text by Michael Nelson, with special thanks to Nigel Poor

Photographs: Richard Misrach, Drive-In Theater, Las Vegas, 1987

Hiroshi Sugimoto, La Paloma, Encinitas, 1993

Jay Cloidt What Is Missing? (2014)

Text by Melody Sumner Carnahan

Please see program notes for full photo credits

INTERMISSION

FOR NEARLY A DECADE, on the summer solstice, Amy X Neuburg and I (along with my Invented Instrument Duo partner Joel Davel) have shared the Small Chapel in the Chapel Of the Chimes Columbarium at the remarkable Garden of Memory event (conceived and curated by Sarah Cahill). During those years, we developed a deep mutual regard for each other's compositional and performance artistry. At some point we started to discuss how we could collaborate on an evening-length project. In exploring ideas, I shared with Amy a text that I was considering setting in a composition—photographer Diane Arbus's 1962 application for a fellowship from the Guggenheim Foundation. In this single typewritten page she eloquently and poetically defines her then-revolutionary aesthetic, that the commonplace habits, rituals and social spaces of everyday life hold a meaning and importance that will only be understood in the future, because "they will have been so beautiful."

While it was not possible to obtain the necessary permission to set this text (something I still hope to do), both Amy and I felt that Arbus's writing and the aesthetics of her extraordinary body of work would be a compelling organizing principle for our project. We decided to commission a stylistically diverse set of eight composers, who would each compose a song-length work for Amy and the Electro-Acoustic Band, which would soon celebrate its 20th anniversary. The works would be in some way inspired by Arbus's celebration of the commonplace and of the "ceremonious and curious." Each composer was asked to select or create one or more photographic images and find or create a text connected in some way to the image, and to use these as the basis for their composition. Amy and I would each write a new piece with the same guidelines, to make it an even ten.

Tonight, we finally have the opportunity to share these ten works with you. Each composer has taken their own unique approach to the commissioning task. The marvelously diverse approaches to the commission's artistic parameters and the wide range of musical results are exactly what we had hoped for in the largest sense when we commenced on this journey. In addition to the composers and photographers who have generously given permission to use their works, we also want to thank the many individual and institutional supporters who made the project possible and to Cal Performances for presenting a project about which almost nothing specific could be defined in advance of their decision to present the world première.

Paul Dresher, November 7, 2014

I have admired the work of Paul Dresher ever since I moved to the Bay Area in the late 1980s. The kinship was obvious: our interests in the theatrical elements of music and in the use of the vernacular in text, instrumentation, and musical style. It has been an honor and a pleasure to develop this project with Paul, to get to know him as a friend and a very generous colleague, and to work with his terrific ensemble.

Before I myself became a composer, I began my career in new music as the only vocalist at Oberlin Conservatory who was not afraid to tackle the unconventional works of the composition students, and through this I fell in love with the process of bringing new songs by fellow musicians to life. These days I rarely get to do so, so when Paul and I discussed a collaboration this was what I requested. I could not be more pleased with the results; tonight's commissioned songs are every bit as strange and wonderful and challenging as I had imagined. I hope the audience enjoys them as much as I do.

Amy X Neuburg, November 7, 2014

Pamela Z

17 Reasons Why (2014)

17 Reasons Why was inspired by Donald Swearingen's photograph of a treasured San Francisco landmark—the enormous “17 reasons” sign that once loomed large over the corner of 17th and Mission streets atop what is now the Thrift Town building. The sign, which was erected in 1935 on the roof of Redlick's Furniture to display their slogan, was a spectacular example of classic Depression-era lighted metal signage. The store closed in 1975, but the sign remained for decades—slowly becoming tarnished, covered with graffiti, and eventually losing the word “why.”

Like many residents of the Mission District, I was extremely fond of that elegant and grandly peculiar sign, and was saddened when the inevitable happened—the sign was dismantled and covered in vinyl for advertising. Donald had shot several photographs of the building in spring 2002, just a few months before the sign was taken down. Aware of my sadness at the sign's disappearance, he made me a gift of a framed print of one of the photos.

Lisa Bielawa

Ego Sum (2014)

The title “Ego Sum” oscillates between its meanings in Latin—“I am”—and in English—loosely, the aggregate of conscious beings. An incurably urban sort, I tend to find inspiration, solace, and even radiant joy in transient public spaces, where I can feel the sum of so many egos around me. I become aware of myself as just one consciousness among many, flowing shoulder to shoulder through our modern world. It is no accident, then, that, long before the invitation from Amy X Neuburg and the Paul Drescher Ensemble to create a short work for inclusion in their set of pieces inspired by Diane Arbus, providing literal and musical snapshots of “intimate reflections on contemporary American life,” I had already written an entire body of work

based on overheard fragments of speech that I collected all over the world over the course of 14 months. Even after creating the 35-minute *Chance Encounter* for soprano and orchestra (for performance in transient public spaces) and several other small works using these overheard texts, I have nowhere near exhausted the poetic charms of this library. In *Ego Sum*, I have selected phrases from it based simply on their use of the first-person subject “I” at the beginning of the sentence (and further refined the list based on the inherent charms of each phrase). On discovering Ourit Ben-Haim's gentle yet gritty images of various “I”s assembled in public space, mostly in the New York City subway system, where so many of these texts were collected, I knew I had a new context for these restless egos to which we are both drawn, over and over again, in our work. Ms. Ben-Haim says, “Lisa knows the world I found in street photography.... It's such a wonderful vibrational match.”

Conrad Cummings

At the Window (2014)

Walking in Diane Arbus's footsteps, as Paul and Amy asked, is quite a challenge: Find an image, a ceremony of the every day, then write the song it inspires. Where should I start? I guess from where I always do, right after breakfast. Write some, stop, write some more, stop. Wonder if it will be brilliant; dread that it will be stupid. Then remember that it will be neither. Just work ahead like any other day. And feel so lucky that there's someone in my life who can remind me of that. A huge thank you to Paul and Amy for bringing this wildly variegated collection into being. I'm so proud to be part of it. I hope Arbus would be pleased.

Paul Drescher

A Picture Screen Stands in Solitude (2014)

About three years ago, my friend and photographer Richard Misrach shared a text that had

been written by a 28-year-old man incarcerated at San Quentin for a murder committed when he was a teenager. The text, by inmate Michael Nelson, was written as a homework assignment in a prison course, “Contemporary Issues in Photography,” taught by the artist Nigel Poor and Doug Dertinger. The assignment was a compare-and-contrast composition in response to two images: Richard Misrach’s *Drive-In Theater, Las Vegas, 1987*, and Hiroshi Sugimoto’s *La Paloma, Encinitas, 1993*. Ms. Poor was so impressed by Mr. Nelson’s response that she forwarded a copy of it to the Fraenkel Gallery, who represents Richard’s work. They in turn forwarded it to Richard, who, equally impressed, shared the text with various friends and colleagues.

When Richard shared the text and images and the context of the text’s creation, Amy and I had just decided on the overall artistic goals of this project. Thus I was looking for the images that would inspire my contribution. I explained the overall project and my desire to set the text to Richard and he enthusiastically gave permission to use his image, and he helped to obtain permission to use the Sugimoto. And through Nigel Poor, permission was granted to use Michael Nelson’s text. Thus, I am deeply in debt to Richard, Nigel, and Michael, as well as Hiroshi Sugimoto, for their generosity and efforts to make this composition possible.

PHOTOGRAPHS

Richard Misrach *Drive-In Theater, Las Vegas, 1987* © Richard Misrach, Courtesy of Fraenkel Gallery, San Francisco; Pace/MacGill Gallery, New York; and Marc Selwyn Fine Art, Los Angeles
Hiroshi Sugimoto, *La Paloma, Encinitas, 1993*. © Hiroshi Sugimoto, courtesy Fraenkel Gallery, San Francisco

Jay Cloidt What Is Missing? (2014)

What Is Missing? has given me a chance to work with a text by Melody Sumner Carnahan, a friend of many years and a writer of fearless experimentalism. I believe that my teacher, Robert Ashley, was a great influence on her work. Ashley’s influence on me was, I think, more indirect and subversive. I still find myself thinking about gnomic comments he tossed off in class, some of which were impenetrable at the time but revealed great insight years later. *What Is Missing?* is dedicated to his memory. Melody’s piece, which I would describe as “an angry critique of late-stage capitalism in the form of an infomercial,” was inspirational and timely. I’m also very happy to be getting a chance to write for the enormously talented Amy X Neuburg. I have known Amy for years, and I have always wanted to write something for her, as I feel our aesthetics have a lot in common. And, of course, after having started working with Paul in 1984, the Drescher group is like family for me. It has been a joy to work on such an interesting and challenging project with such a bunch of talented musicians—who also happen to be old friends.

PHOTOGRAPHS

Nara Dreamland, Hashima Island and Six Flags New Orleans by Chris Luckhardt; used by permission.
All the things we once thought ordinary, and *Garmand Theater* by Matthew Christopher; used by permission.
Crashed Connie at Pegasus by Michael J. Willis; used by permission.

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Palace Theater by Joey Lax-Salinas
El Matadero (Lago Epecuén) by Pablo Gonzalez
Grand Piano 7 (Pripyat) by Timm Suess
Eye Above the Pyramid on the Back of a 2009 U.S. One-Dollar Bill by Macroscopic Solutions

Fred Frith**If I Could (2014)**

If I Could is a strange kind of love song, or at least it feels that way. The text came to me unexpectedly and at the right moment, and everything kind of grew from there. Heike's picture, *Push*, one of my favorites from an extraordinary series of photographs of Oakland, suddenly took on a whole new meaning!

Guillermo Galindo**Blood Bolero (2014)**

Blood Bolero is a song that praises the untold love stories of forgotten lovers. The piece celebrates the amorous and erotic joy of the disadvantaged from the inner-city neighborhoods of Mexico City, where photographer Maya Goded has documented the long-term relationships between prostitutes and their clients, elderly people and the friends that help them make life bearable. *Blood Bolero* sings to infatuation, desire, and the intensity of last passion in the dark nights of Mexico City, where its creators are from.

Carla Kihlstedt**Gathering Storm (2014)**

This is a photograph of my daughter, Tallulah. She's five. She's absorbing stories, gestures, identities, and ideas at an alarming rate. She's incredibly fluid in some ways, and stubborn as a boulder in others. She has a capacity for make-believe and transformation that I can't even begin to keep up with. She's playful, creative, curious, generous, furious, lovely, funny, jealous, etc. Watching her is like watching weather patterns in fast motion from above. I have tried, with this song, to capture a small corner of the swirling storm that is Tallulah.

Ken Ueno**Secret Meridian (2014)**

When I lived in Rome, I became acquainted with meridian lines in two churches: Santa Maria degli Angeli in Rome and the San Petronio Basilica in Bologna. Along these meridian lines, the date of the calendar is traced by the light of the sun. Back home in California, I started to notice flowers lit by sunlight from behind, like a spotlight through a lantern. These happy moments, almost epiphanic, when a ray of sunlight specifically lights a flower that happens to be blooming and I happen to be nearby and observing this effect, I call "secret meridians." I have come to think of people in my life as "secret meridians" too.

My text builds words out of resonance—like a light in nature gradually coming into focus. As the physical traces of vocal sounds begin to trace words, references to the past emerge (personal, biblical, historical), and, just as they begin to come into focus, it dissipates into an electric guitar and drum kit solo, the words falling away into resonant harmonies.

Amy X Neuburg**Is It Conflict-Free and Were Any Animals Harmed in the Making of It? (2014)**

One of the things I love about being an artist is that nothing is ever what it sets out to be. You start with a vision, and as you work, life interferes in the most fascinating and discovery-making ways. So it was with this unexpectedly sprawling little song-cycle, which was supposed to be a poetic lament on the disappearing beauty of our snowy mountaintops, some of which I captured in a series of photos at the Ucross artist residency in Wyoming. But then the very vernacular banalities of an absurd conversation (song 1), some random thoughts in the bath (song 2), and a page from my diary (song 3) all urgently made their way into my song-brain, and this is what happened as all of the above collided.

COMPOSERS

Composer and vocalist **Lisa Bielawa** is a 2009 Rome Prize-winner in musical composition. She takes inspiration for her work from literature and artistic collaborations. She began touring with the Philip Glass Ensemble in 1992, and in 1997 co-founded the MATA Festival. Ms. Bielawa was appointed Artistic Director of the San Francisco Girls Chorus in 2013. Her music is frequently performed throughout the United States and Europe, with recent highlights including a residency at The Stone, a Radio France commission, and world premières of *Rondolette* by Brooklyn Rider and Bruce Levingston; *Graffiti dell'amante* by the Chicago Chamber Musicians; *Double Violin Concerto* by the Boston Modern Orchestra Project; *The Right Weather* by American Composers Orchestra at Carnegie Hall; *The Lay of Love and Death* at Lincoln Center; *Chance Encounter* by Susan Narucki and the Knights; and *Airfield Broadcasts*, a work for hundreds of musicians, première at the former Tempelhof Airport in Berlin and at Crissy Field in San Francisco.

Jay Cloidt is a composer and sound designer based in the San Francisco Bay Area. He has collaborated with many groups, beginning with the late Ed Mock's group and including the Paul Dresher Ensemble, the Margaret Jenkins Dance Company, Joe Goode Performance Group, ODC/San Francisco, California EAR Unit, and the Kronos Quartet. His works have been performed extensively by these groups and others in the United States, Europe, and Asia. A CD of the music from the theater work *D'Arc: Woman on Fire*, with vocalist Amanda Moody, is available on MinMax Records. A CD of two of his string quartets, *eleven windows* and *Spectral Evidence*, performed by the Cypress String Quartet, is also available on MinMax. A CD of his electronic music, *Dark Matter*, is available on Phthalo, and a recording of his chamber music and electronic works, *Kole Kat Krush*, is available on Starkland Records.

"Like a latter-day Virgil Thomson, **Conrad Cummings** writes a deceptively plain kind of music that reveals the unexpected joys and shadowy depths of the American experience" (*The New Yorker*). His operas include *The Golden Gate* (an *Opera News* "Best New Operas of the 21st Century" selection), *Positions 1956*, *Photo-Op*, *Tonkin*, and *Eros and Psyche*.

Paul Dresher (*composer, electric guitar, electric, bass*) is an internationally active composer noted for his ability to integrate diverse musical influences into his own coherent and unique personal style. He pursues many forms of musical expression including experimental opera and music theater, chamber and orchestral composition, live instrumental electro-acoustic music, musical instrument invention, and scores for theater and dance.

A recipient of a Guggenheim Fellowship for 2006–2007, he has received commissions from the Library of Congress, the Kronos Quartet, the San Francisco Symphony, Zeitgeist, San Francisco Ballet, Walker Arts Center, and Chamber Music America.

Mr. Dresher's most recent large-scale composition was his *Concerto for Quadrachord and Orchestra*—a three-movement work for conductor Joana Carneiro and Berkeley Symphony featuring the Quadrachord, one of his large-scale invented instruments. The La Jolla Symphony under Steven Schick reprised the work in March 2013.

His other recent projects include *Family Matters*—a duo for TwoSense, featuring Bang on a Can cellist Ashley Bathgate and pianist Lisa Moore, the score for the Margaret Jenkins Dance Company's *Times Bones*, and a solo piano work, *Elapsed Time*, commissioned by pianist Sarah Cahill and première at the Spoleto Festival in 2011.

Fred Frith is a songwriter, composer, improviser, and multi-instrumentalist best known for the reinvention of the electric guitar that began with *Guitar Solos* in 1974. He learned his craft as both improviser and composer playing in rock bands, notably Henry Cow,

and creating music in the recording studio. Much of his compositional output has been commissioned by choreographers and filmmakers, but his work has also been performed by Ensemble Modern, Hieronymus Firebrain, Arditti Quartet, Robert Wyatt, Concerto Köln, and quite a few others. Mr. Frith records and performs all over the place with all kinds of people. He also leads the Gravity Band, tells stories with *Cosa Brava*, and improvises with the FF Trio. Mr. Frith teaches at Mills College in Oakland and at the Musik Akademie in Basel, Switzerland. He is the subject of Nicolas Humbert and Werner Penzel's award-winning documentary film *Step Across the Border*.

Redefining the conventional limits that define "music" and the art of "music composition" are key factors in **Guillermo Galindo's** artistic work. His interpretation of concepts such as musical form, time perception, music notation, sonic archetypes, and sound-generating devices span through a wide spectrum of artistic works performed and shown at major festivals, concert halls, and art exhibits throughout the United States, Latin America, Europe, and Asia. His creation of instruments made from immigrant personal objects found along the U.S.–Mexico border will be interacting with Richard Misrach's photographs at an exhibition planned for the San Jose Museum of Art in spring 2016. This exhibition will tour the country through 2018, and Aperture will publish a book documenting the collaboration. Mr. Galindo is presently a visiting professor at Mills College in composition and a senior adjunct professor at the California College of the Arts.

Composer, violinist, and vocalist **Carla Kihlstedt** is a founding member of Sleepytime Gorilla Museum, the Book of Knots, Minamo, and Tin Hat. She has written a song-cycle for the International Contemporary Ensemble about dreams, a musical/radio piece for the ROVA Saxophone Quartet, a piece about the advent of communications technology for the Bang on a Can All-Stars, a reflection of the photography of Shana and Robert ParkeHarrison

for Brooklyn Rider, an impressionistic audio travelogue for *Causing a Tiger*, a song-cycle with poet Rafael Osés called *Necessary Monsters*, based on Jorge Luis Borges's *Book of Imaginary Beings*, and a score for the Folger Shakespeare Library's production of *Romeo and Juliet*, for which she was nominated for a Helen Hayes Award. On the first day of every month, Rabbit Rabbit—her duo with Matthias Bossi—releases a new song along with other relevant goodies. She teaches in the Contemporary Improvisation Department of the New England Conservatory.

Amy X Neuburg (*composer, voice, electronics*) has been developing her own brand of irreverently genre-crossing works for voice, electronics, and chamber ensembles for more than 25 years. She is known for her innovative use of live performance technology, her four-octave vocal range, and her colorful—often humorous—lyrics. One of the earliest performers to work with live digital looping, Ms. Neuburg has presented her electronic "avant-cabaret" songs at such diverse venues as the Other Minds and Bang on a Can festivals, the Berlin International Poetry Festival, the Wellington and Christchurch Jazz Festivals, and the Warsaw Philharmonic Hall. She has received composing commissions from the San Francisco Chamber Orchestra, Present Music, Pacific Mozart Ensemble, and the Del Sol String Quartet, among others. Her acclaimed song-cycle *The Secret Language of Subways*, for voice and cellos, has played at YBCA, San Francisco Symphony After Hours, and the Los Angeles Philharmonic's Left Coast Festival. A classically trained singer who loves bringing new vocal works to life, Ms. Neuburg has been featured in contemporary operas and recordings by Robert Ashley, Culture Clash, and Guillermo Galindo, among many others. Her grants and honors include Arts International, the Gerbode Foundation, the East Bay Fund for Artists, the U.S. Embassy in New Zealand, and the Alpert/Ucross Prize.

A recipient of the Rome Prize and the Berlin Prize, **Ken Ueno** is a composer, vocalist, improviser, and cross-disciplinary artist, and is currently an Associate Professor at UC Berkeley. As a vocalist, he specializes in extended techniques (throat singing, multiphonics, circular breathing). Kim Kashkashian, the Boston Modern Orchestra Project, the Del Sol String Quartet, Alarm Will Sound, and Frances-Marie Uitti have championed his music, which has been performed at such venues and festivals as MaerzMusik in Berlin, Warsaw Autumn, MusikTriennale Köln Festival, the Muziekgebouw, Spoleto USA, and Lincoln Center. The Hilliard Ensemble featured Dr. Ueno's *Shiroi Ishi* in their repertoire for over a decade. Eighth Blackbird toured nationally with his *Pharmakon* during their 2001–2003 seasons. Over the past six years, he has performed his vocal concerto as a soloist with orchestras in Boston, New York, Poland, Lithuania, and Thailand. He holds a Ph.D. from Harvard University.

Pamela Z is a composer, performer, and media artist who makes solo works combining a wide range of vocal techniques with electronic processing, samples, gesture-activated MIDI controllers, and video. She has toured extensively throughout the United States, Europe, and Japan. Her work has been presented at festivals and exhibitions including Bang on a Can, the Japan Interlink Festival, Other Minds, the Venice Biennale, and the Dakar Biennale. She has created sound and media installation works and has composed commissioned scores for dance, film, and new music chamber ensembles, including the Kronos Quartet and the San Francisco Contemporary Music Players. Her numerous awards include a Guggenheim Fellowship, the Creative Capital Fund, the CalArts Alpert Award, the MAP Fund, the ASCAP Plus Award, an Ars Electronica honorable mention, the NEA/Japan U.S. Friendship Fellowship, and a Djerrassi Resident Artist Program residency.

PERFORMERS

For over 30 years, the **Paul Dresher Ensemble** has been a creative force in the San Francisco Bay Area and across the nation. Its overarching goal is to produce innovative and engaging performances that reach for the highest artistic standards. The Ensemble creates, produces, and tours works of new opera and music theater; commissions and performs new chamber music; collaborates creatively with other artists and arts organizations; and, through its Artists Residency Program, provides multi-week studio residencies to Northern California artists working in the time-based arts.

Each year the Ensemble performs contemporary chamber music for audiences across the United States. Our annual home season concerts are held in San Francisco, typically at Z Space or ODC Theater, but have also been performed in other northern California venues, including the Jewish Community Center San Francisco, YBCA's Novellus Theater, Old First Church, Oakland's Chapel of the Chimes, UC Berkeley's Cal Performances and Art Museum, and UC Davis's Mondavi Center for the Arts.

In 1993, Paul Dresher formed the **Electro-Acoustic Band** in order to fulfill the technological and expressive needs of contemporary composers. Combining six instrumentalists and a sound engineer, the Band commissions new chamber music for its annual home season concerts in San Francisco. It also tours across the United States, having made its Carnegie debut in October 2004 at Zankel Hall. In close collaboration with noted soloists such as pianist-composer Terry Riley, cellist Joan Jeanrenaud, violinist David Abel, pianist Lisa Moor, and tenor Rinde Eckert, the Band premieres new work by a diverse group of international composers that has included John Adams, John Luther Adams, Cindy Cox, Alvin Curran, Anthony Davis, Bun Ching Lam, David Lang, Terry Riley, Ingram Marshall, Roger Reynolds, David Lang, and Ayuo Takahashi, among many others. To celebrate its 20th anniversary last season, the Band per-

ABOUT THE ARTISTS

formed two works commissioned by Chamber Music America: Sebastian Currier's *Artificial Memories* (2014) and James Mobberly's ecstatic *Fusebox* (2006).

Jeff Anderle (*clarinet, bass clarinet*) enjoys an extremely diverse musical life. He is a pioneer in the world of low reeds, from Sqwonk's tongue-in-cheek ferocity to Edmund Welles's "heavy chamber music" to the complex buzzings of the reed quintet Splinter. An exponent of contemporary classical music, Mr. Anderle is a member of the San Francisco Contemporary Music Players, Paul Dresher Electro/Acoustic Band, and the bicoastal ensemble Reshift. In addition, he is a founding co-director of Switchboard Music, which presents an annual marathon concert featuring music that fuses different genres and styles. Mr. Anderle is on the faculty of the San Francisco Conservatory of Music where he teaches clarinet, chamber music, and music business. He holds a M.M. from the San Francisco Conservatory and a B.A. from UCLA.

With a focus on original music and creative collaboration, percussionist **Joel Davel** (*Marimba Lumina, audio programming*) has collaborated with Paul Dresher for 16 years as part of his Electro-Acoustic Band and Davel/Dresher Duo, with several dance productions, and with the touring "Double Duo" quartet. Mr. Davel's percussion career includes performance and recording credits with groups led by electronic diva Amy X Neuburg, percussionist William Winant, violinist Kaila Flexer, guitarist Jack West, guitarist David Tanenbaum, and tenor John Duykers. A composer, soloist, and improviser, Mr. Davel has performed on-stage accompaniment for numerous productions, including for the California Shakespeare Theater, South Coast Repertory, and choreographer Claudine Naganuma. His intimate knowledge of his electronic music instruments comes out of 20 years of technical work with synthesizer pioneer Don Buchla, the original designer of the Marimba Lumina—an instrument Mr. Davel continues to build and develop.

He earned a B.M. from Northern Illinois University and an M.F.A. from Mills College.

Marja Mutru (*keyboard*) received her master's degree in piano performance from the Sibelius Academy in her native Finland. In 1995, she participated in the European premiere of John Adams's opera *I Was Looking at the Ceiling and Then I Saw the Sky*, which toured extensively in Europe, and also recorded the piece for Nonesuch Records with Finnish ensemble Avanti! Since settling in the San Francisco Bay Area, Ms. Mutru has worked with such local chamber music ensembles as Earplay, the San Francisco Contemporary Music Players, and the Kronos Quartet. She has also performed solo piano repertoire by local composers, including John Adams, Richard Felciano, Paul Dresher, Mark Grey, and Erling Wold, and has recorded Wold's two chamber operas, as well as his *Albrecht's Flügel* for solo piano. She joined the Paul Dresher Ensemble in 1998. In addition, Ms. Mutru has worked as a vocal repertoire coach at San Jose State University and the California Institute of the Arts, and most recently participated in the world premiere of Sheli Nan's chamber opera, *Saga of the 21st Century Girl*.

Karen Bentley Pollick (*violin, viola*) joined the Paul Dresher Ensemble in 1999 and champions a wide range of solo repertoire and styles on violin, viola, piano, and Norwegian *hardangerfele*. She studied with Camilla Wicks in San Francisco and attended Indiana University, where she received B.M. and M.M. degrees and studied with Yuval Yaron and Josef Gingold. Her recordings on Ariel Ventures were honored at the Just Plain Folks Music Awards. With Russian pianist and composer Ivan Sokolov she has recorded *amberwood, Homage to Fiddlers*, and *Russian Soulscapes*, and performed throughout the United States and Czech Republic and at the American Academy of Rome. Ms. Pollick premiered Ole Saxe's *Dance Suite* with Redwood Symphony, received a grant from the NEA for *Solo Violin and Alternating Currents*, and

launched *Violin, Viola & Video Virtuosity* with New York video artist Sheri Wills. She performs on a violin made by Jean-Baptiste Vuillaume in 1860 and a viola made in 1987 by William Whedbee. Ms. Pollick and resides in Evergreen, Colorado, and Vilnius, Lithuania, where she debuted *Resonances from Vilna* with pianist Jascha Nemtsov.

Gene Reffkin (*electronic drums*) has performed with contemporary and classical music ensembles in New England, New York, and California. After receiving a B.A. in music from New York University, he moved to the San Francisco Bay Area, where he has played with new music groups as well as numerous blues, rock, jazz, and country bands. He played with Philip Glass in the Aid and Comfort benefit concert at UC Berkeley's Greek Theatre. He has been a core member of the Paul Dresher Ensemble since its inception. This includes work with George Coates, Rinde Eckert, Margaret Jenkins Dance Company, ODC/San Francisco, Wendy Rogers, and others. He is always on the lookout for different kinds of music that groove and currently is working with nationally known Big Lou's Polka Casserole and the Peter Mintun Orchestra.

John Schott (*electric guitar*) is a guitarist with T. J. Kirk, Junk Genius, the Baguette Quartette, and His Actual Trio. He appears on recordings with John Zorn, Tom Waits, Rova, Henry Kaiser, and Ben Goldberg. Mr. Schott has taught guitar for 30 years and taught courses on Duke Ellington and Thelonious Monk at UC Berkeley (2002), and in band at Black Pine Elementary School (2008–2010). His major compositions include: *Shuffle Play: Elegies for the Recording Angel*, recorded on New World Records; *In These Great Times*, on Tzadik; *Together at Last*, commissioned by the Paul Dresher Ensemble; *Among/Of...*, commissioned and recorded by the Left Coast Ensemble; and incidental music for Mac Wellman's play *Girl Gone*, for American Conservatory Theatre in San Francisco. Mr. Schott was in residence twice at Djerassi

Artist Residency, and was a featured composer in the 19th Other Minds Festival (2014). He lives in Berkeley and is currently writing a book on the late music of John Coltrane.

Brendan Aanes (*sound engineer*) previously worked with the Paul Dresher Ensemble on their 2012 tour of *Light Moves*. His other recent credits include the U.S. tour of Kneehigh Theatre's *Tristan and Yseult*, *Stuck Elevator* (American Conservatory Theatre), the San Francisco Contemporary Music Players, and sound design for theatrical productions, including *The Hundred Flowers Project* (Crowded Fire, winner of the Will Glickman Award for best new play), *The Rebirth of Apsara* (Shadowlight), *Warrior Class*, *Wild with Happy*, *33 Variations* (Theatreworks), *Urge For Going* (Golden Thread), *Bloody Bloody Andrew Jackson*, *Honey Brown Eyes* (San Francisco Playhouse), and more.

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