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**CAL PERFORMANCES PRESENTS UC IMPROVISERS**  
**MARK DRESSER, MYRA MELFORD, BOB OSTERTAG & DAVID WESSEL**  
**IN AN EVENING OF CONTEMPORARY MUSIC**  
**FEBRUARY 11 AT 8:00 P.M. IN HERTZ HALL**

**BERKELEY, January 23, 2006** – Cal Performances, in collaboration with UC Berkeley's acclaimed Center for New Music and Audio Technologies (CNMAT), presents an evening of 21<sup>st</sup> Century music that showcases the creative interaction between music and technology. Works by internationally recognized improvisers **Mark Dresser** (contrabass), **Myra Melford** (piano), **Bob Ostertag** (interactive electronics) and **David Wessel** (interactive electronics) are presented on **Saturday, February 11 at 8:00 p.m.** in Hertz Hall. The program will be announced from the stage.

**MARK DRESSER**

Born in 1952, **Mark Dresser** has been composing and performing solo contrabass and ensemble music professionally since 1972 throughout North America, Europe and the Far East. After completing B.A. and M.A. degrees from the University of California, San Diego where he studied with contrabass virtuoso Bertram Turetzky and received a 1983 Fulbright Fellowship to study in Italy with maestro Franco Petracchi, Dresser relocated to New York in 1986 after being invited to join the quartet of composer/saxophonist, Anthony Braxton.

Once in New York, Dresser began working with a wide variety of musicians in the community including Ray Anderson, Jane Ira Bloom, Anthony Davis, John Zorn, and others. He focused on composing music for various duos, trios and quartets including Tambastics, a pair of cooperative groups with flutist Robert Dick, percussionist Gerry Heminway, and pianist Denman Maroney; and ARCADO, a string trio featuring violinist Mark Feldman and cellist Hank

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Roberts. Solo performance is one of Dresser's specialties. He has designed custom made electronics for purposes of amplifying normally inaudible sounds. *Invocation* (Knitting Factory) was a solo CD documenting his electronic compositions from 1983 – 1994.

### **MYRA MELFORD**

Contemporary pianist/composer **Myra Melford** has flourished over the past two decades since the release of her first recording in 1985. Predicted *The New York Times* "...it was clear that this pianist and composer would stay around," Melford has demonstrated a unique personal musical vocabulary that has contributed to her success. At the keyboard, Melford recasts the blues and boogie-woogie of her Chicago hometown, folds in elements of the music of Eastern Europe and India, and blends them with the rangy, percussive avant-garde stylings she cultivated in studies with Don Pullen and Henry Threadgill. With an extensive tour and recording history, leading numerous musical groups and making special guest appearances in ensembles, Melford has done more than create a name for herself in the contemporary music world.

Melford is active in music education as she is currently the Assistant Professor of Improvisation and Jazz in the Music Department at the University of California at Berkeley. Her course, "Current Trends in Jazz and Improvisation-based Musics – A Performance Workshop," allows students to explore the role of improvisation in contemporary jazz and creative music through performance.

### **BOB OSTERTAG**

Born in Albuquerque, New Mexico, Bob Ostertag formed an ensemble in high school to perform his compositions that included two electronically modified trumpets, oboe, English horns, piano, trap set, percussion, electric bass, and electric guitar. While in college, Ostertag continued his love of electronic music and built his own Serge modular synthesizer to accompany himself. In 1979, he settled in New York City and joined the scene of young, yet unknown musicians including John Zorn, Eugene Chadbourne, Wayne Horwitz, and Fred Frith. The following year, Ostertag released his first LP, *Getting A Head*, and the LP has brought international attention to his work.

In 1990, Ostertag released a recording with Fred Firth and John Zorn titled *Attention Span* in which he tested his techniques in combining samplers with a tape recorder. In 1992, Ostertag teamed up with the Kronos String Quartet and commissioned a new work titled *All the Rage*. Kronos gave the piece its world premiere at Lincoln Center and has won critical acclaim. “Of recent concert pieces having to do with AIDS, ‘All the Rage’ seems by far the most powerful example” said *The New York Times*.

### **DAVID WESSEL**

After receiving a doctorate in mathematics and experimental psychology from Stanford University in 1972, **David Wessel** continued his research and work on perception and compositional control of timbre. This led to a musical research position at IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) in Paris in 1976. IRCAM is a research center, a music production resource and an education haven for musicians and scientists working on the combination of music and technology. After nine years at IRCAM, Wessel established a new department specifically devoted to the development of interactive musical software for personal computers. He is known for his musical experimentation fusing acoustics with live computer-based performances.

In 1988, he began his current position as Professor of Music at the University of California, Berkeley where he is also the Director of the Center for New Music and Audio Technology (CNMAT). With his passion in live-performance computer music where improvisation plays an essential role, Wessel has collaborated with a variety of improvising composers including Roscoe Mitchell, Steve Coleman, Ushio Torikai, and Thomas Buckner, among others.

### **CENTER FOR NEW MUSIC AND AUDIO TECHNOLOGIES (CNMAT)**

**CNMAT** is a music research, composition, teaching, recording, and performance facility located in the hills just north of University of California, Berkeley campus dedicated to the art of combining new technology with music. It is also an interdisciplinary research center drawing participants from many university departments including physics, mathematics, electrical engineering, psychology, computer science, cognitive science and music. CNMAT presents

concerts that cross cultural and musical barriers that could as easily feature traditional ethnic music as state of the art computer music. It provides a forum for diverse lectures and demonstrations for students and the community in its Sound Spatialization Theater.

### TICKET INFORMATION

Tickets for **Mark Dresser, Myra Melford, Bob Ostertag & David Wessel** on **Saturday, February 11 at 8:00 p.m.** in Hertz Hall are priced at **\$22.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu); and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu).

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Cal Performances' 2005/2006 Centennial Season is sponsored by Wells Fargo.

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**CALENDAR EDITORS, PLEASE NOTE:**

### CAL PERFORMANCES PRESENTS

**Saturday, February 11 at 8:00 p.m.**

**Hertz Hall, UC Berkeley Campus**

College Ave. at Telegraph Ave., Berkeley

*20<sup>th</sup> Century Music & Beyond*

**Mark Dresser, Myra Melford**

**Bob Ostertag & David Wessel**

**Program:** Works by internationally recognized and acclaimed improvisers Mark Dresser, Myra Melford, Bob Ostertag and electronic musician David Wessel, in a program that is an expression of new music and new technology.

**Tickets:** \$22.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu); and at the door.

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