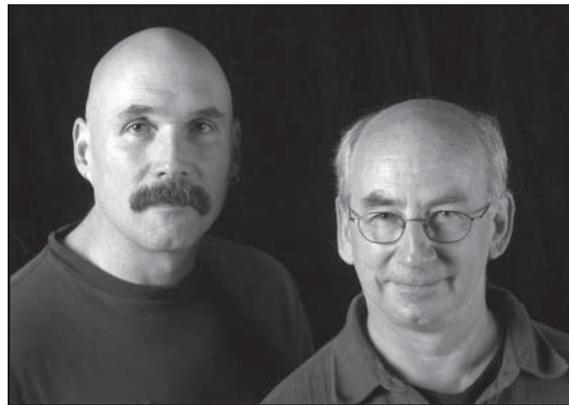


Saturday, February 11, 2006, 8 pm  
Hertz Hall

CNMAT Presents:  
Mark Dresser, Myra Melford,  
Bob Ostertag, David Wessel



*This presentation is made possible, in part, by the generous support of Liz and Greg Lutz.*

*Cal Performances thanks our Centennial Season Sponsor, Wells Fargo.*



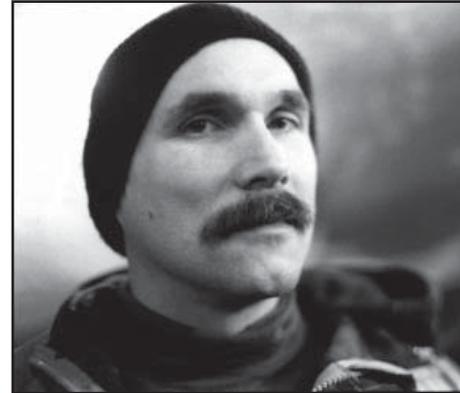
**Mark Dresser** has been composing and performing solo contrabass and ensemble music professionally throughout North America, Europe and the Far East since 1972. He has recorded more than 100 CDs with some of the strongest personalities in contemporary music and jazz, including Anthony Braxton, Frances-Marie Uitti and Gerry Hemingway, to name but a few. He has been on the faculty at The New School and Hampshire College, and was a 2004 Lecturer in the Council of Humanities and Department of Music at Princeton University. He is Professor of Music at the University of California, San Diego.



**Myra Melford** (*piano and electronics*) is “the genuine article, the most gifted pianist/composer to emerge from jazz since Anthony Davis,” according to critic Francis Davis. A composer and bandleader with a “commitment to refreshing, often surprising uses of melody, harmony and ensemble playing,” according to NPR, Melford currently leads or co-leads four groups: the electro-acoustic quartet, Be Bread; The Tent, a flexible group of five musicians whom she employs in settings ranging from electro-acoustic quintet to drummerless trio of trumpet, bass guitar and piano/harmonium; a cooperative duo with reedist Marty Ehrlich; and Equal Interest, a collaborative trio with reedist Joseph Jarman and violinist Leroy Jenkins. She also performs solo concerts and has recorded and performed with composer-saxophonist Henry Threadgill, conductionist Butch Morris and violinist Jenny Scheinman. Early in her career she led the Myra Melford Trio; the quintet The Same River, Twice; and the electro-acoustic trio/quartet Crush. Since 1991, she has appeared on more than 20 recordings, including nine as a leader. As

*Jazziz* magazine noted, “The confidence to go so far into uncharted territory and the ability to carry listeners along—then bring them back—attest to Melford’s vision.”

Myra Melford is currently Assistant Professor of Improvisation and Jazz in the Department of Music at the University of California, Berkeley.



Composer, performer, instrument builder, journalist, activist, historian, kayak instructor—**Bob Ostertag**’s work cannot easily be summarized or pigeon-holed. As a composer, he has released 21 CDs of music and has appeared at music, film and multimedia festivals around the globe. As a journalist, his writings on contemporary politics have been published in many languages. Electronic instruments of his own design are at the cutting edge of both music and video performance technology. Born in Albuquerque in 1957, he dropped out of the Oberlin Conservatory after two years, settled in New York City in 1978 and immersed himself in the “downtown” music scene of the period. He left music in 1980–1981 to work in Central America and became an expert on the region, with writings published in Asia, Africa, Latin America, Europe and the United States. In 1988, he moved to San Francisco and resumed his musical activity. His radically diverse collaborators have

included the Kronos Quartet, avant-gardists John Zorn and Fred Frith, heavy metal star Mike Patton, jazz great Anthony Braxton, dyke punk rocker Lynn Breedlove, drag diva Justin Bond, filmmaker Pierre Hébert and others. He is rumored to have connections to the shadowy media guerrilla group The Yes Men. Bob Ostertag recently joined the Department of Technocultural Studies at the University of California, Davis, where he is an Associate Professor.



**David Wessel** began performing professionally as jazz drummer in high school. He studied a mixture of mathematics and experimental psychology and holds a PhD in mathematical psychology from Stanford. During his university years, he was aligned with the jazz avant-garde and began working in the electronic medium. His research in music perception and cognition led to a position at IRCAM in Paris, where he worked with a number of composers including Berio, Boulez and Stockhausen. His computer music research at IRCAM was oriented towards live performance and from the early 1980s onward he insisted

## ABOUT THE ARTISTS

---

on the use of personal computers and the development of a live performance computer music practice. In tonight's performance, he is using a tactile controller developed by Don Buchla and interactive software he has written in the Max/MSP programming environment. David Wessel joined the music faculty at the University of California, Berkeley, in 1988 and is co-director with Edmund Campion of the the Center for New Music and Audio Technologies (CNMAT).

The **Center for New Music and Audio Technologies (CNMAT)** is a music research, composition, teaching, recording and performance facility located in the hills just north of the UC Berkeley campus. There are many ways that the public, composers, musicians, researchers, professors and students

from around the world may be involved at CNMAT. CNMAT houses a dynamic series of educational, performance and research programs focused on the creative interaction between music and technology. Areas of study include sound synthesis and analysis, music perception and cognition, performance controls, sound diffusion and software tools for composition and improvisation. Linking all of Berkeley's disciplines dedicated to the study or creative use of sound, CNMAT forms a consortium with two other major centers: IRCAM in Paris and CCRMA at Stanford. Opportunities to work at CNMAT are available to graduate students in musical scholarship and composition, as well as to students from the center's other participating disciplines.