

**MONDAY  
EVENING  
CONCERTS**

**LINEAGES:  
SORCERY, PERHAPS.**

March 27, 2017 | 8:00 PM  
Zipper Concert Hall

## MONDAY EVENING CONCERTS **MARCH 27, 2017**

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### Lineages: Sorcery, Perhaps.

Pauline Oliveros (1932-2016) – **Bye Bye Butterfly** (1967) [8']

(Prelude in memoriam)  
Michael Pisaro, sound projection

Chaya Czernowin (b.1957) – **String Quartet** (1995) [14']

#### The Formalist Quartet

Mark Menzies, violin  
Andrew Tholl, violin  
Andrew McIntosh, viola  
Ashley Walters, violoncello

Timothy McCormack (b. 1984) – **HEAVY MATTER** (2012) [8']

Matt Barbier, trombone

#### INTERMISSION

Brian Ferneyhough (b. 1943) – **Bone Alphabet** (1992) [13']

Jonathan Hepfer, percussion

Trevor Bača (b. 1975) – **Akasha** (2015) West Coast premiere [30']

The Formalist Quartet

### **ARTIST'S STATEMENT by Trevor Bača**

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*I understand my own music as a type emotive encoding. I write because I feel an emotional compulsion to write — to give form to fantastic or impossible colors and shapes as sound and as pleasure — and, yet, when I write, I am intensely aware of the fact that I am setting up and taking apart a code. I write for different combinations of instruments in chamber and orchestral settings and the written score is an important part of how I work. The act of score preparation is, for me, an emotional effort deeply concerned with the weight and energy and physical charge of raw and vibrant sounds, and, in equal measure, a type of work that is surpassingly symbolic, intimately bound up with the networks of potential meaning set up by marks on the page. I reject any dichotomy that pits the analytic against the emotional. Symbols can, and do, cut like knives. And I work for a music that is everywhere an emotional play of symbols, complete with all the almost unworkable contradictions such a play of symbols carries.*

*I don't understand either the societal or psychological parts of the composer role. And I would just as soon replace it with some other type of work carrying some other type of baggage. **Sorcery, perhaps.** A special appeal to concentration, with concern for a secret language of symbols, a secret way of reading the events and details of the natural world. I want music to be an intensely shared and public experience. And I want the intensity of that experience to result, at least in part, from an effort of decipherment, and translation, on all our parts.*

*My music comes back again and again to a constellation of images, and desire. The beauty of reflected and refracted light. The relationships between code and power and time. The assertion of power and importance in an everyday type of living. The delicacy of flowers and their parts. And networks of people and our relationships. I believe that there is something utterly human in rendering flashes of these ideas as symbols on the page, designed specifically for experience in some other, potentially unknown, place.*

## PROGRAM NOTES by Paul Griffiths

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### Introduction

We live in a world where everything is remembered (on hard drives) and everything forgotten (by us). Memory – social memory, political memory, cultural memory – is outside (in the cold, one might say), does not have to be absorbed. We do not need to know the full meaning of, say "democracy." We can scroll down the Wikipedia article. Then we can (safely?) forget it. We do not need to know, say, the Beethoven string quartets. They will always be there on YouTube (in the cold, one might say).

The arts, however, believe in different kinds of memory: the memory that artistic works constitute of themselves, as successive generations of composers, performers, and listeners remember and transform what went before, and the memories of that memory that we each of us build through life. Works of art resist obsolescence, and they resist stasis. They are engaged in something else: a continuing process, of long range.

That process is put severely at risk by our instantaneity and forgetfulness. And yet we here – composers, performers, and listeners – will go on behaving as if it can continue to operate. To write a string quartet is to gesture towards what defines the process: change within continuity. Extraordinary performers can help extraordinary new solo pieces enter the process, become alive. Listeners can listen, witness, and remember.

### Pauline Oliveros (1932-2016) – *Bye Bye Butterfly*

An electronic piece, directly composed into digital memory – or, in the palaeolithic era of the art, onto magnetic tape – might seem fixed for all time. That, however, would be to underestimate what time can do: constantly alter the ways we perceive and understand things. Though nothing in the substance of it has changed, *Bye Bye Butterfly* (so called for reasons that will become obvious) is not what it was when it was composed, more than half a century ago, in 1965. To take only the most obvious alteration, it was then at the forefront of history, whereas now it is a classic.

It is a classic partly because it stands close to the beginning of a remarkable creative life, one that wanted to elide the differences that separate composing from performing, and listening from both. Pauline Oliveros, who left us four months ago, invited us with her "deep listening" to do all three at once – and all the time. Listening with such thorough and yet unforced attention, we inwardly compose and perform the soundscape around us.

It is a classic, too, because it introduced a striking new technique, which, unsurprisingly, already brought composing, performing, and listening into a coalescence. Instead of spending weeks or months recording sounds, transforming them, and splicing them together, Oliveros created her piece in real time, with modest equipment of the sort available then at the San Francisco Tape Music Center: two tape recorders in a delay setup, two oscillators and two amplifiers, and a record turntable. (The center was the only place for electronic music on the West Coast; Steve Reich, Terry Riley, and Morton Subotnick were also working there.) The eight minutes of the work are the eight minutes it took Oliveros to perform it. The recording is at once a journey into strangeness and a document of reality.

It is a classic, finally, because it elegantly creates a space in which familiar music and new sound may coexist, and neither crowd out the other.

### Chaya Czernowin (b. 1957) – *String Quartet*

The string quartet, of all genres, is made of memory. Yet Chaya Czernowin's, which plays for fourteen minutes, finds a place where it can be by itself, not remembering the great repertory so much as remembering its own elements and forces.

This is partly a matter of remembering striking ideas that keep coming back, more or less transformed, all of them demanding the presence of at least three of the instruments. "In this work," the composer writes, "the quartet becomes a single composite instrument. This instrument cannot play individual sounds but rather composite gestures, of which the initial impulse linked to the production of a sound is an integral element." One of these composite gestures comes right at the start: a kind of downward skid in two large steps, involving different kinds of pizzicato. Absent from the second movement, it is there again at the beginning of the third.

Other gestures that recur include unisons or octaves buzzing with discrepant quarter-tones (quarter-tone tuning is the norm here, and itself helps the piece form its own space) and mixtures of glissandos going at diverse speeds and in diverse directions – but here it is really up to the listener to decide whether a particular gesture is the same as another or different.

Indeed, it is through the play of sameness and difference that the piece functions, and through the parallel play of fragment and whole. Further on in her note, Czernowin mentions a visit to the Wat Arun (Temple of Dawn) in Bangkok. "From a distance, it appeared as a majestic looming tower possessing a monolithic form. It was then an extreme surprise,

on proceeding closer, to discover that the tower was comprised of thousands of small shards of ceramic plates, in intricate filigreed patterns. The play between the presence of the temple's totality and its fractured parts helped to provide both the material and formal conceptions for this quartet."

"The piece is," she goes on "built from three movements with two 'sonic windows' separating them. In the first movement, the composite sounds are introduced and form phrases, interjections, and a part of a song; the second movement is similar to an improvisation using these composite sounds; the last movement is a speech composed of fragments from the first two movements." The windows are probably to be understood as an episode of noise effects and another of high-register staccatos. Between these, the second movement has all four instruments engaged almost constantly.

Czernowin wrote the work in 1995, at the end of a two-year period she spent in Japan after completing her studies at UCSD with Brian Ferneyhough. She has written other works for string quartet since – the *Anea Crystal* cycle for recorded and live quartets or live octet (2008) and *HIDDEN* for quartet and electronics (2014) – but her String Quartet remains alone as a contribution to the genre, and an extension.

### **Timothy McCormack (b. 1984) – HEAVY MATTER**

Generations are unfolding here; Timothy McCormack – and also Trevor Bača – studied with Chaya Czernowin, who studied with Brian Ferneyhough (alongside her principal teacher, Roger Reynolds). But also, generation is unfolding, the generation of sound as mass. McCormack has written several solos as extrusions of heaving, bending, living stuff: *RAW MATTER* for bass clarinet and *BODY MATTER* for bassoon (both 2015), *DRIFT MATTER* for cello (2013), and, Daddy of them all, *HEAVY MATTER* for trombone (2012), which plays for eight minutes or so and has been around long enough to win the attention of half a dozen players, each of whom has played it multiple times. (SoundCloud has recordings by three of them, showing how the piece, while strong in its own identity, can change with the identity of the performer.) The composer writes of it as follows:

"*HEAVY MATTER* is comprised of molten sound: dense sound with weight and mass, sound which churns itself through unsettled, shifting forms, sound which is between states of matter. The gestures are solid enough to retain the semblance of shape while constantly altering forms and blurring registral boundaries. Through the piece, the material is subjected to what can be thought of as varying degrees of formal gravity, which then affect the solidity, density, and rate of the sound. The flow of sound is constant, heavy, multi-directional, and pressurized. The sound is not within a space; it is the space."

### **Brian Ferneyhough (b. 1943) – Bone Alphabet**

Jonathan Hepfer writes as follows:

"When one sees a program note to Brian Ferneyhough's *Bone Alphabet* (1992), the first sentence often reads: 'This piece is the most difficult work ever written for solo percussionist.' Though I admit that such a bold statement was precisely what originally enticed me to approach this work, I have found it quite deceptive.

"Ferneyhough poses a riddle disguised as a liberty to the performer, asking him/her to find 'seven instruments from high to low, sharing the qualities of short attacks and similar dynamic envelopes.' The catch is that no two instruments adjacent to one another in the chosen scale may be of the same material type (i.e. wood, metal, skin, glass). In addition, the physical properties of the instruments must allow for the performer to realize the intricacies of the techniques demanded by the composer. Following this initial challenge, one must confront the notation, which can only be described as a type of dense, fastidious forest of layers of abstract rhythmic ideas superimposed upon one another, each demanding its portion of the performer's mental space (think of an astronaut being pulled by four different fields of gravity simultaneously). Perhaps an easier way to understand this is to think of each measure of the piece as a puzzle, which needs to be deconstructed by the performer and subsequently reassembled. There are 156 measures in the piece and each measure demanded between two and twenty hours to learn.

"So after all of this crystalline and poetic travail, why does the piece sound more like a garbage truck driving down a bumpy road than Bach's Goldberg Variations? To me, this is truly the difficulty of the piece; at a certain point, one realizes that the typical pursuit of virtuosity is a cul-de-sac from which there is no return. Instead of the virtuosity of the hands and fingers (i.e. Liszt), one must possess a virtuosity of finding creative or interpretational solutions for an utterly non-idiomatic score, as well as the patience and discipline simply to stay with the piece until it is learned (this took about nine months of constant attention for me), all the while knowing that the payoff will certainly not come in the form of a recording contract with Deutsche Grammophon.

"Of course, this is exactly when the piece starts to become interesting. 'If you don't like what is being said, then change the the topic of conversation.' Perhaps the piece isn't about rhythm at all. Perhaps it is not even about sound. Perhaps it concerns the eye and not the ear. Perhaps it is about the way energy is always in a state of becoming something new. How does a musical idea in the mind of a composer turn into the jagged dance of a percussionist? It is this translation of idea into unexpected art form that I love.

"The piece is full of paradoxes, shifts of paradigms, shattered expectations and ultimately, failures. In the end, though, it is a marvelous journey, and as Werner Herzog said of *Fitzcarraldo*, "It is a great metaphor. For what? I don't know – but it is a great metaphor."

### **Trevor Bača (b. 1975) – Akasha**

Following the lead of a composer and a performer, perhaps now a listener should kick off with a word not usual in this kind of program note.

I first heard *Akasha* on the afternoon of Saturday February 6, 2016, at the JACK Quartet's dress rehearsal for their concert on the Harvard campus that evening. What can I say? Any word for the experience will be less than the evidence of that experience in the fact that I am here, just over a year later, writing a program note for what will be, I guess, the work's second performance. But OK, two big impressions. One, before I had looked at the score, was of this combination of immediacy with sophistication. The music spoke; its gestures had a directness and a precision and an urgency you do not expect to find outside the works of György Kurtág. But there was – as there certainly is not either in Kurtág – anything obvious about them. They were highly crafted, exactly placed. You heard slow footsteps, very slow breathing, groaning, self-stifled wails, choirs of the maimed, and also, of course, moments of blistering radiance, but all of them belonging only to *Akasha*, not to be found anywhere else. The referent might be completely ordinary – slow footsteps, for heaven's sake – but the expression would be unique.

The second big impression was of something that took full possession of the half-hour that contained it. Nothing else in the world was happening. Only this.

Several listenings later, I have no better idea how such enclosure is achieved. The music keeps starting and stopping. That much is obvious. Every time it starts, it seems to do so in the knowledge of its coming extinction, and every time it stops, it leaves behind an expectant silence. That much is obvious, too. But how do the pieces, the fragments, fit together? And how do they fit together when there is no gap to, as it were, justify the change?

There is a place – not easy to miss – where the violins and the cello introduce a kind of sound not heard before in the piece (or anywhere else, I might add, since this is music that takes full possession of its sound as well as of its time), something like a sawtooth-wave effect, "grating," one might say, were the word not pejorative and therefore quite unsuitable for what is hard-beautiful, forceful and present, unable to be otherwise. The viola is continuing with the sound it had from the opening measure, a sound as of breath, obtained by following one of the (rather few) directions at the head of the score: "bow directly on bridge with a diagonal bow (to produce white noise only)." The others spring out with this "timbre with as much scratch (and as little pitch) as possible." Then, beginning with the cello in a quasi-canon, they turn to flurries of sixteenth notes gradually rising in register, all the time over the viola's white noise. One might want to say that the incisive attacks engender the flurries, or prompt them, or that the flurries replace the attacks, or whatever. But none of these verbs is right. There is certainly a relation. It just does not disclose itself in terms other than those of its situation, in music.

A program note might be expected to offer explanation, but I have no explanation. The music does not confer any. I do not know why it is so. It is so.

I do not even know what the tempo is. Perhaps the piece could be heard as a big slow movement; the metronome swings between 44 and 55 a lot of the time. Yet, even when we are listening to just one instrument maintaining a sound, there seems to be always a fizz of instants racing.

What can I tell you, then? My best bits? The very start. The very end. The places where a fiery planet is spinning, on an axis of octaves – except that there is nothing as generalized as octaves in this work, which thoroughly absorbs all it entails; these are *Akasha* octaves. The point where the cello, alone, slides on down to reveal its bottom string tuned down to A (a scordatura shared by the viola). But these are best bits only because they appear in a best all.

Of course, the composer hears it a different way: "Akasha is a music of invisibility, electricity and the open expanse of the sky. The title is the Sanskrit word for the æther, a concept once understood as an unseen force present in all things in motion in the world."

## BIOGRAPHIES

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American composer **Trevor Bača** (b. 1975) grew up in Texas. His concerns as a composer include lost and secret texts; broken and dismembered systems; sorcery, divination and magic; and the effects, action and beauty of light. Bača's music has been played throughout the world with recent performances in Barcelona, Berlin, Boston, Cologne, Curitiba, Darmstadt, Helsinki, Huddersfield, Leuven, Ljubljana, Lyon, Maastricht, New York, San Diego, San Francisco, Thessaloniki, Tokyo, Trieste, Würzburg and elsewhere. Bača's music has been anthologized as part of *Notations 21* and his scores have been exhibited as art at the Chelsea Gallery in New York City and at the Hutchins Gallery on Long Island. Bača holds a PhD in music composition from Harvard University.

**Matt Barbier** is an LA based trombonist and composer focused on experimental intonation, noise, and the physical processes of his instrument. His playing has been described by the LA Times as being "of intense, brilliant, virtuosic growling that gave the striking impression that Barbier was dismantling the instrument while playing it."

To encourage new repertoire and the expansion of his instrument, Matt engages in collaborative relationships with a range of composers including Wolfgang von Schweinitz, Michelle Lou, Nicholas Deyoe, Andrew Greenwald, Timothy McCormack, Elise Roy, and Ulrich Krieger. He has also given world premieres of works by Marc Sabat, Richard Barrett, James Tenney, Jürg Frey, and David Rosenboom.

He is a member of the low brass duo, RAGE Thornbones, with Weston Olencki, gnarwhallaby, Trio Kobayashi, wildUp, and is an assistant director of wastELand music. Matt teaches trombone and euphonium at Los Angeles City College (LACC).

Matt has performed for the Monday Evening Concerts, LA Phil's Green Umbrella, Darmstadt Music Course, Dartington International Summer School, Hamburg's KlangWerkTage and Kampnagel, Berlin's 7Hours, and the Palimpsest Ensemble, as well as presenting guest lectures at CalArts, UCSD, UCSB, University of British Columbia, and Simon Fraser University. In addition to completing residencies at Harvard, Stanford, CalArts, UCSD, UCSC, and UCLA, Matt has upcoming residencies at NYU and National Sawdust (with wildUp). He has recorded works for release of Populist, Mode, Hat Hut, and Innova Records.

His trombone teachers include Rick Stout, Jim Miller, Michael Svoboda, Alex Iles and Dick Erb. He studied composition with Ulrich Krieger and Wolfgang von Schweinitz. Matt has received degrees from the Cleveland Institute of Music, NOCCA, and CalArts, with additional studies at the Internationales Musikinstitut Darmstadt (IMD).

**Chaya Czernowin** was born and brought up in Israel. After her studies in Israel, at the age of 25, she continued studying in Germany (DAAD grant), the US, and then was invited to live in Japan (Asahi Shimbun Fellowship and American NEA grant) Tokyo, in Germany (at the Akademie Schloss Solitude) and in Vienna. Her music has been performed throughout the world, by some of the best performers of new music, and she has held a professorship at UCSD, and was the first woman to be appointed as a composition professor at the University of Music and Performing Arts in Vienna, Austria (2006–2009), and at Harvard University in (2009 and on) where she has been the Walter Bigelow Rosen Professor of Music. Together with Jean-Baptiste Jolly, the director of Akademie Schloss Solitude near Stuttgart and with composer Steven Kazuo Takasugi, she has founded the summer Academy at Schloss Solitude, a biannual course for composers. Takasugi and Czernowin also teach at Tzllil Meudcan, an International course based in Israel founded by Yaron Deutsch of Ensemble Nikel.

Czernowin's output includes chamber and orchestral music, with and without electronics. Her works were played in most of the significant new music festival in Europe and also in Japan Korea, Australia, US and Canada. She composed 2 large scale works for the stage: *Prima...ins Innere* (2000, Munich Biennale) chosen to be the best premiere of the year by *Opernwelt* yearly critic survey, and *Adama* (2004/5) with Mozart's *Zaide* (Salzburg Festival 2006). She was appointed Artist in residence at the Salzburg Festival in 2005/6 and at the Lucern Festival, Switzerland in 2013. Characteristic of her work are working with metaphor as a means of reaching a sound world which is unfamiliar; the use of noise and physical parameters as weight, textural surface (as in smoothness or roughness etc), problematization of time and unfolding and shifting of scale in order to create a vital, visceral and direct sonic experience. all this with the aim of reaching a music of the subconscious which goes beyond style conventions or rationality.

In addition to numerous other prizes, Czernowin represented Israel at Uncesco composer's Rostrum 1980; was awarded the DAAD scholarship ('83–85); Stipendiumpreis ('88) and Kranichsteiner Musikpreis ('92), at Darmstadt Fereinkurse; IRCAM (Paris) reading panel commission ('98); scholarships of SWR experimental Studio Freiburg ('98, '00, '01); The composer's prize of Siemens Foundation ('03); the Rockefeller Foundation, ('04); a nomination as a fellow to the Wissenschaftskolleg Berlin ('08); Fromm Foundation Award ('09); and Guggenheim Foundation fellowship ('11); Heidelberger Künstlerinnen Preis ('16); The WERGO CD 'Chaya Czernowin: The Quiet' has been awarded the Quarterly German Record Critics' Award ('16).

She is published by Schott. Her music is recorded on Mode records NY, Wergo, Col Legno, Deutsche Gramophone, Neos, Ethos, Telos and Einstein Records. She lives near Boston with, composer Steven Kazuo Takasugi and their son.

**The Formalist Quartet** is an ensemble dedicated to the performance of adventurous repertoire focusing on contemporary pieces and world premiers as well as exploring a diverse spectrum of early music and the standard repertoire. The quartet was born on the 100th birthday of Dmitri Shostakovich (September 25th, 2006) and since then has been playing frequently across the United States in concert halls, festivals, art galleries, cafes, and homes, including the Roy O. Disney Hall at CalArts; REDCAT at the Walt Disney Concert Hall, Los Angeles; the Wulf, Los Angeles; University of California, San Diego; Stanford University; University of Wisconsin, Milwaukee; the Flatfile Galleries, Chicago; University of Nevada, Reno; Cornelia Street Cafe, New York; MOSA Concert Series, New York; Princeton University; the Eagle Rock Center for the Arts; the Villa Aurora, Pacific Palisades; University of Maryland, Baltimore County; LISTEN/SPACE, New York; Hamiltonian Gallery, Washington DC; ArtSpace Herndon, Virginia; Villa Aurora, Pacific Palisades; and the Et Cetera New Music Festival. In 2010 the quartet appeared at the Reykjavic Arts Festival, Iceland. Their recordings include the epic 100 Cadences of Arthur Jarvinen, music for several small films and pop records, and Kristian Ireland's "Clearing" on the <541> series through Innova records. This season the quartet is looking forward to performances throughout Southern CA as they celebrate their 5th anniversary.

**Jonathan Hepfer** (b. 1983) is a percussionist, conductor, and concert curator specializing in avant-garde and experimental music. He began playing classical music at age 17 after discovering the work of John Cage while studying at SUNY Buffalo. Subsequently, Jonathan attended Oberlin Conservatory, UC – San Diego and the Musikhochschule Freiburg (with the support of a two-year DAAD fellowship), where he studied with Michael Rosen (craft), Steven Schick (interpretation) and Bernhard Wulff (metaphysics), respectively. Other major influences have included Jan Williams (aesthetics), Lewis Nielson (ethics), Brian Alegant (analysis), and William O'Brien (philosophy).

Jonathan is the artistic director of Monday Evening Concerts in Los Angeles, on which he performs regularly. There, he has taken part in the US premieres of major works by Salvatore Sciarrino, Gérard Grisey, György Kurtág, Rolf Riehm, Jo Kondo, Aldo Clementi, Klaus Lang, Ramon Lazkano, Francisco Guerrero, Thomas Meadowcroft and Simon Steen-Andersen.

Jonathan has collaborated as a soloist, chamber musician and conductor with ensembles such as Echoi, red fish blue fish, Ensemble Mosaik, Ensemble SurPlus, asamisimasa, hand werk, the Formalist Quartet, PALIMPSEST, the Slee Sinfonietta, ICE, WildUp, Talea and Signal. As a soloist, Jonathan has focused extensively on the works of the composers Pierluigi Billone, Walter Zimmermann, Iannis Xenakis, Brian Ferneyhough, Helmut Lachenmann, Giacinto Scelsi, Claus-Steffen Mahnkopf, Georges Aperghis and Vinko Globokar. He has given solo performances at the Stone in New York, Harvard University, the Tonhalle Düsseldorf (Germany), the Odessa Philharmonic Theater (Ukraine), and the National History Museum in Ulan Bator (Mongolia).

Jonathan has participated in academic residencies at Harvard, Oberlin, SUNY Buffalo, and the universities of Minnesota, Huddersfield and Leeds. He has contributed articles to *Percussive Notes* and *Die Musik von Claus-Steffen Mahnkopf*. Jonathan has also had the privilege of documenting the oral histories of the first generation of eminent European percussion soloists (namely, Christoph Caskel, Sylvio Gualda, Jean-Pierre Drouet, Gaston Sylvestre, Maurizio Ben-Omar). In Fall of 2015, he joined the faculty of CalArts. In the fall of 2016, he completed his doctorate at UC - San Diego.

**Timothy McCormack's** music centers on the idea that sound has mass and is experienced as a physical object. His work also aims to create intimate social environments which prioritize communication, listening and responsibility towards one another.

He has been commissioned by ensembles such as the Ensemblekollektiv Berlin, ELISION Ensemble, the JACK Quartet, musikFabrik, and the [Switch~ Ensemble]. His music has also been performed by Klangforum Wien, Ensemble Recherche, Ensemble Dal Niente, Ensemble SurPlus, the Talea Ensemble, Ensemble Nickel, and ensemble hand werk and programmed on the Wien Modern, Darmstadt, Huddersfield, Maerzmusik, Witten, TRANSIT, Tzllil Meudcan, and Weimar festivals.

McCormack is a PhD candidate at Harvard University, where he studies with Chaya Czernowin. He also studied at the University of Huddersfield with Aaron Cassidy and Liza Lim as well as at the Oberlin Conservatory of Music, and the Schloss Solitude Sommerakademie. In addition to music, McCormack has also studied contemporary dance with Jill Johnson and has worked in masterclass or choreographic settings with William Forsythe, John Jasperse, Christopher Roman and Riley Watts.

**Michael Pisaro** (b. 1961 in Buffalo, New York) is a guitarist and composer and a member of the Wandelweiser collective. While, like other members of Wandelweiser, Pisaro is known for pieces of long duration with periods of silence, in the past fifteen years his work has branched out in many directions, including work with field recording, electronics, improvisation and large ensembles of very different kinds of instrumental constitution. Before joining the composition faculty at the California Institute of the Arts, he taught music composition at Northwestern University. In 2005/6 he was awarded a grant from the Foundation for Contemporary Arts. He was Fromm Foundation Visiting Professor of Music Composition at the Department of Music at Harvard in the Fall of 2014. Pisaro worked and taught with Pauline Oliveros at Northwestern University in 1996 and they stayed in frequent contact over the intervening 20 years.

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