

GORDON BEEFERMAN / DAFNA NAPHTALI DUET

Gordon Beeferman and Dafna Naphtali perform duet pieces and improvisations for piano and voice with kinetic sound processing, fractal rhythms, and general polyphonic/kaleidophonic disturbances. Gordon Beeferman fleshes out protean fragments into strikingly visceral structures and landscapes that take the piano to its limit, and Dafna Naphtali augments her high energy live processing of Beeferman's piano with extended vocal techniques/sounds/multi-modal singing and her custom take on hand and voice-activated electronics.

Work sample: <https://vimeo.com/149483714>

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Further information: www.dafna.info, www.gordonbeeferman.com

Dafna Naphtali is a sound-artist/ improviser/composer from an eclectic musical background. As a singer/guitarist/electronic-musician she performs and composes using her Max/MSP programming for sound processing of voice and other instruments, and also interprets the work of Cage, Stockhausen and contemporary composers. Dafna has collaborated / performed with many experimental musicians and video artists over the past 20 years, such as Ras Moshe, Kathleen Supové, Lukas Ligeti, David First, Joshua Fried, and Hans Tammen as well as video artists (Benton-C Bainbridge, Angie Eng, Lenore Malen and others) and with choreographer Daria Fain. She's co-led the digital chamber punk ensemble What is it Like to be a Bat? with Kitty Brazelton since 1997 and was a founder of Magic Names vocal ensemble (performing Stockhausen's *Stimmung*). She's received commissions and awards from NY Foundation for the Arts (2001, 2013), NY State Council on the Arts, Meet the Composer, Experimental TV Center, Brecht Forum, and residencies at STEIM (Holland), Music OMI and iEAR at Rensselaer Polytechnical Institute. She's twice received commissions from American Composers Forum (1999 work for pianist Kathleen Supové plus Disklavier, and in 2010 for Magic Names vocal ensemble). Dafna is a 2011 recipient of Franklin Furnace Fund award to develop work with Eric Singer's LEMUR music robots.

www.dafna.info

"...luminary" (*Time Out New York*)

"extraordinary experimental vocalist" (Bruce Gallanter, Downtown Music Gallery)

Composer/pianist **Gordon Beeferman's** work spans opera, orchestral and chamber music, improvisation, and collaborations with dance and other arts. Beeferman leads two groups which perform his compositions: Other Life Forms, a quartet, and Music for an Imaginary Band, a septet, a "commanding avant-jazz ensemble" (*Time Out New York*). His chamber opera *The Rat Land*, written with librettist Charlotte Jackson, was praised as "complex and daringly modern" by *The New York Times*. He and Jackson are currently workshopping their second collaboration, *The Enchanted Organ: A Porn Opera*, scenes of which have been performed to sold-out theater and nightclub audiences in downtown Manhattan. Beeferman's music has been commissioned and/or performed by the New York City Opera orchestra, Momenta Quartet, American Brass Quintet, Minnesota Orchestra, Albany Symphony, California EAR Unit, Talea Ensemble, and others. He has received commissions from the Fromm Foundation, the BMI Foundation, and Concert Artists Guild, three BMI Student Composer Awards, a Tanglewood fellowship, and residencies at the MacDowell Colony, Yaddo, the Copland House, and Ucross. As a pianist he

has performed at Roulette, MATA, the Vision Festival, and on tour with the Philip Glass Ensemble in *Einstein on the Beach*, as well as in recent AIDS Quilt Songbook concerts that he has co-curated in NYC and Philadelphia. Beeferman's newest recording, *Four Parts Five*, an intense half-hour quintet composition that straddles minimalist, modernist, and avant-jazz aesthetics, has just been released on Innova Records.

www.gordonbeeferman.com

"a fully liberated pianist" -*Cadence Magazine*

"gritty, fidgety, and intriguing" -*NY Times*

"There are ways of demonstrating dissidence besides making noise: Beeferman's music is perfect in that sense. " -*Squid's Ear*