

Bent Frequency

in partnership with the Lowell Milken Center for Music of American Jewish Experience, The
Herb Alpert School of Music at UCLA, Atlanta's Breman Museum and Neranenah
present

MARE'OT/ MIRRORS

Thursday, May 13, 2021

5:00pm Concert

6:00pm Interactive Roundtable Discussion

Table Talk (2016)	Alyssa Weinberg (b. 1988) Stuart Gerber and Victor Pons, percussion
Prayer (1996/2009)	Lera Auerbach (b. 1973) Jan Berry Baker, alto saxophone
Violin and Piano (2004)	Nomi Epstein (b. 1978) Helen Kim, violin Erika Tazawa, piano
Grito del Corazón (2001)	Judith Shatin (b. 1949) Jan Berry Baker, alto saxophone Stuart Gerber, percussion Kathy Aoki, video artist
Mare'ot (1994)	Betty Olivero (b. 1954) Sarah Ambrose, flute Helen Kim, violin
Sonata Serrana No. 1 (2012) I. Allegro Solar (Sun Allegro) II. Scherzo Nocturno (Night Scherzo) III. Adagio para el Anochecer (Adagio for Dusk) IV. Karnavalito (Festive Song in the Quechua Indian style)	Gabriela Lena Frank (b. 1972) Eric Jenkins and Erika Tazawa, piano

Bent Frequency strives to reflect the incredible spectrum of artists contributing to contemporary classical music through consciously crafting and curating our season programs. Please join us for **Mare'ot/ Mirrors**, the second program in our 2020-2021 **SUSTAIN** series. This program features extraordinary music by six women of Jewish Heritage and conversations surrounding their process and their art.

NOTES

Table Talk was commissioned by Arx Duo in 2016 with the goal of exploring the concept of percussion "4-hands." Taking the idea of piano 4-hand music and applying it to a shared percussion set-up, I was inspired to make one more parallel to a technique common to modern piano repertoire, that of "preparing" the instrument. Composed at the Avaloch Farm Music Institute, this piece for prepared vibraphone evolved as an attempt to stretch the idea of what a vibraphone could sound like, from exploiting the subtle timbral shifts of a single note to masking its identity completely through the combinations of other items placed on top of it.

–Alyssa Weinberg

Auerbach composed **Prayer** (T'filah) for violinist Vadim Gluzman, as a reaction to the tragedy of the Holocaust. The musical prayer begins with a quiet cantilena, highly reminiscent of cantorial singing in a synagogue. A second section, faster and more folk-like, introduces a brief Jewish dance derived from a figure in the first melody, but the opening gesture of that initial melody keeps intruding. This arrangement for saxophone was written in 2009.

Violin and Piano is a color study in violin concentrating only on a small, carefully chosen palette of colors that can be produced by various techniques. Though applicable not only to this piece, but to others in my output, concepts I considered were: how a sonic color materializes over time, how it interacts or engages with another, and what the effect is of colors juxtaposed or superimposed.

–Nomi Epstein

Grito del Corazón was inspired by Goya's "Black Paintings." Their haunting, stark quality was deeply compelling to both myself and artist Kathy Aoki. When the [Ensemble Barcelona Nuova Musica](#) wanted to commission a work for their Painting Music program, premiered on November 20, 2001 at the VIII Festival de Cinema Independient de Alternativa 2001, I immediately recalled my intense response to Goya's paintings in the Prado, and suggested this theme. These paintings surrounded Goya in his home known as the "Deaf House," because a devastating illness had left him completely deaf. The contents of the paintings deal with terrifying subject matter, such as Saturn devouring his Son (*Saturno Devorando a su Hijo*). In all cases, the images invoke fear and trembling. I met video artist [Kathy Aoki](#) at the MacDowell Artist Colony, and that meeting led to the decision to collaborate on this project, with the video as an optional performance element. Kathy is based in the San Francisco Bay area and has created a number of multimedia works, as well as fine art prints and art books.

–Judith Shatin

In *Mare'ot* (Mirrors) the flute and violin parts take the semblance of intertwining shadows playing each other's reflection, blending together and giving life to the very breath of their existence. In Hebrew, "mare'ot" can either mean "images" or "mirrors".

–Betty Olivero

Sonata Serrana No. 1 is inspired by the distinctly Andean concept of *mestizaje* as championed by Peruvian folklorist José Maria Arguedas (1911-1969) whereby cultures can co-exist without one subjugating another. Allusions to the rhythms and harmonies of the mountain music of my mother's homeland of Perú abound in each of this work's four movements, with an additional nod to the colorful style of Argentinian composer Alberto Ginastera (1916-1983).

–Gabriela Lena Frank

COMPOSER BIOS

Alyssa Weinberg's music "...succeeds at the challenge of being at once contemporary and classic" (Ouest France) and has been described as "fearless... unapologetic... beautiful... transforming" (Kaleidoscope). Her work is deeply influenced by collaborations with other artists from literature, dance, and visual arts. Recent projects and performances have included works for the Aizuri Quartet, Arx Duo, Contemporaneous, Curtis 20/21 Ensemble, the Dover Quartet, Ensemble39, ensemble mise-en, Kaleidoscope Chamber Orchestra, the Louisville Orchestra, PUBLIQuartet, Sandbox Percussion, and Shattered Glass, as well as musicians Ricardo Morales, Philip Setzer, and Shai Wosner. She has received commissions from the Barnes Foundation, the Curtis Institute of Music, FringeArts and the Pennsylvania Ballet, Lake Champlain Chamber Music Festival, LiveConnections, Music from Angel Fire, Nadia Sirota, and One Book One Philadelphia. In 2013 Weinberg founded "duende," a series for experimental music and dance in Philadelphia along with cellist Gabriel Cabezas and dancer/choreographer Chloe Felesina. The group presents events in a variety of settings and alternative venues, emphasizing equality between movement and music, with a deep exploration into the intersection of those two disciplines. "...informal settings can create a less elitist atmosphere and be the catalyst for meaningful conversations about art. With their commitments to creative collaborations and bringing their audiences physically closer to the art they create, duende is not just a show but a full artistic experience." (Broad Street Review) Weinberg received an Artist Diploma from the Curtis Institute of Music, her M.M. in Composition from the Manhattan School of Music, and her B.M. in Composition and Theory at Vanderbilt University. Her teachers have included Richard Danielpour, Jennifer Higdon, Stan Link, David Ludwig and Michael Slayton. Weinberg began her studies as a doctoral fellow at Princeton University in the fall of 2016. To listen to Alyssa's music please visit www.weinbergmusic.com

A renaissance artist for modern times, **Lera Auerbach** is a widely recognized conductor, pianist, and composer. She is also a published poet and an exhibited visual artist. All of her work is interconnected as part of a cohesive and comprehensive artistic worldview. Born in the Russian city of Chelyabinsk in the Ural Mountains at the gateway of Siberia, Lera Auerbach has become one of today's most sought after and exciting creative voices. Her performances and music are

featured in the world's leading stages – from Vienna's Musikverein and London's Royal Albert Hall to New York's Carnegie Hall and Washington D.C.'s Kennedy Center.

Auerbach's exquisitely crafted, emotional, and boldly imaginative music reached to global audiences. Orchestral collaborations include the New York Philharmonic, Philadelphia Orchestra, National Symphony, Oslo Philharmonic, Munich's Bayerisches Staatsorchester, Staatskapelle Dresden, and Vienna's ORF Radio-Symphonieorchester, among many others. Auerbach's works for orchestra are performed by the world's leading conductors, including Christoph Eschenbach, Alan Gilbert, Vladimir Fedoseyev, Neeme Järvi, Vladimir Jurowski, Charles Dutoit, Andris Nelsons, Osmo Vänskä, Hannu Lintu, and Marin Alsop, to mention only a few.

Her large-scale theater works have been produced in major venues on every continent, including Vienna's Theater an der Wien, New York's Lincoln Center, the Hamburg State Opera, the War Memorial Opera House in San Francisco, the Royal Danish Theater, the Nuremberg State Theater, the Finnish National Theater, Moscow's Stanislavsky, the National Centre for the Performing Arts in Beijing China and the NHK Hall in Tokyo.

Recent season highlights included WienModern's 3.5-hour production of *Demons & Angels* with Auerbach as the conductor. Washington D.C.'s National Symphony premiered her *4th Symphony "Arctica"* with Auerbach as piano soloist – a work commissioned by National Geographic Society alongside orchestras of the Arctic countries. Her *4th Violin Concerto NYx: Fractured Dreams* was commissioned and premiered by the New York Philharmonic with Alan Gilbert and Leonidas Kavakos, and the Vienna Radio Symphony Orchestra premiered her symphonic poem *Eve's Lament* with Marin Alsop. Most recently, her *String Quartet No. 9 "Danksagung"* was premiered by the Artemis Quartet as a commission of Leipzig's Gewandhaus, London's Wigmore Hall London, Vienna's Konzerthaus, New York's Carnegie Hall, and Tonhalle Zürich.

Her music is championed and recorded by today's most prominent classical performers including violinists Gidon Kremer, Leonidas Kavakos, Daniel Hope, Hilary Hahn, Vadim Gluzman, Vadim Repin, Julian Rachlin; cellists Alisa Weilerstein, Gautier Capuçon, Alban Gerhardt, David Finckel; violists Kim Kashkashian, Nobuko Imai, and Lawrence Power, and many others.

Auerbach is equally prolific in literature and the visual arts. She incorporates these forms into her professional creative process, often simultaneously expressing ideas visually, in words, and through music. She has published three books of poetry in Russian, and her first English-language book, *Excess of Being* – in which she explores the rare form of aphorisms. Her next book, an illustrated work for children, *A is for Oboe*, will be published by Penguin Random House in the fall of 2021. Auerbach has been drawing and painting all her life as part of her creative process. Her visual art is exhibited regularly, included in private collections, and is represented by leading galleries.

Lera Auerbach holds multiple degrees from the Juilliard School in New York and Hannover University of Music, Drama, and Media in Germany. The World Economic Forum in Davos, Switzerland, selected her in 2007 as a Young Global Leader and since 2014 she serves as a Cultural Leader. Internationale Musikverlage Hans Sikorski publishes her work, and recordings are available on Deutsche Grammophon, Nonesuch, Alpha Classics, BIS, Cedille, and many other labels.

Nomi Epstein, D.M.A, is a Chicago-based composer, curator, performer and music educator. Her compositions center around her interest in sonic fragility, where structure arises out of textural subtleties. Her music has been performed throughout the US, Europe, and Asia by such artists as ICE, Ensemble SurPlus, Mivos Quartet, Wet Ink, Dal Niente, Noble Fowl Trio, Quince Vocal Ensemble, Rhymes With Opera, Seth Josel, and Eliza Garth, and at festivals such as Ostrava Days, Huddersfield Contemporary Music Festival, Darmstadt, Bang on a Can, and Akademie Schloss Solitude. She has contributed works to Australian flutist Janet McKay's 2009 US tour "Those Vanished Hands," guitarist Aaron Larget-Caplan's "New Lullaby Project" and percussionist Joe Bergen's new vibraphone collection "For Semy." She was twice invited as an Artist-in-Residence at the Atlantic Center for the Arts, and has received grants from The Foundation of Contemporary Arts (Emergency Grant), Chicago's DCASE (Individual Artist Grant), and New Music USA (CAP Grant). She was featured in the Chicago Tribune for her work as a composer, curator, teacher, and performer.

Epstein is an active and passionate curator and producer, founding and leading a.pe.ri.od.ic, the critically acclaimed experimental music performance collective devoted to notated, acoustic, post-Cagean experimental music. In 2012, she curated and produced the 5-concert John Cage centennial festival in Chicago involving performers, sound artists, dancers, and multi-media artists from around the Midwest. Her work with Cage's music and influence led her to present at numerous centennial events. She was invited to present at the Northwestern University Cage Symposium and serve as composer-in-residence at the Florida State University Cage Festival.

In 2014, Epstein co-organized The Chicago Wandelweiser Festival which brought Jürg Frey, Eva-Maria Houben, and R. Andrew Lee to Chicago for the 4 festival events. The festival featured a.pe.ri.od.ic's debut album release concert, a cd of ensemble works by Jürg Frey on which Epstein performs.

As a practitioner of experimental music, Epstein performs regularly with a.pe.ri.od.ic ensemble, her multimedia, experimental improvisation trio NbN, and Articular Facet. She continues to research, lecture on, perform and program experimental music.

As an educator, she has served on the faculties of the University of Illinois at Chicago, Northwestern, Roosevelt, and DePaul Universities. She is currently Visiting Assistant Professor of Composition at the University of Iowa, while also acting as head of theory at the British Music School. Epstein holds degrees from Columbia University, New England Conservatory, and Northwestern University where her principal teachers included Fred Lerdahl, Michael Gandolfi,

Marti Epstein, Amy Williams, Jay Alan Yim, and Augusta Read Thomas.

<https://nomiepstein.com/>

Composer **Judith Shatin** is renowned for her richly imagined acoustic, electroacoustic and digital music. Called “highly inventive on every level” by the *Washington Post*, her music combines an adventurous approach to timbre with dynamic narrative design. She draws on expanded instrumental palettes and a cornucopia of the sounding world, from machines in a coal mine to the calls of animals, the shuttle of a wooden loom, the pull of a zipper. Her music seamlessly spans the acoustic and digital realms, and often combines the two. Her project *Quotidian Music*, including digital and electroacoustic pieces, draws attention to the sounds of the world around us, while pieces such as [Singing the Blue Ridge](#) and [Ice Becomes Water](#) focus attention on the crisis of climate change.

Shatin’s extensive catalogue includes commissions from organizations such as Ash Lawn Opera, the Barlow Endowment, the Fromm Foundation, Carnegie Hall, and the Library of Congress. Ensembles including the Cassatt and Kronos Quartets, the Core Ensemble, Da Capo Chamber Players, Ensemble Berlin PianoPercussion and the Dutch Hexagon Ensemble have commissioned her music, as have choruses including the Peninsula Women’s Chorus, the San Francisco Girls Chorus, the Young People’s Chorus of NYC, the UVA Glee Club, the UVA University Singers and the Illinois Wesleyan University Collegiate Choral. Orchestras that have presented her music include the Charlottesville, Denver, Houston, Illinois, Knoxville, Minnesota, National and Richmond Symphonies and the Women’s Philharmonic. Her music has also been featured at festivals including Aspen, BAM Next Wave, Grand Teton, Moscow Autumn, Seal Bay, Spring in Havana and West Cork.

Narrative design and perceptible structure are key elements in Shatin’s music. While tonal elements, twisted into new structures, form the bedrock, the surfaces are finely etched in surprising ways through timbral stretching and colorful layering. Examples include *Black Moon*, for orchestra and electronics, commissioned for and premiered by the American Composers Orchestra. Acoustic instrumental examples include *Tower of the Eight Winds*, for violin and piano, singled out by the *Washington Post* for its “engaging vivacity.”

Text setting is also a major focus for Shatin, with texts drawn from a broad range of sources. A few examples include *Marvelous Pursuits* (vocal quartet and piano 4-hands, poetry by Barbara Goldberg), *I Love* (SATB, poetry by Gertrude Stein), *Hark My Love* (SATB + piano, the Song of Songs) and *Vayter un Vayter* (Bass, cl., vc., pno, poetry of Avraham Sutzkever). A focus on our challenged environment plays an increasing role in her music, as in *For the Birds*, for amplified cello and electronics from processed birdsong; and in *Ice Becomes Water*, for string orchestra and electronics that she fashioned from glacier field recordings.

Shatin’s music has been honored with four National Endowment for the Arts Composer Fellowships as well as grants from the American Music Center, Meet the Composer and the Virginia Commission for the Arts. A two-year retrospective of her music at Shepherd College, WV, was sponsored by the Lila Wallace-Readers Digest Arts Partners Programm who also

commissioned her folk oratorio *COAL*. An evening-length work, for which she collected sounds in a working coal mine in Eaglesnest, WV, *COAL* is scored for chorus, Appalachian ensemble, keyboard synth, and electronic playback, with a libretto by the composer. Its grand scale and sweeping scope capture an entire way of life.

Recorded on Centaur, Innova (two portrait discs), Navona, Neuma, New World Records, Ravello and Sonora, Shatin's music is published by Arsis Press, C.F. Peters, E.C. Schirmer, G. Schirmer and Wendigo Music. She has held residencies at Bellagio, Brahms Haus, Casa Zia Lina, La Cité des Arts, MacDowell, Mishkan Omanim, the Virginia Center for Creative Arts and Yaddo. She was also invited to assist with the establishment of Civatelli Ranieri in Umbertide, IT.

In demand as a master teacher, Shatin has served as senior composer at the Wellesley Composers Conference and at the Chamber Music Conference of the East, as a Master Artist at the Atlantic Center for the Arts, Senior Composition Faculty at California Summer Music and guest composer at the Aspen Music Festival. Beyond her contributions as a composer, Shatin is a strong advocate for her fellow composers. She served as President of American Composers (1989-93), was for two terms a board member of the League/ISCM in New York, serves on the board of the National Council of the Atlantic Center for the Arts, and has also served on the board of the American Composers Alliances. She is currently a member of the Fellows Council of the Virginia Center for Creative Arts and the advisory board of the International Alliance for Women in Music.

Educated at Douglass College (Phi Beta Kappa, Julia Carlie Prize in Composition), The Juilliard School (MM., Abraham Ellstein Award) and Princeton University (MFA, PhD), Judith Shatin is William R. Kenan Jr. Professor Emerita at the University of Virginia, where she founded the Virginia Center for Computer Music and led the program to national prominence.

Betty Olivero is a contemporary Israeli composer, who has lived during most of her career in Florence, Italy. She is a full professor of composition at the Music Department in Bar-Ilan University.

Betty Olivero is a winner of the most prestigious [Emet Prize](#) for Art, Science and Culture (2015), an [Israeli](#) prize awarded annually for excellence in academic and professional achievements that have far-reaching influence and make a significant contribution to society. In 2000 Olivero was awarded the [Koussevitzky Award](#) by the Koussevitzky Music Foundation and the Library of Congress, Washington USA, one of the most important international awards, given annually only to six composers.

In Olivero's works, traditional and ethnic music materials are processed using western contemporary compositional techniques; traditional melodies and texts undergo processes of development, adaptation, transformation, assimilation, resetting and re-composition, to the point of assuming new forms in different contexts. These processes touch on wide and complex areas of contrast, such as east and west, holy and secular, traditional and new.

Olivero was awarded the [Fromm Award](#) by the Fromm Music Foundation (USA, 1986), the Prime Minister's Prize (Israel, 2001), the Rosenblum Award for the Performing Arts (Israel, 2003), the Landau Award for the Performing Arts (Israel, 2004), the ACUM prize for Life Achievements (Israel, 2004), the Prime Minister's Prize (Israel, 2009) and the ACUM Award for Achievement of the Year (Israel, 2010). While still studying in Israel, Betty Olivero was granted scholarships from the America-Israel-Cultural-Foundation.

Olivero's works are published by [Universal Music Publishing Classical](#) (Casa Ricordi Music Milano) in Italy, and the [Israel Music Institute](#) (IMI) in Israel. Her works were recorded by [ECM](#), Angel, Koch International, [Ricordi](#), Plane, [IMI](#), [Beit Hatefutsoth](#), and [Folkways records](#) companies.

Between 2004-2008 Olivero was composer-in-residence for the Jerusalem Symphony Orchestra. Olivero is currently living in Israel. She has a daughter and son.

Currently serving as Composer-in-Residence with the storied Philadelphia Orchestra and included in the Washington Post's list of the 35 most significant women composers in history (August, 2017), identity has always been at the center of composer/pianist **Gabriela Lena Frank's** music. Born in Berkeley, California (September, 1972), to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Gabriela explores her multicultural heritage through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Gabriela has traveled extensively throughout South America in creative exploration. Her music often reflects not only her own personal experience as a multi-racial Latina, but also refract her studies of Latin American cultures, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own.

Moreover, she writes, "There's usually a story line behind my music; a scenario or character." While the enjoyment of her works can be obtained solely from her music, the composer's program notes enhance the listener's experience, for they describe how a piano part mimics a marimba or pan-pipes, or how a movement is based on a particular type of folk song, where the singer is mockingly crying. Even a brief glance at her titles evokes specific imagery: *Leyendas* (Legends): An Andean Walkabout; *La Llorona* (The Crying Woman): Tone Poem for Viola and Orchestra; and *Concertino Cusqueño* (Concertino in the Cusco style). Gabriela's compositions also reflect her virtuosity as a pianist — when not composing, she is a sought-after performer, specializing in contemporary repertoire.

In 2020, Gabriela was a recipient of the prestigious [25th anniversary Heinz Award](#) in the Arts and Humanity category with an unrestricted cash prize of \$250,000, a meaningful portion of which was donated by Gabriela to the Gabriela Lena Frank Creative Academy of Music. The award recognized Gabriela for breaking gender, disability, and cultural barriers in the classical music industry, and for her work as an activist on behalf of emerging composers of all demographics and aesthetics.

Winner of a Latin Grammy and nominated for Grammys as both composer and pianist, Gabriela also holds a Guggenheim Fellowship and a USA Artist Fellowship given each year to fifty of the country's finest artists. Her work has been described as "crafted with unself-conscious mastery" (Washington Post), "brilliantly effective" (New York Times), "a knockout" (Chicago Tribune) and "glorious" (Los Angeles Times). Gabriela is regularly commissioned by luminaries such as cellist Yo Yo Ma, soprano Dawn Upshaw, the King's Singers, the Cuarteto Latinoamericano with guitarist Manuel Barrueco, Brooklyn Rider, and conductors Marin Alsop and Yannick Nézet-Séguin. She has also received orchestral commissions and performances from leading American orchestras including the Chicago Symphony, the Boston Symphony, the Atlanta Symphony, the Cleveland Orchestra, the Philadelphia Orchestra and the San Francisco Symphony. Before her current residency with the Philadelphia Orchestra for which she will compose the 45-minute *Chronicles of the Picaflor* (Hummingbird), in 2017 she completed her four-year tenure as composer-in-residence with the Detroit Symphony under maestro Leonard Slatkin, composing [Walkabout: Concerto for Orchestra](#), as well as a second residency with the Houston Symphony under Andrés Orozco-Estrada for whom she composed the *Conquest Requiem*, a large-scale choral/orchestral work in Spanish, Latin, and Nahuatl, the language of the Aztecs. Gabriela's most recent premieres have been [Apu: Tone Poem for Orchestra](#) commissioned by Carnegie Hall and premiered by the National Youth Orchestra of the United States under the baton of conductor Marin Alsop; and [Suite Mestiza](#), a large-scale work for solo violin premiered by Movses Pogossian. In the season of 2021-22, San Diego Opera will premiere Frank's first opera, *The Last Dream of Frida*, utilizing words by her frequent collaborator Pulitzer Prize winning playwright Nilo Cruz. In the 2018-19 school year, Gabriela also became visiting Artist-in-Residence at the Blair School of Music with Vanderbilt University, adding to her long list of residencies at universities and conservatories through the US.

Gabriela is the subject of several scholarly books including the W.W. Norton Anthology: *The Musics of Latin America*; *Women of Influence in Contemporary Music: Nine American Composers* (Scarecrow Press); and *In her Own Words* (University of Illinois Press). She is also the subject of several PBS documentaries including "Compadre Huashayo" regarding her work in Ecuador composing for the Orquesta de Instrumentos Andinos comprised of native highland instruments; and [Música Mestiza](#), regarding a workshop she led at the University of Michigan composing for a virtuoso septet of a classical string quartet plus a trio of Andean panpipe players. *Música Mestiza*, created by filmmaker Aric Hartvig, received an Emmy Nomination for best Documentary Feature in 2015.

Civic outreach is an essential part of Gabriela's work. She has volunteered extensively in hospitals and prisons, with her current focus on developing the music school program at Anderson Valley High School, a rural public school of modest means with a large Latino population in Boonville, CA.

Gabriela is also a climate activist, co-authoring a regular column on climate action within the music industry for [Chamber Music America Magazine](#) and creating a [Climate Commitment](#) for GLFCAM.

In 2017, Gabriela founded the award-winning Gabriela Lena Frank Creative Academy of Music whose [history and mission can be found here](#).

Gabriela attended Rice University in Houston, Texas, where she earned a B.A. (1994) and M.A. (1996). She studied composition with Sam Jones, and piano with Jeanne Kierman Fischer. At the University of Michigan, where she received a D.M.A. in composition in 2001, Gabriela studied with William Albright, William Bolcom, Leslie Bassett, and Michael Daugherty, and piano with Logan Skelton. She currently resides in Boonville, a small rural town in the Anderson Valley, with her husband Jeremy on their mountain farm, has a second home in her native Berkeley in the San Francisco Bay Area, and has traveled extensively in Andean South America.

Gabriela is a member of [G. Schirmer's](#) prestigious roster of artists, exclusively managed and published.

Atlanta-based Bent Frequency is the Southeast's premiere contemporary music ensemble. Founded in 2003, the group brings the avant-garde to life through adventurous and socially conscious programming, cross-disciplinary collaborations and community engagement. Committed to exploding marginalized programming in classical music, one of BF's primary goals is championing the work of historically underrepresented composers - music by women, composers of color, and LGBTQIA+. Hailed as "one of the brightest new music ensembles on the scene today" by Gramophone magazine, BF engages an eclectic mix of the most adventurous and impassioned players in Atlanta. Bent Frequency is an ensemble in residence at Georgia State University and is run by Co-Artistic Directors, Jan Berry Baker, Associate Professor of Saxophone at UCLA, and Stuart Gerber, Professor of Percussion at Georgia State University. www.bentfrequency.com