

Who=WHAT IS IT LIKE TO BE A BAT?

KITTY BRAZELTON (co-composer, voice, bass guitar, sampler, keyboard, CMIX-derived soundtracks,) founder of the digital-chamber-punk band WHAT IS IT LIKE TO BE A BAT? is a composer, professor, singer, improviser, multi-instrumentalist and bandleader. Los Angeles Times calls her "brainy, boisterous and quintessentially downtown" while hometown Time Out New York explains "Brazelton is a totalist composer, part of a generation that believes that there's more than one way to compose and that all musical genres are available for use...she's stylistically inclusive because she simply wants to make interesting and original sounds." Among Brazelton's past bands is 21st-century medieval quartet Hildegurles, which she led to Lincoln Center Festival 98 deconstructing the music of 12th c. Hildegard von Bingen with 21st c. technology, and Dadadah, a nine-piece rockestra whose 1999 CD *Love Not Love Lust Not Lust* was called "brilliant" (New York Times) and "impressive" (Rolling Stone). 2002 CRI release *Kitty Brazelton: Chamber Music for the Inner Ear* with performances by the Manhattan Brass Quintet, the California EAR Unit and others, was reviewed on National Public Radio and evoked such comments from across the Atlantic as "stylistically omnivorous...uninhibited...a trip you're not likely to forget" (Gramophone UK), and "you might wonder how someone's musical appetite can be quite so voracious, but the results are anarchic, wacky and hard to resist" (Wire UK). Meanwhile her first orchestrated opera *Fireworks* (4th-of-July libretto by Billy Aronson; commissioned by American Opera Projects) premiered at Brooklyn's Fort Greene Park to delighted multi-ethnic audiences in July 2002, and her collaboration with Gina Gibney Dance, *Time Remaining*, ran for two weeks in October 2002 at St. Mark's Danspace in NYC and one week November 2002 in Cleveland sponsored by DanceCleveland with a live score composed by Brazelton for male vocal quartet, cello, percussion and computer. Dr. Brazelton (DMA Columbia University 1994, MA 1991, BASwarthmore College 1978) teaches composition at Bennington College, is Artist-in-Residence at Columbia University Computer Music Center and lives with her husband and daughter in New York City's East Village.

DAFNA NAPHTALI (co-composer, voice, electric guitar, laptop, live interactive ambience processing,) was born and raised in New York City. An active singer, sound artist/improviser and composer with an eclectic background of music-making – folk, gospel, rock, jazz – since she started working as a singer/guitarist in her teens. These days she performs and composes, often using her own custom Max/MSP programs for sound processing of her voice and other instruments – in venues and festivals in New York, Germany, Canada, Holland and Russia with her improvised projects {kaleid-o-phone} and *Mechanique(s)*, with endangered guitarist Hans Tammen, with Lukas Ligeti, with David First, for José Halac and Joshua, and WHAT IS IT LIKE TO BE A BAT? She's received commissions and awards from New York Foundation for the Arts, New York State Council on the Arts, Meet the Composer, American Composers Forum and STEIM. She regularly gives workshops at various universities, and teaches, programs and consults about Max/MSP at Harvestworks, Engine 27 (a 16-channel experimental sound gallery), at Bard College and at New York University, where she earned her BM (voice) and MM (Music Technology where she was Chief Engineer '96-'98). Dafna can be heard on the Tellus CD José Halac *Dance of 1000 Heads* and a forthcoming Tzadik release from WHAT IS IT LIKE TO BE A BAT?.

DANNY TUNICK (drums, dumbek & other percussion, keyboard, recorder, conductor) is a trail-blazing New York City-based percussionist/conductor who joined BAT? after performing with Brazelton in composer Randy Woolf's band Camp. In the classical realm, he has premiered works by Eleanor Hovda, Julia Wolfe, Herbert Brun, Tania León, Evan Ziporyn, Zhou Long and "New-Complexitist" James Boros, and conducted works by the likes of Pierre Boulez and Charles Wuorinen. Danny performs regularly with the Princeton Composers Ensemble, the Common Sense Composers Ensemble, and Bang on a Can's Spit Orchestra; in the rock sphere he plays with Barbez, The Mad Scene, with whom he recorded a second CD and toured the US in 2000. Recent CD releases include an acclaimed performance of Terry Riley's *In C* with the Bang On A Can All Stars, a CD with sound artist Stephen Vitiello on the New Albion label, and a new CD with works of Arnold Dreyblatt and the Orchestra of Excited Strings, to be released this month on Cantaloupe Records. Danny received his BA in Music from the University of California Berkeley, his MM from the State University of New York Stony Brook, has toured internationally and is heard on many CDs.

PAUL GELUSO (off-stage mixing & sound sculpting from board, filtering & overall processing) is a recordist, sound designer and chief engineer at New York City's Harvestworks/Studio PASS. He has received individual artist grants in composition from New York State Council on the Arts and the John E. Robinson Foundation has completed an installation for the New Museum in Soho and is currently composing electro-acoustic music for dance in collaboration with J Mandle Performance. Paul has mixed award-winning films, and teaches digital editing and other audiocraft at New York University and has guest-lectured at Hunter College, Pratt University and the New School. Paul, an accomplished double bassist and improviser who has performed throughout the world, is BAT's off-stage performer/improviser, significantly shaping the band's live sound.