

# GIG 365

*What is it?*

Michael Ward-Bergeman will play at least one gig a day at a diverse range of venues from January 1, 2011 through December 31, 2011.

*What constitutes a gig?*

A gig as defined by GIG365 is any performance by and/or including Michael that lasts at least 35 minutes and has at least one audience member. There are certain exceptions. For instance, certain classical music performances will be shorter than 35 minutes.

*Who is Michael Ward-Bergeman?*

Michael Ward-Bergeman is a passionate performer, songwriter and composer. His sensitive and creative approach to music making has led to performances and collaborations with world-class musicians and composers from across a wide range of genres in a great variety of settings.

These experiences have included conducting music therapy sessions at rehabilitation and senior citizen centers in the United States and the United Kingdom, to working with Francis Ford Coppola and gypsy musicians in Romania on a movie soundtrack, to performing the music of Osvaldo Golijov at Auschwitz-Birkenau for the BBC Film *Holocaust - A Music Memorial Film from Auschwitz*, to teaching elementary school students clowning and circus arts, to performing at renown concert venues with many of the world's most respected orchestras and conductors (Boston, Chicago, Cleveland Symphonies, conductors Gustavo Dudamel, Marin Aslop) to performing at hundreds of pubs and small local music venues across the United Kingdom and United States, to trekking across Argentina and Brazil to listen to and experience first hand the diverse folk music made by the people of these lands.

Michael is a graduate of the Berklee College of Music in Boston, MA.

Press quotes:

*Tablas, banjos and hyper-accordions do not usually appear on programs at the Aspen Music Festival, but what a refreshing and dazzling change of pace they provided this week. The sheer virtuosity of masters such as Zakir Hussain (tabla), Béla Fleck (banjo) and Michael Ward-Bergeman (hyper-accordion) puts them in that rarefied place where classical finds harmony with the rest of the musical world. Harvey Steiman, **Aspen Times**, August 19, 2010*

*But the proof is in the grooves and here they're dub-deep thanks to Michael Ward-Bergeman's accordion, tweaked to Augustus Pablo/King Tubby-strength melodica melancholy and seismic boom. Mat Snow, **Mojo**, December 2009.*

***Three Roads** showed Ward-Bergeman to be an intriguing and individual compositional voice. The poetic stanzas are not cast as songs, but more explorations of the texts' rhythmic and sonic expressive possibilities... Most striking was the composer's keen ear for unusual timbral colors, as he skillfully mixes piano, flute and alto flute, double bass, laptop and dobro, Ward-Bergeman's own souped-up accordion contributing a nicely evocative Left Bank café feel as well. Lawrence A. Johnson, **Chicago Classical Review**, June 10, 2009*

*But by far the most wrenching choice of the program was the world premiere of Michael Ward-Bergeman's **Treny**, based on one of the benchmarks of early Polish literature by Jan Kochanowski (1530-1584). Skillfully using a "hyper-accordion" (the instrument is amplified and able to produce unusual electronic effects), Ward-Bergeman has created a gentle yet piercingly sad work. One measure of his taste as a composer: near the end Upshaw leans forward into his microphone to allow her own voice to be gently processed, a compositional device he uses just once in the entire work. Bruce Hodges, **MusicWeb International**, November 2008.*

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