

New Performance Traditions | Paul Dresher Ensemble

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bit.ly/Rebirth-of-Apsara-photographs

<https://gmc.sonoma.edu/rebirth-apsara>

<https://www.zspace.org/apsara>

Note: EXPANDED BIOS/BACKGROUND follows the release

FOR IMMEDIATE RELEASE

CONTACT: David Hyry (415) 441-1992 daldenh@aol.com

New Performance Traditions & Paul Dresher Ensemble Present

The Rebirth of Apsara

Created And Choreographed By Charya Burt

With A Commissioned Score By Chinary Ung And Text By Klean Ung

Two Bay Area Performances Only

February 4, Sunday at 3 pm

Z Space's Steindler Stage San Francisco

450 Florida St, SF, 94110

Following A Premiere On

February 1, Thurs, 7:30 pm

Weill Hall, Green Music Center, Sonoma State University,

1801 E Cotati Ave, Rohnert Park, CA 94928

The Premiere Performances Of Charya Burt's Dance/Theater Work *The Rebirth Of Apsara*, Re-Imagined Ancient Cambodian Classical Dance Set To Music By Chinary Ung, Featuring An International Company Of Cambodian Dancers

In February Charya Burt's dance/theater work, **The Rebirth Of Apsara** will have two premiere performances. **The Rebirth Of Apsara** is a re-imagined ancient Cambodian classical dance set to music by Chinary Ung, with a text by Klean Ung featuring an international company of Cambodian dancers. **The two performances of The Rebirth Of Apsara** are on February 4, on Z Space's Steindler Stage, (Sunday at 3 pm) in San Francisco <https://www.zspace.org/apsara>, and on February 1, at Weill Hall Green Music Center, (Thursday, 7:30 pm) Sonoma State University <https://gmc.sonoma.edu/rebirth-apsara/>.

The Rebirth of Apsara is a full-length dance/theatre work that investigates the relationship between art and war, exploring how Cambodian arts and, in particular, Apsaras, fabled female celestial beings, have embodied the essence of Cambodian culture from ancient mythology to its post-genocide resurrection. Mirroring Charya Burt's own life's journey as an artist to explore the impact Apsara has had on both Khmer civilization and Cambodian artists of today, Burt sets her re-imagined classical dance gestures to a musical

score by renowned Cambodian-American composer Chinary Ung. Preeminent dancers from Cambodia's Ministry of Culture who share Charya Burt's passion for resurrecting the dance join Burt and her international company of dancers to explore the impact artistic lineage has had on the rebirth of Cambodian classical dance. Charya Burt Cambodian Dance: Charya Burt, Ryan Boun, Mea Lath, and Virginia Prak with featured dance artists from Cambodia: Narim Nam, Rady Nget, and Chanmoly Vuth. Costume Design is by noted Cambodian designer Vannary San who has been involved in the efforts to revitalize traditional Cambodian silk creation and her leadership of Cambodian women. Video Projection Design is by Hsuan-Kuang Heish, her practice includes experimental film, projection art, photography, and video installation across diverse mediums

Charya Burt comments, "In the last two years, I traveled to Cambodia 3 times to create this production with professional dancers in Cambodia. This production is a defining moment for Khmer people in California, one that builds and shares our narrative, elevating this work beyond community performances, preserving traditions, and sharing with the world this production and talented artists."

Cambodian-American theater artist Klean Ung's text provides social and historical context using poetry and narrative to dramatize how today's multigenerational Cambodian-American artists empower the Cambodian diaspora and redefine the Khmer spirit.

The music is performed by a unique ensemble consisting of traditional Vietnamese multi-instrumentalist Vân-Ánh Võ (performing on the Dan Bao, Dan T'rung, and the Dan Tranh) violist Susan Ung and the Dresher Davel Invented Instrument Duo (performing on Dresher's invention, the Hurdy Grande and Davel performing on the Marimba Lumina). Costume Design is by Vannary San with much of the costume realization/construction created in Cambodia.

"Like the dance itself, which bridges classical Cambodian Dance and contemporary modern dance, the music for "The Rebirth of Apsara" combines traditional Cambodian music, new compositions by young Cambodian composers who are steeped in the Cambodian classical tradition, and musical contributions from American composer (and music director for the project) Paul Dresher, and most significantly, celebrated Cambodian American composer Chinary Ung, who has been commissioned to compose music for several major dance sections of the work," remarks Paul Dresher.

Produced by New Performance Traditions/Paul Dresher Ensemble with the generous support of a Hewlett 50 Arts Commission in the Traditional Arts and Lyna Lam and A Khmer Buddhist Foundation

Bios Creative Team

Charya Burt: Creator - Lead Choreographer - Lead Dancer/Performer Charya Burt is an acclaimed master dancer, choreographer, vocalist, and teacher of Classical Cambodian Dance who has injected new life into the dance form by creating classically inspired, inventive new works. Her training began shortly after the Khmer Rouge genocide with the foremost surviving dance masters of Cambodia at the Royal University of Fine Arts, serving on the dance faculty there from 1989 to 1992. As a Cambodia's Royal Dance Troupe member, Charya toured nationally and internationally. After emigrating in 1993, Burt has performed throughout the USA, including LA's Getty Museum, the Kennedy Center, and the San Francisco Opera House, and has been featured countless times at the San Francisco Ethnic Dance Festival. Her original works have been presented by Jacob's Pillow Festival, World Arts West, CounterPulse, San Francisco Asian Art Museum, Oregon

Shakespeare Festival, and many others.

Chinary Ung: Lead Composer

“Louk Kru” Chinary Ung was born in Cambodia and spent his early childhood in Prey Lovea, a small village surrounded by rice paddies. His first exposure to Western classical music was as a teenager, and he was so drawn to it that he came to New York in 1964 to study clarinet performance (at the Manhattan School of Music) and, later, composition with Chou Wen-Chung at Columbia University. During the Cambodian genocide, where nearly 2 million people died, Ung feared that the country would lose its precious musical heritage because the Khmer Rouge regime targeted artists. He devoted himself to learning the neat-ek, the Cambodian xylophone, and performing traditional pin peat music (the Cambodian gamelan ensemble) throughout the United States.

Kalean Ung: Writer/Performer

Performer and playwright Kalean Ung is an award-winning Cambodian-American multi-disciplinary theater artist whose professional career ranges from Shakespeare to experimental theatre to contemporary opera and solo performance. She has performed at The Kirk Douglas Theatre, Disney Hall, REDCAT, and The Getty Villa, among others, collaborating with critically acclaimed theatre and opera companies, including Critical Mass Performance Group, The LA Philharmonic, Rogue Artists Ensemble, Independent Shakespeare Company, and CalArts’s Center for New Performance. Kalean’s voice acting can be heard as the lead in Denis Do’s award-winning, animated feature about the Cambodian genocide, FUNAN.

Vân-Ánh Võ: Instrumentalist

Vân-Ánh Võ dedicates her life to creating music by blending the unique sounds of Vietnamese instruments with various music genres, and fusing deeply rooted Vietnamese musical traditions with fresh new structures and compositions. Since settling in the San Francisco Bay Area in 2001, Vân-Ánh has been focusing on collaborating with musicians across different styles, cultures, and genres to create new works, bringing Vietnamese traditional music to a wider audience and preserving her cultural legacy through teaching. Her music reimagines traditional music to contemporary forms, bridging the previous with the current while bringing Vietnamese art music to the next generation.

Paul Dresher: Music Director, Instrumentalist/Composer, and Co-Producer Paul Dresher is an internationally active composer and performing arts producer noted for his ability to integrate diverse musical influences into his coherent and unique personal style. He pursues many forms of musical expression, including experimental opera/music theater, chamber and orchestral composition, live instrumental electro-acoustic music, musical instrument invention, and scores for theater and dance. Dresher has a life-long engagement with and passion for the performing arts of South and Southeast Asia, having lived and studied in the region in 1979-80. He has subsequently been invited to perform in and/or to collaborate with artists from India, China, Hong Kong, Singapore, Indonesia, Korea, and Cambodia. A recipient of a Guggenheim Fellowship in Composition in 2006-07, he has received commissions from the Library of Congress, St. Chamber Orchestra, Spoleto Festival USA, the Kronos Quartet, the San Francisco Symphony, San Francisco Ballet, Seattle Chamber Players, Margaret Jenkins Dance Company, and Chamber Music America. He has performed or had his works performed throughout the world at venues including the New York Philharmonic, Los Angeles Philharmonic, Carnegie Hall, the Festival d’Automne in Paris, the Brooklyn Academy of Music’s Next Wave Festival, and the Minnesota Opera.

Hsuan-Kuang Hsieh - Projection Design: Hsuan-Kuang Hsieh is a Taiwanese multimedia artist, who is currently based in Los Angeles. Her practice includes experimental film, projection art, photography, and video installation across diverse mediums. As a projection designer, she collaborates with entertainment companies and theaters to create video for live performances. Some notable collaborators and venues include: NY Performa Biennial, Shanghai Oriental Art Center, The Ford Foundation, LATC, LA Contemporary Dance Company and Los Angeles Chamber Orchestra.

Vannary San: Costume Design

Vannary San is the designer/owner of Lotus Silk Boutique and has been involved with efforts to revitalize the traditional Cambodian silk industry through a mulberry tree-growing project. In 2013 she was the costume designer for the Khmer Arts Ensemble's A Bend in the River at Northrop, University of Minnesota

Hsuan-Kuang Hsieh: Video Projection Design

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David Robertson: Lighting Design

David Robertson is a San Francisco-based designer. He has worked with many Bay Area companies, including the Margaret Jenkins Dance Company, Alonzo King's LINES Ballet, Post: Ballet, Opera Parallèle, The Paul Dresher Ensemble, Shotgun Players, The Magic Theatre, and SF Playhouse. As ODC Dance's lighting director since 2003, he has toured with them extensively and created many original designs, including the 2019 design of KT Nelson's site-specific piece Path of Miracles at Grace Cathedral. He has been the lighting designer for the Sun Valley Music Festival's summer symphony season in Sun Valley, Idaho, since 2008.

Charya Burt Cambodian Dance is committed to remaining a vital and important part of contemporary Cambodian culture and to renewing interest in traditional Cambodian art forms, as it is important to allow the art to evolve by creating new works that resonate with the artists who perform them. My original dance pieces reflect my concerns and passions, connecting past to present in ways that celebrate our ancient beauty while helping Cambodians reconcile our recent tragic past. As an immigrant artist, I feel compelled to tell stories that spotlight our resolve and resilience. All of my work is firmly grounded in the classical tradition, but I am also dedicated to advancing Cambodian dance by pushing boundaries technically, thematically, and musically so that the art form can thrive. ###

CALENDAR EDITORS PLEASE NOTE:

New Performance Traditions | Paul Dresher Ensemble presents **The Rebirth of Apsara on February 4, Sunday, at 3 pm at Z Space's Steindler Stage. The Rebirth of Apsara is a full-length dance/theatre work that investigates the relationship between art and war, exploring how Cambodian arts and, in particular, Apsaras, fabled female celestial beings, have embodied the essence of Cambodian culture from ancient mythology to its post-genocide resurrection. Mirroring her own life's journey as an artist to explore the impact Apsara has had on both Khmer civilization and Cambodian artists of today, Burt sets her re-imagined classical dance gestures to a musical score by renowned Cambodian-American composer Chinary Ung. Preeminent dancers from Cambodia's Ministry of Culture who share Charya Burt's passion for resurrecting Cambodian dance join Burt and her international company of dancers to explore the impact artistic lineage has had on the rebirth of Cambodian classical dance.**

The Rebirth of Apsara

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With A Commissioned Score By Chinary Ung And Text By Klean Ung

Press Seats and Information for Feb. 1, & 4 Performances: RSVP CONTACT:

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Two Performances Only

February 4, Sunday at 3 pm Z Space's Steindler Stage San Francisco

<https://www.zspace.org/apsara>

Following A Premiere On

February 1, Thurs, 7:30 pm Weill Hall Green Music Sonoma State University Tickets

<https://gmc.sonoma.edu/rebirth-apsara/>

February 4 Sunday 3 pm on Z Space's Steindler Stage,

450 Florida St. San Francisco 94110

Sunday at 3pm Tickets:\$25 & \$12.50

Box Office: 415-626-0453 Tickets <https://www.zspace.org/apsara>

Hi Rez Photos & Video Clips: bit.ly/Rebirth-of-Apsara-photographs

February 1, Thurs, 7:30 pm Weill Hall Green Music Sonoma State University **1801 E**

Cotati Ave, Rohnert Park

Tickets \$25-\$75

Tickets <https://gmc.sonoma.edu/rebirth-apsara/>

Expanded Bios/Background:

Charya Burt: Creator - Lead Choreographer - Lead Dancer/Performer

Charya Burt is an acclaimed master dancer; choreographer, vocalist and teacher of Classical Cambodian Dance who has injected new life into the dance form by creating classically inspired, inventive new works. Her training began shortly after the Khmer Rouge genocide with the foremost surviving dance masters of Cambodia at the Royal University of Fine Arts, serving on the dance faculty there from 1989-1992. As a member of Cambodia's Royal Dance Troupe, Charya toured nationally and internationally. After emigrating in 1993, Burt has performed throughout the USA, including LA's Getty Museum, the Kennedy Center, San Francisco Opera House and has been featured countless times at the San Francisco Ethnic Dance Festival. Her original works have been presented by Jacob's Pillow Festival, World Arts West, CounterPulse, San Francisco Asian Art Museum, Oregon Shakespeare Festival, and many others.

Burt is an inaugural Dance/USA Fellow, a 2022 Americans for the Arts Johnson Fellow for Artists Transforming Communities and a recipient of the Isadora Duncan Award for Individual Performance. Center for Cultural Innovation and Creative Work Fund has each granted Burt multiple awards. Her work has been chronicled in KQED Arts, *Cambodian's Dark Past Behind Her, A Dancer Steps into the Light* (2014), and the US Department of State's *A Living Legacy: Classical Cambodian Dance Thrives in California* (2010). She has lead collaborations with Indian, Japanese, and Central Asian dancers and has worked with innumerable established designers and musicians, including composers Chinary Ung and Van-Anh Vo.

She has devoted her life to reviving classical Cambodian dance by preserving authentic movements, gestures, and dances of the classical repertory, strengthening a sense of cultural identity for Cambodian-Americans. A 5-time Alliance for California Traditional Arts (ACTA) master artist awardee, Burt has trained thousands of dance students throughout California including multiple stints as artist-in-residence at Cambodian cultural centers in Stockton, San Jose, and Khmer Arts Academy, Long Beach. In 2021 she received an ACTA Living Cultures grant to create the Charya Burt Cambodian Dance Digital Library and in 2022 is host to a Dance/USA Archiving Fellowship to continue developing the library.

In 2018 Burt premiered her full-length dance/theatre piece, *Silenced*, at CSU Long Beach partnering with Khmer Arts Academy to explore how Cambodians are more defined by the Golden Age of the 1960's than the genocide that ended it. This production, along with her *Children of the Refugees* (2017) symbolize Burt's work to help the Cambodian Diaspora heal by reconciling and co-existing with their dark past. Other choreographic works include *Of Spirits Intertwined* (2018), *Heavenly Garden* (2016), and *Blossoming Antiquities: Rodin's Encounter with the Celestial Dancers of Cambodia* (2013). Burt's upcoming premieres include *Beautiful Dark* in partnership with Mosaic America exploring the socio-cultural impacts of colorism on immigrant communities of color and *The Rebirth of Apsara: Artistic Lineage, Cultural Resilience, and the Resurrection of Cambodian Arts from the Ashes of Genocide*, her 2021 Hewlett 50 Arts commission exploring how traditional Cambodian Arts is ever evolving with four generations of multi-disciplinary Cambodian-American artists.

A true culture bearer, Burt's mission is to continue to preserve and renew her art form, elevate the professionalism of community dance groups, and to create innovative new works firmly rooted in tradition. She is the founding artistic director of Charya Burt Cambodian Dance, based in the San Francisco North Bay.

Narim Nam: Dancer/Choreographer

Narim Nam comes from a long family line of esteemed Cambodian classical dancers. Nam began her classical training at the age of nine. In 2004 she received her BA in Choreographic Arts from the Royal University of Fine Arts in Phnom Penh, Cambodia. She continued her studies at the Korean National University of Arts where she graduated in 2009 with a Master's Degree in Choreography. Narim's performance experience both within Cambodia and abroad is extensive.

Nam is Deputy Director of the Department of Performing Arts, Ministry of Culture and Fine Arts, and a member of the Cambodian National Theatre Troupe. She was a lead developer of the performing arts events for the 32nd SEA Games that were held in Phnom Penh, Cambodia, for the first time in 2023. As a senior artist at Amrita Performing Arts, Nam has performed in several new works including as a featured dancer in Stravinsky's *Persephone* directed by Peter Sellars at the Teatro Real in Madrid, Spain in 2019. Her choreographic works include *The Shoes* (2018) and *Spirit* (2017) for the annual China-Asian (Nanning) Theater Week and *Behind My Dance* (2017) for the Asian-Rok Arts Exchange in Manila, Philippines. In 2013 she was selected to participate in the young choreographers project in Kaohsiung, Taiwan. A highlight of her contemporary dance work came as a featured dancer in *CRACK* - an original work by German choreographer Arco Renz that was awarded the 2012 ZKB Patronage Prize in Zurich, Switzerland.

Rady Nget: Dancer/Choreographer

Rady Nget began his dance training in 1999, specializing in the monkey role of Lakhaon Kaol, the Cambodian classical male masked dance form. He has been dancing with Cambodia's premiere contemporary dance company, the Amrita Performing Arts since 2010. As a classical and contemporary dancer, Nget has toured to Europe, Asia, and the United States. In addition to performing in a broad range of contemporary productions, Nget has created a number of his works including a performance of his *My Memory* at La MaMa Experimental Theatre Club in New York City in 2017. He was a featured dancer in *CRACK* – a new work of Cambodian contemporary dance by German choreographer Arco Renz, which was awarded the 2012 ZKB Patronage Prize in Switzerland in 2012.

Rady Nget obtained a Bachelor Degree of Arts from the Royal University of Fine Arts in 2013 where he is now a teacher at the Faculty of Choreographic Arts and Deputy Chief of Research. Nget is researching new ways of arts training for Cambodia's next generation of performing artists including the establishment of sustainable mentoring programs. In 2019 Nget became part of the Amrita Collective, Cambodia's premiere contemporary dance collective. Nget has received a number of high-profile grants including a 2020 Cambodia Living Arts commission to create *Roots*, a new dance work that combines Cambodian classical dance, Mask Dance, Yike opera, folk dance, Bassac opera, and circus. In 2021 Nget created his own dance collective, *Root Dance*, to help inspire a new generation of Khmer Mask Dance practitioners. That year he also received a grant from Cambodia Living Arts to create a new work he calls *SAKEE*. A member of the Southeast Asia Choreographers Network, Nget creates dance works that bridge the classical with the contemporary.

Chanmoly Vuth: Dancer/Choreographer

Chanmoly Vuth has been a classical Cambodian dancer since she was a young child under the guidance of her mother and grandmother, both renowned classical Cambodian dance masters. After receiving her bachelor's degree at the Royal University of Fine Arts in Directing of Art, Vuth became a professor of Cambodian Royal Ballet for the Ministry of Culture and Fine Arts. She has performed at prestigious performance venues throughout Asia, Europe, and the United States including The Kennedy Center in Washington DC (2001 and 2009) and Cité de la Musique in Paris (2018). She is a master of three Cambodian Royal Ballet roles, male (narong), female (neang), and giant (yeak). She also has extensive experience performing folk and contemporary dance as well as in acting for *Lakhon Bassak*, *Lakohn Niyeay*, and *Lakhon Yike*. In addition to her extensive resume as a dancer/performer, Vuth is also a producer for Cambodia's Bayon Television and Radio.

Chinary Ung: Lead Composer

"Louk Kru" Chinary Ung was born in Cambodia and spent his early childhood in Prey Lovea, a small village surrounded by rice paddies. His first exposure to Western classical music was as a teenager, and he was so drawn to it that he came to New York in 1964 to study clarinet performance (at the Manhattan School of Music), and, later, composition with Chou Wen-chung at Columbia University.

During the Cambodian genocide, where nearly 2 million people died, Ung feared that the country would lose its precious musical heritage because artists were targeted by the Khmer Rouge regime. He devoted himself

to learning the roneat-ek, the Cambodian xylophone, and performing traditional pinpeat music (the Cambodian gamelan ensemble) throughout the United States.

When Ung returned to composition in the mid-1980s, his music had achieved a unique synthesis between Avant-garde instrumental techniques, Western formal design, and Southeast Asian melodic figures. His first orchestral piece written in this period, *Inner Voices*, commissioned by the Philadelphia Orchestra, won the coveted Grawemeyer Award, making Ung the first American and only Cambodian to win the award.

His music since the early 2000s features instrumental parts in which performers play their instruments while also vocalizing: singing, chanting, shouting, and whistling. This is in part a reference to Southeast Asian folk traditions, where it is common for performers to accompany themselves as they sing. Ung's mentor, Chou Wen-chung surmised a spiritual dimension when he remarked that "subconsciously perhaps, he was trying to express in his music what a Buddhist would describe as two "vehicles," one to be heard and one to be felt." Since 1995 Chinary Ung has served on the faculty at UC San Diego, where he is a Distinguished Professor of Music. In 2020 he was inducted into the American Academy of Arts and Letters.

Kalean Ung: Writer/Performer

Performer and playwright Kalean Ung is an award-winning Cambodian-American multi-disciplinary theater artist whose professional career ranges from Shakespeare to experimental theatre to contemporary opera and solo performance. She has performed at The Kirk Douglas Theatre, Disney Hall, REDCAT, The Getty Villa, among others, collaborating with critically acclaimed theatre and opera companies including Critical Mass Performance Group, The LA Philharmonic, Rogue Artists Ensemble, Independent Shakespeare Company, and CalArts's Center for New Performance. Kalean's voice acting can be heard as the lead in Denis Do's award-winning, animated feature about the Cambodian genocide, *FUNAN*.

Her solo play *Letters From Home (LFH)* has had performances at Merrimack Repertory Theatre, Independent Shakespeare Company, UC San Diego, Cambodia Town Film Festival, Willamette University, LA Mission College, UC Irvine, and a four-camera live-stream adaptation workshopped at Boston Court Pasadena. She co-curated a companion exhibit called "Music, Letters, Home: An Exhibition Celebrating the Journey of Composer Chinary Ung and Actor Kalean Ung" at The Orange County & Southeast Asian Archive Center. *LFH* has received support from the LA Department of Cultural Affairs, CalArts, and MAP Fund. Kalean was awarded the competitive California Arts Council Established Artist Fellowship for her artistic work spanning the last ten years.

Kalean teaches in the Theatre School at CalArts. She has also taught at CalState Los Angeles and CSU Northridge. She received her MFA in Acting from CalArts and her BM in Vocal Performance from UC Santa Cruz.

Vân-Ánh Võ: Instrumentalist

Vân-Ánh Võ dedicates her life to creating music by blending the unique sounds of Vietnamese instruments with various music genres and fusing deeply rooted Vietnamese musical traditions with fresh new structures and compositions. Since settling in the San Francisco Bay Area in 2001, Vân-Ánh has been focusing on collaborating with musicians across different styles, cultures, and genres to create new works, bringing Vietnamese traditional music to a wider audience and preserving her cultural legacy through teaching. Her music reimagines traditional music to contemporary forms, bridging the previous with the current while bringing Vietnamese art music to the next generation.

Vân-Ánh has been commissioned by the Kronos Quartet, Yo-Yo Ma, Southwest Chamber Music, Oakland Symphony, Monterey Symphony, and Alonzo King LINES Ballet. Additionally, she has co-composed and arranged for the Oscar® nominated and Sundance Grand Jury Prize winner for Best Documentary, *Daughter from Danang* (2002), the Emmy® Awards winning film and soundtrack for *Bolinao 52* (2008), and *A Village Called Versailles* (2009). In addition to the zither (đàn Tranh) Vân-Ánh also performs as a soloist on the monochord (đàn Bầu), the

bamboo xylophone (đàn T'rung), traditional drums (trống) and many other traditional instruments.

Paul Dresher: Music Director, Instrumentalist/Composer and Co-Producer

Paul Dresher is an internationally active composer and performing arts producer noted for his ability to integrate diverse musical influences into his own coherent and unique personal style. He pursues many forms of musical expression including experimental opera/music theater, chamber and orchestral composition, live instrumental electro-acoustic music, musical instrument invention, and scores for theater and dance.

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Dresher has a life-long engagement with and passion for the performing arts of South and Southeast Asia, having lived and studied in the region in 1979-80. He has subsequently been invited to perform in and/or to collaborate with artists from India, China, Hong Kong, Singapore, Indonesia, Korea, and Cambodia.

Dresher founded and leads the non-profit performing arts organization New Performance Traditions (dba Paul Dresher Ensemble). Formed in 1984, this group commissions, performs and tours a diverse repertory of new chamber works from a wide range of contemporary composers; produces and tours new opera/music theater productions; collaborates with dance and theater artists and organizations to create and perform new collaborative works; and mounts educational and family programs to bring its repertory to diverse audiences of all ages.

Dresher received his B.A. in Music from U.C. Berkeley and his M.A. in Composition from U.C. San Diego where he studied with Robert Erickson, Roger Reynolds, Pauline Oliveros, and Bernard Rands. He has had a longtime interest in the music of Asia and Africa, studying Cambodian Pin-Peat ensemble music, Ghanaian drumming with C.K. and Kobla Ladzekpo, Hindustani classical music with Nikhil Banerjee, as well as Balinese and Javanese music.

Vannary San: Costume Design

Costume Design by San Vannary is the designer/owner of Lotus Silk Boutique and has been involved with efforts to revitalize the traditional Cambodian silk industry through a mulberry tree-growing project. In 2013 she was the costume designer for the Khmer Arts Ensemble's *A Bend in the River* at Northrop, University of Minnesota. In addition to her work in handicrafts and fashion, she has envisaged, designed, and implemented projects and training throughout rural parts of Cambodia regarding sustainable organic gardening, decentralized democracy, and sex and body awareness education. She holds degrees in management from the International Institute of Management and National University of Management and in English from Pannasastra University. Vannary has received many awards for her work in the community, her entrepreneurship, and her leadership of Cambodian women – including Outstanding ASEAN Women Entrepreneur, The Award for Women's Creativity in Rural Life from Women's World Summit Foundation in 2012, and Top 5 Designer of the Year 2017 by the Modern Ethnic Design Centre.

Hsuan-Kuang Hsieh: Video Projection Design

Hsuan-Kuang Hsieh is a Taiwanese multimedia artist, who is currently based in Los Angeles. Her practice includes experimental film, projection art, photography, and video installation across diverse mediums. As a projection designer, she collaborates with entertainment companies and theaters to create video for live performances. Some notable collaborators and venues include: NY Performa Biennial, Shanghai Oriental Art Center, The Ford Foundation, LATC, LA Contemporary Dance Company and Los Angeles Chamber Orchestra.

David Robertson: Lighting Design

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Rob Burt: Director

Rob Burt, Executive Director of Charya Burt Cambodian Dance, is a theatre director, producer, and educator. A theatre teacher for over 35 years, he has directed and produced over 100 theatrical productions, many for his award-winning playwriting program at Elsie Allen High School in Santa Rosa, California. The school's 350-seat theater was named in his honor in 2017. Burt's many other honors include two outstanding educator awards from the California League of High Schools and the United States Presidential Scholars Teacher Recognition Award. While on paid sabbatical from 1990-1992, Burt taught graduate-level drama at Srinakharinwirot University in Thailand and playwriting at the University of Fine Arts in Phnom Penh, Cambodia, producing original plays with actors from Cambodia's National Theatre. Here, he met his future wife, Charya, who was on the university's dance faculty. In 1993, he helped Charya establish her U.S. dance company and has been her creative partner ever since.