

Sound sample: elegy:

from the album cloth (2008): This excerpt is an example of the dense orchestral landscape characteristic of my recorded work using harmonics, arched cries, and a degree of chance layering. It doesn't have some of the visceral, edgier sounds that are part of my palette but there is a range of texture. This work is 4:41 minutes in its entirety. It has been shortened here to 4 minutes for the purpose of this grant.

This track is also part of a thematic collection called "love meditations". This collection has been widely accessed online and in its handmade, hardcopy form for use behind meditation/creative flow experiences.

I work as an improvisational sound artist. I am the cellist (performer) / composer / sound engineer on this selection.

Visual forms such as collage best describe the process behind the layered, multi-threaded compositions. Abstract expressionist drawings provide inspiration for the more minimalist, single line work. I am a strong believer of in-the-moment, free-style improvisation. I welcome both sublime and imperfect sounds that emerge and try to weave them into a textured whole. I embrace chance. Composing for me consists of choosing a palette (such as a texture/tonal set/emotional or narrative landscape), creating "found sounds"/layers/threads with the cello (or with collaborators), assembling a collage using a dose of chance, and/or generative methods to create the resultant sound canvas.

I have used 12-tone techniques and modal studies to help me expand my tonal range. Studies of classical and folk forms have informed my work but I am not a formalist. I have been particularly intrigued by the emergent soundscapes created from the minimalists' experiments with tape loops and tape delays. I find Pauline Oliveros' concept of deep listening to be core. John Cage's exploration of chance was freeing for me. I have also immersed myself in the relentless energy of late John Coltrane, the intensity of Jimi Hendrix, the whirling dervishness of Thelonius Monk, the simple modal backdrop for early blues, the outside-the-box Ornette Coleman, the stuttered rhythms of spoken word and the incredibly soulful, punk sensibility of Patti Smith. I study music theory for inspiration but I am a free-style improviser at heart.