

## A BRIEF BIOGRAPHY

David Simons composes music for theater, dance, film, installations, and concert ensembles. His unusual collection of sounds from self-built and non-European instruments combines with digital sampling technologies to create a unique pan-cultural music. He has devised his own method of using the Theremin as a Midi controller. David is a graduate of the California Institute of the Arts, studying composition with **Earle Brown, Morton Subotnick, James Tenney, Harold Budd**; percussion teachers include **John Bergamo** (Cal Arts), **Paul Price** (Manhattan School Of Music), and **Alan Dawson** (Berklee). David has researched and performed music from many of the world's cultures, and furthered his music studies in Bali, Bangkok and Seoul. As a founding member of the FUTURE PRIMITIVE ENSEMBLE his pieces were heard live on radio and in concert throughout the U.S. He has also performed on tour in Java, Bali, Korea, Japan, Eastern and Western Europe, Canada, Cuba and Hawaii. For many years he has been a member of Gamelan Son of Lion and Music for Homemade Instruments in New York, both of which regularly premiere his works.

David has received numerous awards and grants, including a 2003 Rockefeller Foundation residency at Bellagio, Italy to compose music for NEWBAND and their collection of Harry Partch instruments; MidAtlantic Arts Foundation 2005 grant with instrument builder Ken Butler and Lisa Karrer at Avampato Museum, Charleston, West Virginia; The American Music Center's 2002 recovery grant 'Music Liberty Initiative for NY'. In 1998 American Composers Forum and Jerome Foundation funded the Gamelan Son of Lion's commission for David to write *Music for Theremin and Gamelan*, and an Arts International travel grant and Asian Cultural Council grant enabled him to perform it in Bali (2000); other awards include Harvestworks Artist-In-Residence ('95 Project Residency, '89 computer music Programming Residency); Canada Council Visiting Foreign Artist ('92) for sound installation at Art Metropole in Toronto; Composer-in-Residence at American Dance Festival ('91); NY Foundation for the Arts Composition Fellowship ('90, 2000); ASCAP Special Awards (1987-05); and several Meet the Composer commissions. In collaboration with **Lisa Karrer**, David has received Artslink and Arts International awards for projects in Estonia (95-03), and the Mary Flagler Cary Commissioning Grant to compose their chamber opera "THE BIRTH OF GEORGE" ('96). This opera was produced by Harvestworks and American Opera Projects and had its workshop premiere at La Mama in '97, supported by the Jerome Foundation and Greenwall Foundation. An Aaron Copland Recording grant was received in '98 to make a CD, released on *TELLUS* in 2003. David's new CD on *TZADIK* "PRISMATIC HEARING" was released in June 2004.

Other recordings include "Dormant Craters" from THE HENRY BRANT COLLECTION vol.9 on Innova 2007; AURAL SHOEHORNING by Barbara Benary New World Records 2006; Laura Andel's IN-TENSION 2005; Bob Hoffnar's NEW MUSIC for PEDALSTEEL GUITAR '05; BENDING THE GENDING, Gamelan Son of Lion '02; PICK OF THE LITTER, Music For Homemade Instruments '00; FLIGHT OF WHISPERS, Jason Kao Hwang CRI '99; FIELDS AMAZE, Patrick Grant '97; NEW GAMELAN/NEW YORK, Son Of Lion '95; GOD IS MY CO-PILOT Knitting Factory Works '93 ; CHUNK/LIVE AT THE KNITTING FACTORY VOL.2, A&M Records '89; A DECADE OF DEBRIS, Music For Homemade Instruments '89; SHELLEY HIRSCH/SINGING, Apollo Records Holland '88; SHORTWAVE/ KURZWELLEN by Stockhausen with the Negative Band, Finnadar '76. David's writings on music and sound are published in EAR Magazine and Radiotexte (Semiotexte '94).

In theater David has composed music for plays by Pinter, Hawthorne, Dostoyevsky, Poe, Jarry, New Peking Opera, Arabian Nights, The Epic of Gilgamesh, and children's theater. His scores for choreographers have been performed at the Merce Cunningham Dance Studio, DTW, The Kitchen, Riverside Dance Festival, St. Mark's Church, PS 122, Franklin Furnace, DIA Art Foundation, Yellow Springs Institute, Fashion Moda and the Port Authority Bus Terminal. Other credits as multi-instrumentalist include: NY Shakespeare Festival's THE TEMPEST directed by **Lee Bruer**; JUAN DARIAN by **Elliot Goldenthal** and **Julie Taymor**; MARCO POLO opera workshop by **Tan Dun**; THE PASSIONS by **Shelley Hirsch** in Munich, Vienna and Berlin; Microtonal Music Festival and SECOND SPECIES opera by **Skip LaPlante**; **Samm Bennett's** electronic percussion trio CHUNK at New Music America '89 and European tour; DHARMA SWARA Balinese Gamelan at NY Indonesian Consulate, Asia Society, Museum of Natural History, the United Nations, Merkin Concert Hall.; WORLD POWER Gamelan music by **Lou Harrison** for **Mark Morris Dance** at BAM; A POPOL VUH STORY directed by **Ralph Lee** with music by **Glen Velez** at The Public Theater, Intar, and on tour; UNIVERSE SYMPHONY by **Charles Ives** arranged by **Johnny Rheinhard** at Alice Tully Hall, Lincoln Center; DORMANT CRATERS by **Henry Brant** at Lincoln Center (World Premiere); OPERATION KRACKPOT by **David First** at Roulette, Harvestworks and Diapason; WOMAN'S SONG by **Lisa Karrer** at The Kitchen and on tour to Tallinn.

**MAJOR WORKS**

- 2008 – CIPHER (1992) for Zheng, Styrobab, Viola and Cello. Premiered by Downtown Ensemble, Greenwich House, NY
- 2007 - ASSENT for theremin, tuba, cello, and voice. Commission from Issue Project Room, Brooklyn, NY
- 2005 - UNCLE VENUS for gamelan and string quartet, premiered by FLUX Quartet and Son of Lion
- 2004 - ODENTITY for NewBand and the Harry Partch instruments (premiere 2006 Montclair State University, NJ)
- 2003 - PICASSO/ROSSINIRAPE for sampler, MASS dance/theater by Ivana Sajko BAD Co, Zagreb Croatia
- 2002 - THE UNRAVELING for Gamelan Son of Lion, NY Indonesian Consulate and Wesleyan University, Tzadik CD
- 2000 - MUSIC FOR THEREMIN AND GAMELAN commissioned by American Composers Forum  
SACRED RHYTHM Millennial Percussion Festival, Ubud Bali (and 12/99 at Knitting Factory & 2005 at the Kitchen, NYC)
- 1999 - VIRTUAL PERCUSSION TRIO for viola, voice, and Theremin, Galapagos, Brooklyn (and Ubud, Bali; and Brussels Theremin Convention, 2000) featuring Stephanie Griffin and Lisa Karrer
- 1998 - ETHERS, for Midi-Theremin, slide guitar and voice, Kunsthalle Krems, Austria  
- COOL IT WAYANG, for gamelan, trombone and voice
- 1997 - THE BIRTH OF GEORGE, a Chamber Opera, with Lisa Karrer, commissioned by Harvestworks, at LaMama NYC
- 1996 - TUGU ANEH (STRANGE MONUMENT), for Gamelan and Homemade Instruments, Jogjakarta Gamelan Festival, Java
- 1995 - KEBYAR LEYAK, for digital gamelan and acoustic instruments, studio PASS recording for Son of Lion CD  
- ZHANG BOILS THE OCEAN, Chinese Opera for Pedal Steel Guitar, Percussion and voices, Henry St. Settlement, NYC  
- THE GOD OF MUD (from THE BIRTH OF GEORGE), for six-piece ensemble, NYYD Festival, Tallinn Estonia
- 1994 - THIS HOARY PERCH, Just Intonation String Quartet, Music For Homemade Instruments, Rhode Island School Of Design (and '99 at Microtonal Music Festival, NYC)
- 1993 - CHAIN OF INCIDENT, quadraphonic sound installation for artist Margo Pelletier, Trans-Hudson Gallery, Jersey City  
- DIG, for orchestra and organ, (unperformed)
- 1992 - GATE, collaboration with Samul Nori, Sincha Hong and Jason Hwang at Sejong Center, Seoul, Korea  
- DUETS FOR DIGITAL SAMPLERS, with Denman Maroney, Festival of Improvised Music, Berlin; Ijsbreker, Amsterdam; De Salon, Groningen; Apollohuis, Eindhoven; Zaal De Unie, Rotterdam  
- EIGHT EMPEROR PENGUINS SANG A DIRGE, audio visual installation at Art Metropole & concert at Music Gallery, Toronto
- 1991 - CORE, ensemble work for American Dance Festival, Ronald K. Brown choreographer, at Durham, NC and Lincoln Center Out of Doors, NYC  
- JIMMY AND TITO, electronic composition on tape, Sao Paulo Bienale, Brazil
- 1989 - A TEAR IN THE FABRIC OF TIME and other works, Roulette, NYC  
- STOCHASTIQUE, computer generated score for RUSH Dance Co., The Kitchen, NYC
- 1986 - NATIVE CAT SONGS ensemble concert at Roulette and live broadcast on radio WNYC  
- ISLE, tape music for Sincha Hong Laughing Stone Dance Co. at La Mama, NYC (and 1989 in Beijing, China)  
- NAKED WE STAND, at International Gamelan Festival, EXPO '86 Vancouver, Canada (and 2003 in Estonia)

**PUBLISHED WORKS**

- 1994 - "Radio Galaxy" article, Radiotexte, *Semiotext(e)*, Neil Strauss, ed.
- 1986-91 - Articles, reviews, contributing editor, *EAR Magazine*, NY
- 1979 - "LISHTA 3" for the Xperimental Chorus, score and article *EAR Magazine*, California
- 1978 - "An Arch is a Key" for 4 ensembles, EAR
- 1977 - "Undifferentiated Tissue" and "The Night Sky in October" *Lovelights*, David Moe, ed.  
- "The World Will Never Know" *Mills College Center for Contemporary Music Anthology*
- 1973 - "Whether or not to die in love" for mixed ensemble, *Soundings*, Peter Garland, ed.

**RECORDED WORKS**

- 2004 - "Prismatic Hearing" works for Theremin, sampler and mixed ensembles, TZADIK
- 2003 - "The Birth of George" a chamber opera for 18 players, co-written with Lisa Karrer.  
Conducted by Yvonne Hicks, Harvestworks/TELLUS
- 2002 - "Cool it Wayang" for gamelan, voice and trombone *Gamelan Son Of Lion* BENDING THE GENDING
- 2000 - "Cremation Music" and "This Hoary Perch" *Music For Homemade Instruments* PICK OF THE LITTER
- 1995 - "Kebayar Leyak" for digital gamelan, trombone, ocarina and text - *Gamelan Son Of Lion*  
NEW GAMELAN / NEW YORK, GSOL
- 1994 - "Pygmy Dream" and "Honey Ant Song" for rock band *God is My Co-Pilot* HOW TO BE,  
The Making of Americans
- 1989 - "Native Cat Songs" for percussion, strings, winds and voice. *Music For Homemade Instruments*  
A DECADE OF DEBRIS, MFHI cassette
- 1980 - "Floating Worlds" for Zheng (Chinese zither), flute and harp. Self produced cassette