

Biography

Fearless in his quest for uncovering sonic beauty in unexpected places, composer Guy Barash abandons the confines of genre, inventing a sound world that is uniquely his own. Often juxtaposing improvised materials with composed ones, Barash creates multi-metric environments in which he explores the perception of time and memory. He commonly applies electronic processing to acoustic instruments, and employs microtonality to create psychologically disorienting atmospheres.

He is “a risk-taker, willing to pull ideas from all disciplines as he jumps into the unknown.” (*icareifyoulisten.com*) Frequently developing innovative, multidisciplinary projects, Barash collaborates with a wide array of artists including poets, video-artists, musicians and choreographers. His most recent collaboration with American author Nick Flynn has produced a number of provocative works including *Blind Huber*, commissioned by the Jerome Foundation for an Electronic Music Foundation composer-residency; and most notably Barash’s captivating new opera *Alice Invents a Little Game and Alice Always Wins* (currently in development) based on Flynn’s play. An excerpt from the opera was recently performed at the Metropolitan Opera Guild’s Exploring 20th-Century Opera lecture series. Additional highlights were presented at Fort Worth Opera’s Frontiers 2016 showcase.

As “a compelling composer/sound artist [who is] already making some serious contributions to the New York new music scene,” (*Urban Modes*) Barash receives awards, critical acclaim, and makes waves with frequent residencies and performances of his work. In anticipation for the release of his much talked about debut album *Facts About Water* on Innova Recordings in May 2014, Barash’s music was featured on Alex Ross’ influential blog *The Rest is Noise*. Reviewers recognized that the album is perfect “for the adventurous listener looking for something REALLY new.” (*Jazz Weekly*) The release of the album was celebrated at a special portrait concert held at Roulette in Brooklyn.

His series of compositions for solo instruments and real-time digital signal processing, *Talkback*, was hailed as being “at once divine, serene and haunting.” (*The Queens Chronicle*) It has been performed internationally by such illustrious musicians as clarinetist Thomas Piercy, violinist Cornelius Dufallo, guitarist Nadav Lev, pianists Kathleen Supové and Stéphane Ginsburgh, cellist Kate Dillingham, and trombonist William Lang.

Other recent accolades include a performance at MATA Festival 2015 of String Quartet No. 1 *Wrong Ocean* — “a rhythmically vital evocation of rough waves and tidal forces” (*The Wall Street Journal*), an American Opera Projects fellowship, Composer-in-Residence position at Turtle Bay Music School, and Exploring the Metropolis’ Con Edison Composition Award.

In addition to producing concerts of his own music, Barash is the founder/curator of cross-genre new music series *Eavesdropping* at Spectrum in NYC, recognized as a “bold concert series” (*icareifyoulisten.com*). He is also a new member of one of the most active composer-performer collectives in the country, Random Access Music, which, in addition to a lively concert season, also produces the annual Queens New Music Festival.

Rapidly becoming an integral component in the international new music scene, Barash’s music was featured at The Résonances Festival in Belgium, The City University London, Cardiff University Concert Hall, Mahidol University in Thailand; the Felicia Blumenthal Music Center and Tel Aviv Museum’s Contemporary Music Biennial in Israel; NYC’s LABA at the 14th Street Y, The DiMenna Center, and many more venues in the U.S. and across the globe.