

# Matt Ingalls

## artist statement

I am a composer specializing in computer music, improvisation, and experimental practices. My work combines sounds and concepts from the American experimental music tradition with the emotional energy of improvised music.

I am involved equally in electronic and acoustic music, constantly striving to make my acoustic music sound more "electronic" and my electronic music sound more "acoustic." To this end, my acoustic music is focused on "synthesizing" new sounds with non-traditional orchestration and instrumental techniques while my electronic music approaches musical gesture with an emphasis on "naturalistic" articulation, rhythm, dynamics, and formal structures. In both fields, I always take a pragmatic approach to the creative process, and seek efficient means of instruction and notation to achieve my compositional goals.

I am also a skilled C++ programmer of audio and music applications. I have created a number of interactive "virtual improviser" programs and have designed many algorithms to generate musical material. I am also the developer of several publicly available applications, including: *Soundflower*, an audio routing utility; *fielder*, an iTunes visualization of a stereo image; and my recent iPhone synthesizer, *Aardvark*. I have been involved in the open-source development of Csound for over 15 years. My front end host, *MacCsound*, received an "Editors Choice Award" by *Electronic Musician Magazine*.

In addition to software-based works, I compose for tape alone. In 1999, I co-founded the "New" San Francisco Tape Music Collective, which produces an annual 3-day festival of tape-only works. The festival performs tape compositions with live diffusion over 16 loudspeakers in complete darkness - something rarely seen in the United States. In today's world of laptop orchestras, video projections, and the like, I am proud that our collective is playing a vital role in preserving and progressing an important and powerful art form that is often overshadowed.

Performing frequently as a clarinetist, I specialize in interpreting contemporary compositions, and performing improvised music. I am active in the Bay Area improvised music scene, and improvisation is a significant portion of my musical output. I see improvisation as just a form of composition, and place no higher value to a notated composition, a real-time improvisation, or a combination of the two. Indeed, my ongoing solo work lies somewhere in between a rehearsed composition and an improvisation. It explores extended techniques that interact with the acoustic space, often as combination tones. Most recently, I have been performing my solos live with a stereo microphone turned sideways to produce interesting panning effects.

I perform other composers' work as well, and am often sought out to play the weird or difficult pieces with extended techniques that more classically-inclined performers find too frustrating. I have worked with a diverse group of composers, including Mark Applebaum, Anthony Braxton, John Butcher, Helmut Lachenmann, George Lewis, Miya Masaoka, Meredith Monk, Hyo-shin Na, Pauline Oliveros, Maggi Payne, Stefano Scodanibbio, Chinary Ung, and a countless number of composer in the Bay Area.

My most frequent appearances as a clarinetist are with sfSound, an award-winning new music ensemble, concert series, and internet radio station I founded and co-direct. Covering a wide range of music that, not surprisingly, overlaps my own interests and background, sfSound presents music from the European Avant-Garde to the grittiest sounds of the West Coast Improv-Underground, encompassing recent trends in instrumental technique, conceptual art, music theater, and electronic sound. Through sfSound, I have not only performed a huge range of new and experimental music, but I have learned to be successful at writing grants, curating programs, organizing rehearsals, and marketing concerts.