

## *biography*

Born August 15, 1969, San Francisco.

Québécois-Californian composer and sound artist Éric Marty works in interactive audio, mixed music and hybrid forms. His honours include the Canada Council for the Arts' Stauffer Prize, the ALEA III International Composition Prize, top honours from the Canadian Broadcasting Corporation, SOCAN (Canada), and ASCAP (USA), and fellowships at the Akademie Schloss Solitude in Stuttgart and the Fondation Camargo near Marseilles.

His work has been exhibited and performed at the World Music Days (Zagreb 2005), The Ojai Music Festival, the Atlanta Contemporary Art Center, the Akademie Schloss Solitude, the Klangraum Festival (Stuttgart), the International Digital Media and Arts Association Conference (Ohio), the Cape Town Philharmonic International Summer Music Festival and WAKS Classical New Music Festival in South Africa, the Festspiele Europäische Wochen Passau, the Schlossfestspiele Ludwigsburg, and the MANCA Festival in Nice.

Reviewers have called Marty's music surrealistic, exotic, quirky, and deliciously unstable. Drawing on cognition and natural systems, he creates surreal environments populated by sonic organisms with lifelike behaviours. His work explores the hybridization of soundscapes and the transubstantiation of architecture.

Marty studied at l'Université de Montréal, McGill University, and the University of California at Berkeley. Marty teaches sound and interactive art at the University of Georgia (USA), and previously taught at the San Francisco Conservatory of Music and the University of California at Berkeley. He is a member of Ideas for Creative Exploration (ICE), an interdisciplinary initiative for advanced research in the arts at the University of Georgia. Recordings: CRS, Merz/Solitude, Edel Classics (forthcoming).

## *press quotes*

"...composer Eric Marty takes a completely different path, choosing to tie together zones of our being which are otherwise incompatible. ...he conjoins unmatched sensations: vertigo (the composer coined the term 'acromania') and gluttony.

"And yet, navigation through the work occurs with surprising lightness. Musical blocks, apparently antagonistic, fit together happily, like visual motifs. And the voices cement this deliciously unstable structure. Pregnant sonic images impose themselves on the spirit without encumbering it. A delirious cuisine that awakens our appetite for life. 'I try to create a sound world that has the complexity, the justification of a natural language or a natural environment,' explains Eric Marty, not without an undeniable sense of humor; 'I rejoice in life. And I have strong feelings for things that shock. Shock is often closely tied to humor.'"

**-Frédéric Kahn, interview with the composer  
about *Nœuds de chanterelles au coulis de cimes, et autres délices*  
The complete interview in French may be heard online at...  
[http://www.musicatreize.org/actu/tentations/56\\_fkt03.php](http://www.musicatreize.org/actu/tentations/56_fkt03.php)**

"Much more quirky was *If Crumble* by Eric Marty, now teaching at the San Francisco Conservatory of Music. This piano trio looked conventional on stage, but the sound was anything but. A well-organized plan of creaking, scratching, thumping and strumming coalesced briefly in an attractive chant-like section."

**-The Toronto Star  
review of *If Crumble***

"Eric Marty's trio, *If Crumble*, was a very different piece. From the unusual timbres of a prepared piano to the harsh, scraping noises provided by the violin and cello, there wasn't a 'normal' sound to be heard. Yet this composition, too, in its steady, ongoing momentum, maintained a satisfying continuity through a series of gesturally free episodes and an exotic spectrum of sound."

**-The San Francisco Classical Voice  
review of *If Crumble***

"Karen Bentley and Stephen manes gave an outstanding performance of this challenging and very promising work. ...an exercise in surrealistic emoting, well constructed and occasionally disturbing."

**-The Ottawa Citizen  
review of ...eûmerions...**

## ***composition prizes***

First Prize, ALEA III International Composition Competition	2004
Recording Prize (1st Prize), Contemporary Record Society Composer Competition	2000
Joseph S. Stauffer Prize, Canada Council for the Arts Awarded to a Canadian artist for excellence in music composition, visual art or literature	1998
Prix Jeunesses Musicales du Canada, CBC National Competition for Young Composers	1997
Morton Gould Award for Young Composers, ASCAP Foundation	1997
2nd Prize, CBC National Competition for Young Composers	1997
3rd Prize (Sir Ernest MacMillan Award), SOCAN National Young Composers Competition	1997
1st Prize (Serge Garant Award), SOCAN National Young Composers Competition	1994
2nd Prize, CBC National Competition for Young Composers	1994

## ***selected grants and residencies***

Academie Schloss Solitude–Solitude Fellowship (Stuttgart, Germany)	2006-2007
Ideas for Creative Exploration, University of Georgia–Project Grant	2003
The Canada Council for the Arts–Grant for Composers	2002
The Camargo Foundation–Camargo Fellowship (Cassis, France)	2001
The Canada Council for the Arts–Grant for Composers	1998
The Canada Council for the Arts–Short Term Grant for Composers	1996
Fonds pour la Formation de Chercheurs et l'Aide à la Recherche (FCAR)	1994

## ***selected commissions***

Quartet New Generation- funded by the Canada Council for the Arts	2008
Jill Richards- funded by the Canada Council for the Arts	2006
San Francisco Boys Chorus	2005
Ensemble Musicatreize–funded by the Canada Council for the Arts	2001
Contemporary Record Society	2000
Jeunesses Musicales du Canada	1997
Hammerhead Consort–funded by the Canada Council for the Arts	1994