

**\* What is it that you want people to hear/think about/be tuned into in your work?**

I think a lot about counterpoint as a concept in my work. Not in a narrow music way, but in the sense that no gesture of mine is isolated. Every new movement exists in relationship to a background, another gesture or even a feeling. I think the same is true for the experience of listening to music at a concert. When I perform a piece of music in concert, I expect that it exists in relationship to the room it is being played in, the mood of the audience, the thoughts in each listeners mind. I would like to think that people who listen to my work are okay with the constant activity in their minds--that they let their thoughts drift towards and away from the music itself. If my music allows for this kind of counterpoint to occur then, as far as I am concerned, it is working.

**\* What do you, as a composer/performer of music, listen for in other people's work- what moves you? What tickles your brain?**

More than anything else, I am interested in work that reveals a personal relationship to the beautiful. This may be a slightly old-fashioned point of view, but it seems most resonant with me. Whether I am listening to a concert, reading a book or experiencing a piece of visual art, I need to register some attention to beauty. This, of course, leaves much room for qualification. What does my sense of the beautiful have to do with a piece of art created by someone else, and is my sensibility consistent in any way from work to work? These are good questions, and ones that I don't know the answer to. I find some work that describes or demonstrates terrible things to be quite beautiful, and I also find some work that is consonant and pristine to be uninteresting. Ultimately, I want to be able to enter into a work, and given time to connect with it. And it doesn't hurt to leave a lot of questions and mystery in the place of certitude. Nothing turns me off more than art that, like an eager child waving her hand in class, knows all of the answers.

**\* Describe, if you can, the cloud of ideas that you're making work under these days – in terms of music, current events, new technologies, personal.**

I often have the experience of missing the present time as it is happening. I am certain that others have this feeling, too. I think as we become more able to document every image and sound of our lives, the less likely we are to experience our lives in the present tense. I am not certain that this is a terrible thing. It's much too complicated for me to say. And it's also not necessarily something associated with the current developments in technology (though they certainly are huge). Basic photographs (which pre-date digital technology by at least a century) seem just as potent of a way to focus on how one will experience the present from the vantage point of the future—namely, as the past. The central piece for my concert at Roulette is called *Preparing the Past*. I was inspired in part by the novelist W.G. Sebald's novel, "Austerlitz," which along with a wonderfully imaginative text includes nostalgic and mysterious photos that bring a second (or third or fourth) dimension to the narrative experience. With *Preparing the Past*, I am interested in exploring the narrative that emerges as a moment is recorded, scrutinized and ultimately reimagined.