Short bio

David Eagle composes chamber, orchestral and electroacoustic music, and explores computer applications in composition and sonic arts. Active as a composer and interpreter of interactive works, he has developed various approaches focusing on sonic transformation through gesture. He is a Professor in the School of Creative and Performing Arts at the University of Calgary and in 2013 he was named a Fellow of the Royal Society of Canada. Performances in Canada and abroad include the Turning Point Ensemble, Aventa Ensemble, Vancouver New Music, Trio Fibonacci, New Works Calgary, Ensemble Resonance, Land’s End Chamber Ensemble, accordionist Stefan Hussong, Sound Travels–New Adventures in Sound Art, New Music Concerts (Toronto), Musicacoustica in Beijing, Winnipeg New Music Festival, the Cantai Festival in Taipei, Tessera Festival in Tokyo, and the Zentrum für Kunst und Medientechnologie Karlsruhe. Two of his more recent recordings are ***Passages*** on light blue records, available at electrocd.com and ***Secret of the Seven Stars, Music of Hope Lee and David Eagle***, Centrediscs.

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Long bio

David Eagle (born Montreal, 1955) composes chamber, orchestral and electroacoustic music, and explores interactive computer applications in composition, improvisation, multimedia and sound spatialization. In 2013 he was named a Fellow of the Royal Society of Canada. He studied music at McGill University, at the Institut für Neue Musik, Staatliche Hochschule für Musik, Freiburg, Germany, and at the University of California, Berkeley (PhD 1992).

Performances in Canada and abroad include the Turning Point Ensemble in Vancouver, Winnipeg New Music Festival, Trio Fibonacci, Land’s End Chamber Ensemble, Sound Travels – New Adventures in Sound Art, New Music Concerts & Arraymusic (Toronto), New Works Calgary, Calgary Philharmonic, Vancouver New Music, Canadian Electroacoustic Community 'Perspectives' (Montréal), International Accordion Festival (France), Glenn Gould Conference (Toronto), Tuning of the World (Banff), Calgary International Organ Festival, World Saxophone Congress 2000, World Bass Clarinet Convention in Rotterdam, Musicacoustica 2006 in Beijing, China and Windsor Canadian Music Festival 2012.

Active as a composer and interpreter of interactive works, he has developed various approaches focusing on sonic transformation through gesture. With the aim of enhancing live expression in electroacoustic and interactive music, he performed an alternative controller called the aXiO. A major project was *‘one thousand curves, ten thousand colours’*, a collaborative multimedia concert with composer Hope Lee and Ensemble Resonance, integrating live acoustic and electroacoustic music with computer-generated images. In August 2001, Ensemble Resonance performed the work again, this time with choreography at the Cantai Festival in Taipei, Taiwan. He has also been composer/performer in residence with Toronto's New Adventures in Sound Art at the summer Sound Travels Festivals on Toronto Island and has performed at electroacoustic festivals in Denmark (MIX.01 International Festival for Electronic Music, Dansk Institut for Elektroakustisk Musik, Musikhuset Aarhus) and Rome (Musica Scienza 2001, Centro Ricerche Musicali). Currently he interprets his new interactive works with the Kinect sensor and portable touch surface devices.

Other activities & performances:  invited visiting composer at the Wuhan Conservatory of Music, China (Nov 2004), *Crossing Currents* for Orchestra was premièred at the Banff Summer Festival in July, 2005; *Soundplay2* for violin and computer performed at the ISCM World Music Days in Hong Kong in 2007 and the Winnipeg New Music Festival in 2008; Breath performed by Accordes String Quartet in New Music Concerts in Toronto in November 2008, with Centrediscs CD launch of *Renew’d at ev’ry glance*. Recent works are *Passages and Scenes, Reflection and Memory,* an octophonic sonic art work based on soundscapes of western Canada (an Alberta Creative Development funded project) and *Waves and Points*, an interactive composition for free-bass accordion (Stefan Hussong) and electronics (42 loudspeakers) premièred in November 2010 at the Zentrum für Kunst und Medientechnologie in Karlsruhe Germany. In 2011 he was artist-in-residence at the NOVARS Research Centre for Electroacoustic Music at the University of Manchester where he composed and premièred *Kinesis*. In 2012 *Two Forms of Intuition* (AFA commission) for chamber orchestra and electronics was premièred by the Windsor Symphony Orchestra at the Windsor Canadian Music Festival. Among his more recent works are *Unremembered Tongues* (2013)for soprano, ensemble and computer for New Music Concerts in Toronto, *Enfolding Waves* (2014)for the Rubbing Stone Ensemble in Calgary, and *As mountain winds* (2016) for the Aventa Ensemble in Victoria.

Eagle's work can be heard on New Concert Discs, Clef, UNICAL, isidorart recording, ARKTOS Recordings, MAPL, New Works Calgary and Centrediscs labels. Recent releases are: ***Passages*** on light blue records, available at electrocd.com and ***Secret of the Seven Stars, Music of Hope Lee and David Eagle***, Centrediscs.