

CURRICULUM VITAE

David Smith

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Musical Focus

Composing chamber works for mixed ensembles and for orchestra, with a particular interest in composer-performer collaboration.

Selected Chamber Works

- *Neon Trio: Suite of Lights (I–VII)*, violin, cello, piano
- *At a Busy Intersection*, piano quartet
- *Lament for a Song Lost*, woodwind quintet
- *Loma Mar Suite, six episodes*, woodwind quintet
- *Dart, Skitter, Dash!* flute, alto fl., bass fl., clarinet, bass clar.
- *Fresh Mint*, guitar, cello, flute

Selected Larger Works

- *Concerto No. 2* for guitar and orchestra
- *Cascade* for harp and orchestra
- *Concerto Anacapa* for piano and orchestra
- *Des del Balco: Tempesta, Llum de la lluna, Sol invicte* for orchestra
- *Storm at Sea* for two pianos and orchestra

Education

Private Study, Orchestration with Clovice Lewis Jr.	2000 – Present
Private Study, Musicianship with Marilyn Simpson	2006 – 2008
Music Theory and History, UCSB	1981 – 1985
Studio Recording and Electronic Music, Tim Burleigh	1980 – 1984
Computer Music and Composition, UCSB CCS	1980 – 1984
Santa Barbara City College, Music Studies, M. Balderston	1988
B.S. Electrical Engineering, UC Santa Barbara	1985
B.A. Physics, UC Santa Barbara	1985

Other Interests

Poetry, ceramics, oceanography, robotics, bioengineering, art/technology maker-craft, gardens, teaching

Activities

Co-founded and produced the Ukiah Chamber Music Series for five years.

Presented a series of one-hour workshops on creating music for elementary and middle school youth (2012–2013).

Artist Statement

I create. I love the process, and that instant when something new exists before me. I enjoy creating with images and words, waterfalls and ferns, software and circuits; however these days, music is my main voice.

I don't know if anyone knows quite how their ideas come to them—but for me they tend to sneak up. Often a new idea appears while I improvising at the piano, and a rhythm or a phrase jumps out; my process is full of serendipity. Sometimes, while absorbed in the details of a single measure, new ones appear “all of a sudden” that I don't recall writing down—it's a kind of “in-the-groove” feeling I may recognize just as it is melting away.

I want the listener to have an experience—an emotional response that continues to resonate within after the notes have stopped. A sigh of melancholy, a rush of adrenalin, a flash of beauty, a sense of connection... a moment when the mundane falls away, and all seems right with the world.

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