

David Moss

singer, percussionist, composer, performer, teacher, curator, improviser, theater-maker, actor...

Below are 5 bios (one in German), of various lengths; a general description; a list of current projects; press excerpts and selected photos (please go back to the Gallery page of davidmossmusic.com for a wider selection of photos)

1.

Shortest Bio [171 words]

David Moss is considered one of the most innovative singers and percussionists in contemporary music. In 1991 he received a **Guggenheim Fellowship**; in 1992, a **DAAD Fellowship** (Berlin).

He is co-founder and artistic director of the Institute for Living Voice.

In 2005 he was soloist in the opening concerts of both the Venice Biennale and the Queensland Biennial Music Festival.

In 2003 Moss made his **Carnegie Hall** debut with the American Composers Orchestra, under Steven Sloane. He was soloist with the **Berlin Philharmonic** under **Sir Simon Rattle**; sang in "Lost Highway" by Olga Neuwirth ; performed his solo music at the **Venice Biennale**; and appeared at **Lincoln Center**, in the Great Performers Series.

Moss performed at the **Salzburg Festival** in 1999 as featured soloist in Luciano Berio's "Cronaca del Luogo", and in 2001 as Prince Orlovsky in "Die Fledermaus".

Moss has sung at the Edinburgh Festival, Spoleto Festival, and the Lucerne Festival in **Heiner Goebbels** orchestra work, "**Surrogate Cities**". He has been a guest soloist with the **Ensemble Modern** since 1995.

2.

Short Bio [292 words] ***(for Program & Concert Notes, etc):***

David Moss is considered one of the most innovative singers and percussionists in contemporary music. He has performed his solo work all over the world. In 1991 he received a

Guggenheim Fellowship; in 1992, a **DAAD Fellowship** (Berlin). Moss is the co-founder and **artistic director** of the **Institute for Living Voice**.

In 2006 he will sing in with David Hermann's new Mozart production in Berlin. In 2007 he will collaborate with the Alter Ego Ensemble to present "**Pierrot Lunai RE:MIX**", and he will be featured soloist in Sam Auinger's music-theater premiere of "The Man Made of Rain"

In 2005 Moss was a featured soloist at the opening orchestra concerts of the Brisbane Biennale and the Venice Biennale, and created and performed a new solo for the MaerzMusik Festival, Berlin.

In 2004, Moss joined **Hans Peter Kuhn** and **Stefan Kurt** to create the theater piece "**Sunset Scientists**". He sang in "**Credo**" by **Andrea Molino** in Karlsruhe and Rome, and toured with the **Ensemble Modern** in their "**Frank Zappa Project**". Moss sang in **Olga Neuwirth's** opera "**Lost Highway**", at the 2003 Steierischer Herbst Festival in Graz and at Theater Basel, 2004.

In 2003, Moss performed as soloist with the **Berlin Philharmonic** under the direction of **Sir Simon Rattle**, made his **Carnegie Hall** debut with the **American Composers Orchestra** under Steven Sloane, and sang with the **Uri Caine Ensemble** at Lincoln Center.

In 1999, Moss was a featured soloist in **Luciano Berio's** "Cronaca del Luogo" at its premiere in the **Salzburg Festival**.

Moss returned to Salzburg in 2001 as Prince Orlovsky in "**Die Fledermaus**".

Moss has performed at international festivals since 1979 and is a featured soloist in **Heiner Goebbels** orchestra work "**Surrogate Cities**" and music-theater work, "**Prometheus**".

Please go to www.davidmossmusic.com for more information.

3.

Medium Bio [319 words] **(for Press Releases, etc):**

David Moss is at the forefront of new, composed and improvised, contemporary music. He is a pioneer of the solo concert form, and has presented solo percussion, vocal and ensemble concerts around the world since 1975. First as a percussionist, and now as a singer and unique vocalist, he has collaborated with composers, theater directors, and opera houses throughout Europe, Japan, and the USA. Over the past

2 decades he has become known as one of the most innovative singers and powerful, extreme vocalists in the world.

David Moss has expanded his musical work to include stage/screen performer, theater actor, opera singer, and performance/voice character in experimental avant-garde art works. Because of his 4 & 1/2 octave range and his wide vocabulary of vocal sounds and characters, he is in-demand internationally as a "unique and powerful voice" for a new generation of composers and opera directors.

David Moss received a **Guggenheim Fellowship** in 1991 for music/sound composition, and moved to Berlin, Germany in 1991 as a recipient of the prestigious **Berlin DAAD artist fellowship**. Since 1991 he has sung as soloist and performed with numerous festivals, orchestras, ensembles, and theater companies, culminating in recent performances with Sir Simon Rattle and the Berlin Philharmonic, as Nino in Luciano Berios's last opera, "Cronaca del Luogo", and as Prince Orlovsky in a scandalous staging of "Die Fledermaus", both at the Salzburg Festival.

David Moss has also performed in: "Surrogate Cities", by German composer/director, Heiner Goebbels; Olga Neuwirth's opera version of David Lynch's "Lost Highway"; the Ensemble Modern's Frank Zappa project; Carla Bley's "Escalator Over the Hill"; and had recent premieres in the Spoleto Festival, Carnegie Hall, Lincoln Center, Venice Biennale, and the 5th Conference of the Nobel Peace Prize Laureates in Rome. In 1999, Moss conceived and co-founded (with Muziektheater Transparant), **the Institute for Living Voice**, of which he is currently Artistic Director.

Please go to www.davidmossmusic.com for more information.

4.

Long Bio [411 words] **(for Program books and all other uses):**

David Moss is considered one of the most innovative singers and percussionists in contemporary music. Has performed his work all over the world. In 1991 he received a **Guggenheim Fellowship**; in 1992, a **DAAD Fellowship** (Berlin).

Moss is the co-founder (with Muziektheater Transparant) and **artistic director** of the **Institute for Living Voice (ILV)**, a **workshop center for singing**. The **ILV** has presented 8

sessions (in Amsterdam, Gent, Brugge, Antwerp, Berlin, Melbourne, Marseille) since its inauguration in Fall 2001. The second four-year ILV series begins in Summer 2006.

In 2006 he will be a featured soloist in director David Hermann's new Mozart production in Berlin; perform with the Stockholm Philharmonic Orchestra; lead a workshop and discussion at the Mexico City Radio Biennale; and tour South Korea.

In 2007 he will be part of two new projects: the premiere of Sam Auinger's multi-media opera, "The Man Made of Rain" at the Bruckner House, Linz; and the premiere of "**Pierrot LunaiRE: REmix 07**", a collaboration with the Alter Ego ensemble.

In 2005 Moss was a featured soloist at the opening orchestra concerts of the Brisbane Biennale and the Venice Biennale, and created and performed a new solo for the MaerzMusik Festival, Berlin.

In 2004, Moss re-joined **Hans Peter Kuhn** and **Stefan Kurt** to create the theater piece "**Sunset Scientists**" for Theater Neumarkt (Zürich). He performed as soloist in "**Credo**" by **Andrea Molino** in Karlsruhe and in Rome for the Conference of Nobel Peace Prize Winners; he toured with the **Ensemble Modern** in their "**Frank Zappa Project**", and appeared in **Olga Neuwirth's** opera "**Lost Highway**", with performances at the 2003 Steierischer Herbst Festival in Graz and at Theater Basel.

In 2003, Moss performed as a soloist with the **Berlin Philharmonic** under the direction of **Sir Simon Rattle**, made his **Carnegie Hall** debut with the American Composers Orchestra under Steven Sloane, and sang with the Uri Caine Ensemble **at Lincoln Center**.

Moss returned to the **Salzburg Festival** in summer 2001 as Prinz Orlovsky in the new Hans Neuenfels production of "Die Fledermaus". In 1999, Moss was a featured soloist in Luciano Berio's "Cronaca del Luogo" at its premiere in Salzburg.

He has sung at the **Edinburgh Festival**, the **Spoletto Festival, USA**, and the Nürnberg **Meistersinger Festival** in **Heiner Goebbels'** orchestra work "**Surrogate Cities**", and is a vocal soloist in Goebbels' "**Prometheus**". Moss is soloist in Andrea

Molino's "Death Penalty Project" and "CREDO: The Innocence of God".

Please go to www.davidmossmusic.com for more information.

5. **Short Bio in German (Deutsch)**

David Moss ist einer der innovativsten Sänger und Perkussionisten in der zeitgenössischen Musik. 1991 erhielt er ein Guggenheim-Stipendium, 1992 eines des Künstlerprogramms des DAAD Berlin. Er ist Mitbegründer und künstlerischer Leiter des Institute for Living Voice. 2004 führte er in Andrea Molino's *CREDO* anlässlich der Friedens Nobelpreis Konferenz in Rom auf. Zusammen mit Hans Peter Kuhn und Stefan Kurt entwickelte er das Musiktheaterstück *Sunset Scientists*. Als Solist war am Frank-Zappa-Projekt des Ensemble Modern beteiligt, ebenso an Kompositionen von Heiner Goebbels. 2003 übernahm er eine Solopartie bei den Berliner Philharmonikern unter Sir Simon Rattle. Sein Carnegie Hall Debut machte er mit dem American Composer Orchestra unter Steven Sloane. Er sang in *Lost Highway* von Olga Neuwirth, spielte seine Solo Musiken auf der Biennale in Venedig. Bei den Salzburger Festspielen war er 1999 Solist in Luciano Berios *Cronaco del Luogo* und 2001 interpretierte er den Prinz Orlovsky in *Die Fledermaus*. 2007 wird er die Premiere von *Pierrot LunaIRE: a RE-mix* mit dem Alter Ego Ensemble singen und eine führende Rolle in Sam Auingers multi-media Produktion von *The Man made of Rain* übernehmen.

www.davidmossmusic.com für mehr information.

David Moss: a general description:

David Moss is at the forefront of new, composed and improvised, contemporary music. He is a pioneer of the solo concert form, and has presented over 1000 solo percussion and voice concerts around the world. First as a percussionist, and now as a singer and unique vocalist, he has collaborated with composers, theater directors, and opera houses throughout Europe, Japan, and the USA. Over the past 2 decades he has become known as one of the most innovative singers and powerful, extreme vocalists in the world.

David Moss has expanded his musical work to include stage/screen performer, theater actor, opera singer, and performance/voice character in experimental avant-garde art works. Because of his 4 & 1/2 octave range and his wide vocabulary of vocal sounds and characters, he is in-demand internationally as a "unique and powerful voice" for a new generation of composers and opera directors.

Current Projects

Performance Projects available in 2005-2006

SOLOS:

NEW available September 2005

1. "Music for the Wah Wah Hut": A powerful, personal and eccentric combination of percussion, drums, electronics, objects, and voice. Rhythms, loops, chants, surprises, stories, densities, humor, song, all mixed and performed "live", at the moment, served up piping hot and full of unique sonic spices. "Music for the Wah Wah Hut" is Moss's newest solo performance, "One of the premiere percussionists and improvisers of the 90's" (The New York Times); "You have never heard any musician go so far from any known mainstream!" (The Village Voice)

2. "MOSS TALES": From Russia to Rio, Bogota to Berlin! An evening of stories (in English) and music that takes the listener on tour around the world. Premiered as a radio-play for SFB Radio (winner of several prizes & released on CD), "MOSS TALES" is a concert of language, rhythm, stories and laughter. Moss drums, sings, and tells these crazy tales all at the same time.

3. "Music By, For, and Against John Cage": An eccentric evening of solo pieces - 2 by Cage & 4 by Moss as homage & attacks on Cage's aesthetics and ideas. A loving tribute and tickle - with electronics, objects, voice, and percussion - to one of the giants of 20th century music. Some people think this is a little scandalous, but so was Cage!

4. "WILD WORLD": odd objects, extreme voice
A performance of dense, intense, humorous, pulsing, lyrical, mysterious, loud, tender, eccentric music filled with voices. It's physical music from a unique vocalist who is one of the most unpredictable improvisers of the 21st century. "WILD WORLD" investigates the border-line between rhythm, song, noise,

beats, stories and the human body. Combining language-inflected voice with the perverted percussion rhythms and eccentric electronics, Moss performs a series of pieces which fuse sound, sense, nonsense, attack, meaning, distorted texts, laughter, sonic pleasures and surprise. Is it new wave, new music, avant-garde, performance art, freaky fun, noise-rock, low-tech, no-tech, screaming monks, alien love songs? Definitely!

DUOS:

5. "Operetta": Frank Schulte, electronics, turntables, remix David Moss, voices, drums

Hear 21st-Century arias, cadenzas, overtures, and emotional song when the "man of a thousand voices" meets "virtual orchestra". It's an evening of wild sonorities in a dramatic scene, performed by Moss and Frank Schulte (turntables, records, samplers) that combines the voices of past, present, future, hi-tech samplers, low-tech vinyl LPs, and the wild drumming and powerful vocals of Moss.

6. "Fragmentary Blues": Michael Rodach, guitars David Moss, voice, drums
Who could imagine? A blues duo? Songs and words? Well, it's blues with a twist of noise, and a dash of daring. Moss and Rodach add magic and mystery to the world of blues with their passionate, playful, original, and humorous tribute to the power of one voice and one guitar. Released on CD in 2000, this album received raves from guitar and jazz magazines all over Europe. If you've always wanted to mix old and new, "Fragmentary Blues² is for you.

NEW <<< available Feb. 2006 >>> NEW

7. "LoOpera": Ali N. Askin, samples, synth, programming, re-mixes David Moss: voices, percussion Dancing loops, pulsing beats, incendiary chants, sentient synths, vocal vistas, and lush laptops all blend together into an evening of contemporary electronic music - PLUS - a really physical performance! Ali N. Askin, know for his amazing work with the music of Frank Zappa, Heiner Goebbels and German cinema, joins forces with David Moss to bring electronica back into the cave. "LoOpera is music that seduces you to join in the dance and singing around the fire" (Modern Human Music, 2004)

VOCAL GROUP:

8. "Vocal Village Project": Koichi Makigami, voice Phil Minton, voice Catherine Jauniaux, voice, David Moss, voice Frank Schulte, electronics, mix & remix

Four of the most adventurous singers of our times, plus mysterious electronics: the Vocal Village Project is tribal music for the 21st century. Every sound in the known universe (plus some others!) combines and recombines here. (CD available). Contact: e-mail to David Moss, at address listed in website

ENSEMBLE PROJECTS:

NEW << available Jan. 2007 >> NEW

9. "Pierrot LunaiRE:REmix 07":

Alter Ego Ensemble /David Moss: voice, electronics, percussion

"Pierrot LunaiRE:REmix 07": Schoenberg as remixed by Alter Ego and David Moss² brings together an ensemble and a soloist who are not afraid of taking musical, artistic, or conceptual risks. Here we have a Schoenberg for the 21st century - with electronics, loops, drumming, noise, multitudes of voices, fast-changing, schizoid, spatial, impossible to categorize, and full of heat. Both Moss and Alter Ego have presented powerful works of contemporary music for many years. Both have had their work labeled provocative, scandalous, or extreme. Most recently, David Moss presented a thought-provoking, utterly new, and vocally radical interpretation at the Salzburg Festival when he performed the role of Prince Orlovsky in Johann Strauss' "Die Fledermaus". Alter Ego has grounded its own international festival called "Come to Daddy", featuring a mix of DJ's, contemporary composers, video artists, and amplified sound presented in non-traditional performance formats.

Contact: Elisabetta Longardi at e.longardi@resartists.it

10. "The Adventures of Greggery Peccary & Other Delusions":

composed by Frank Zappa performed by the Ensemble Modern

Omar Ebrahim and David Moss, vocals arranged by Ali N. Askin

Frank Zappa like you've never heard him; a classical ensemble like you've never imagined. Together they combine to bring to life one of Frank Zappa's "un-performable² masterpieces. With over 30 performances in 10 countries since 1999, "The Adventures..." is one of the most popular concerts of Frank Zappa's ensemble music. In 2003 the Ensemble Modern released the CD (RCA Gold Seal) of this project, and received awards from music magazines worldwide. "The Adventures of Greggery Peccary.....² is a full evening Zappa program with new arrangements by Ali N. Askin, performed by the premiere new-music ensemble of Germany.

Contact: info@ensemble-modern.com www.ensemble-modern.com

11. "Those Who Speak in A Faint Voice": Andrea Molino, director, composer for classical ensemble, 4 actors, video, David Moss.

A highly political and powerful multimedia event, created and composed by Andrea Molino, the director of Fabrica music. Combining 10-piece contemporary ensemble with live actors, singer, anti-death penalty texts, and emotional video from actual USA death-row inmates, "Those Who Speak in Faint Voices² makes a passionate musical case for the end of the death penalty worldwide. Performed in Rome, Basel, Nürnberg, and New York, the performance has been supported by the EU committee against the death penalty.

Contact: Birgit Gotzes, Musik Management Muenchen birgit@gotzes-mmm.de
tel: +49 (0)89 725 33 64 fax: +49 (0)89 74 74 79 95 www.gotzes-mmm.de

THEATER:

12. "Prometheus": a scenic concert by Heiner Goebbels

Text by Heiner Müller composed and directed by Heiner Goebbels with Heiner Goebbels, piano, keyboards David Moss, drums, voice Ernst Stoetzner, actor or André Wilms, actor

A masterpiece of sound and sight, directed and staged by Heiner Goebbels, with a powerful text from internationally known dramatist, Heiner Mueller.

"Prometheus" has been performed over eighty times in 20 countries around the world. It is the only theater or music piece in existence in which Heiner Goebbels performs LIVE! With raves from theater and music festivals everywhere, "Prometheus" binds emotional myth to modern life with a black and white staging and powerful live music from Goebbels on grand piano, keyboards, and David Moss, drums and voice.

Contact: Klaus Schaeffer, Artmobil: klaus.schaeffer@artmobil.de

13. "Einstein for Aliens": a 1-man science fiction music-theater performance

***** *NOT CURRENTLY IN PRODUCTION* *****

PLEASE ENQUIRE FOR INFORMATION

created, composed, performed by David Moss

stage and light, costumes by Fred Pommerehn

staged by David Moss and Fred Pommerehn

produced by Muziektheater Transparant and Hebbel Theater

This gorgeous stage spectacle was premiered in 2003 and toured to 10 cities. It's

the (very funny) story of aliens landing on earth and looking for the ONE

PERSON who will make them ecstatic. And who might that person be? A

scientist, a race-car driver, an opera singer, a politician? No, of course, not! An

"improvising musician"? YEEESSSS! Performed by David Moss on a

mysterious, illuminated multi-dimensional stage created by Fred Pommerehn.

"Einstein for Aliens" is a wonderful total work of art: a mixture of Robert

Wilson, Cirque du Soleil, jazz, and above all, David Moss. I was excited,

delighted, and had lots to smile at. What else can an artist give to his audience? I

would not want to miss one single moment of this marvelous evening. (Prof.

Manfred Eichel, Program Dir. & Chief Cultural Correspondent, ZDF Television, Germany)

Contact: David Moss (see website "Contact")

OPERA:

14. "Lost Highway": opera composed by Olga Neuwirth

(based on David Lynch's film of the same name)

Libretto by Elfriede Jelinek (from the script by Barry Gifford)

Performed by contemporary ensemble and vocal soloists "Lost Highway" by Austrian star composer, Olga Neuwirth, with libretto by the Nobel Prize for Literature winner, Elfriede Jelinek (based on the original screenplay by Barry Gifford) is a modern day opera with everything: sex, rock and roll, murder, drugs, electronics, new music, songs, and an hysterical 3-minute death aria by David Moss, as gangster Mr. Eddy. Premiered in Graz, Austria at the Steirischer Autumn Festival in 2003, and then produced by Theater Basel, Basel, Switzerland in 2004; in 2005 it moves to Paris for a concert performance by the famous Ensemble Intercontemporain, with vocal soloists from the original cast. Sung and spoken in English. for more information.
Contact: David Moss at this website's Contact area

ORCHESTRA:

15. "Surrogate Cities": a full evening orchestral work composed and staged by Heiner Goebbels arranged by Ali N, Askin , for orchestra, sampler, and 2 vocal soloists. CD available on ECM

"Surrogate Cities² is the only full-length orchestral work by Heiner Goebbels. It has been performed more than twenty-five times around the world since its premiere in Frankfurt in 1994, In 2004, Sir Simon Rattle and the Berlin Philharmonic performed it at the Lucerne Festival and the Berlin Philharmonic to ecstatic reviews and standing ovations. For press reviews and more information,

contact: www.heinergoebbels.de

16. "CREDO": The Innocence of God created, composed, conducted by Andrea Molino a multimedia music theater for large orchestra, three international ensembles, actors, soloists, live satellite video a project of Fabrica Libretto by

Achim Thorwald and Andrea Molino with David Moss, voice, Fabrica Musica, Fabrica Video, Fabrica visual design. CREDO has the theme of ethnic and religious conflict. CREDO is a global project: various languages and disciplines complement each other to achieve an extraordinary new form of communication. Music, video, interactivity, editorial, design, and new technologies are an integral and dramatic part of CREDO. A direct satellite link with Jerusalem, Belfast, and Istanbul allows musicians from each of these violence-drenched cities to interact LIVE and in REAL TIME with the orchestra and soloists in the concert hall. Andrea Molino's powerful and sensitive score allows a creates a tight and exciting connection between nations, cultures, musics, religions, and audiences. After a successful premiere in Karlsruhe in 2004, the piece was invited to the 5th World Summit of Nobel Peace Laureates in Rome, where it was performed in the Termini Station for assembled international dignitaries. Contact: Birgit Gotzes, Musik Management Muenchen birgit@gotzes-mmm.de
tel: +49 (0)89 725 33 64 fax: +49 (0)89 74 74 79 95 www.gotzes-mmm.de

Please note:

For information, etc. on projects #1-8, contact David Moss through this website.

www.davidmossmusic.com

Projects #1-8 require a Sound-system, sound-person, and a drum-set; exact technical list will be provided on request.

Technical list for projects #9-16 are available on request to contact address provided with each project.

Costs (and more complete information) for projects #9-16 are available from the contact addresses provided with each project.

Press Excerpts

"The most exciting performance was given by the superlative David Moss. This man has vocal cords made of sandpaper or silk, totally at his choice; a voice sometimes burningly acid, sometimes smooth as lotion. He can growl, scream, rasp, moan, and break down like a sweet blues singer or a great Diva. In 2001, as Prince Orlovsky in "Fledermaus", he sang the elite Salzburg Festival audience out of their seats: scandal and riot! Just Moss alone, the ace of the avant-garde singers, makes this premiere worth seeing!"

[Der Spiegel]

"The most extraordinary performance (in the "Surrogate Cities" Brisbane premiere) was by David Moss, whose improvised vocals lay somewhere between scattening and scary. Think Jim Carrey doing an impression of Ella Fitzgerald while being eaten by the creature from Alien.² **[Sydney Morning Herald]**

"The singer David Moss is cantorial, David Byrne-ish, Beat-cool, raving post-Berio in the mad gabble of the city"

[Real Time Magazine, Australia]

"David Moss, as Mr. Eddy, shifts vocal gears so fast, he sounds like a car radio on which someone is turning the dial, passing through stations broadcasting an evangelist preacher, Little Richard, Yma Sumac and a professional wrestling match. A greaseball with apricot hair, David Moss was monumentally repulsive as Mr. Eddy and gave an unforgettable performance of what must be some of the most difficult music ever conceived."

[Larry L. Lash, Andante Music Journal]

"Einstein for Aliens" is a wonderful total work of art: a mixture of Robert Wilson, Cirque du Soleil, jazz, and above all, David Moss. I was excited, delighted, and had lots to smile at. What else can an artist give to his audience? I would not want to miss one single moment of this marvelous evening. **[Prof. Manfred Eichel, Director of Programming & Chief Cultural Correspondent, ZDF Television, Germany]**

"David Moss's voice went through many rapid-fire transitions, creating a kaleidoscope of vocal acrobatics. Reminiscent of Tom Waits in his jerky movements and hypercool aura, his presence dominated whenever he appeared" **[Classics Today]**

"The phenomenal David Moss babbled, gurgled, whimpered and whooped his vocal acrobatics" **[S & H International Concert Review - online]**

"David Moss gave a strong performance of a "Sequenza-like" part written for him by Luciano Berio, with a crazed and gorgeous virtuosity." **[Neue Zürcher Zeitung]**

"A virtuoso vocalist who uses all the resonances of the human voice in the grand tradition of Cathy Berberian." **[Le Monde]**

"One of the "God-fathers" of avant-garde drumming, Moss influenced the percussion world with his eccentric yet powerful concept of noise-drumming; he creates a 'live' sound world like no other solo drummer!" **[Modern Drummer]**

"A David Moss solo will take you as far away from all "normal music" as you've ever gone." **[The New York Times]**

"Alien love-songs meet Bo Diddley, John Coltrane and Maria Callas-that's one way of describing a **David Moss concert.**" **[The Village Voice]**

"You'll walk away humming his music and dancing to his beats in the strangest styles you can imagine!" **[TAZ, Berlin]**

"He's the Caruso of the avant-garde" **[High Performance]**

"Inspired improvisations from crazed primordial prattle to a tour de force of utter nonsense." **[Toronto Globe and Mail]**

"Drums, percussion, toys, crazy electronics, extremely wild vocals, bouncing layers of beats and pulses, all mix together in the personal rhythms and rhythmic stories of Moss' unique, intense and, yes, humor-filled, music." **[Los Angeles Times]**

"A unique, assured vocalist" **[The London Guardian]**

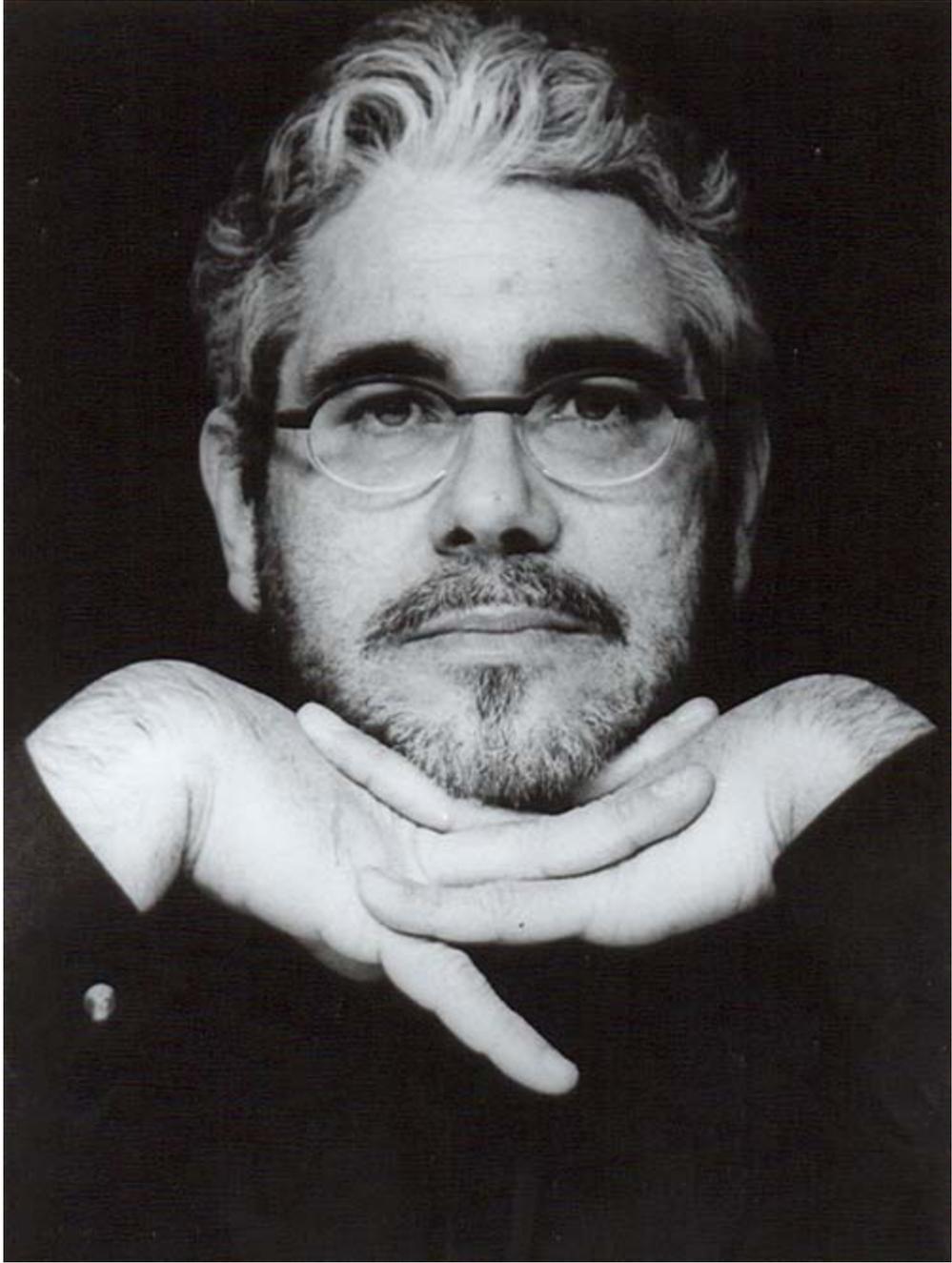
"A virtuoso vocal experimentalist" **[The Financial Times]**

"Time Stories" CD runs the gamut from amusing to baffling, carousing to deranged, exhilarating to frightening. It could be imagined that Mr. Moss has not returned music to its most primitive roots but has in fact brought the roots abruptly into the present. TIME STORIES is clearly not an easy listen and will prove to be a challenge, albeit an enjoyable one, for even the hardest fan of pure improvisation. In this case, the adventurous listener is urged to make use of that different part of his or her brain, and to seek out David Moss' TIME STORIES. **[Jazzxx Magazine]**

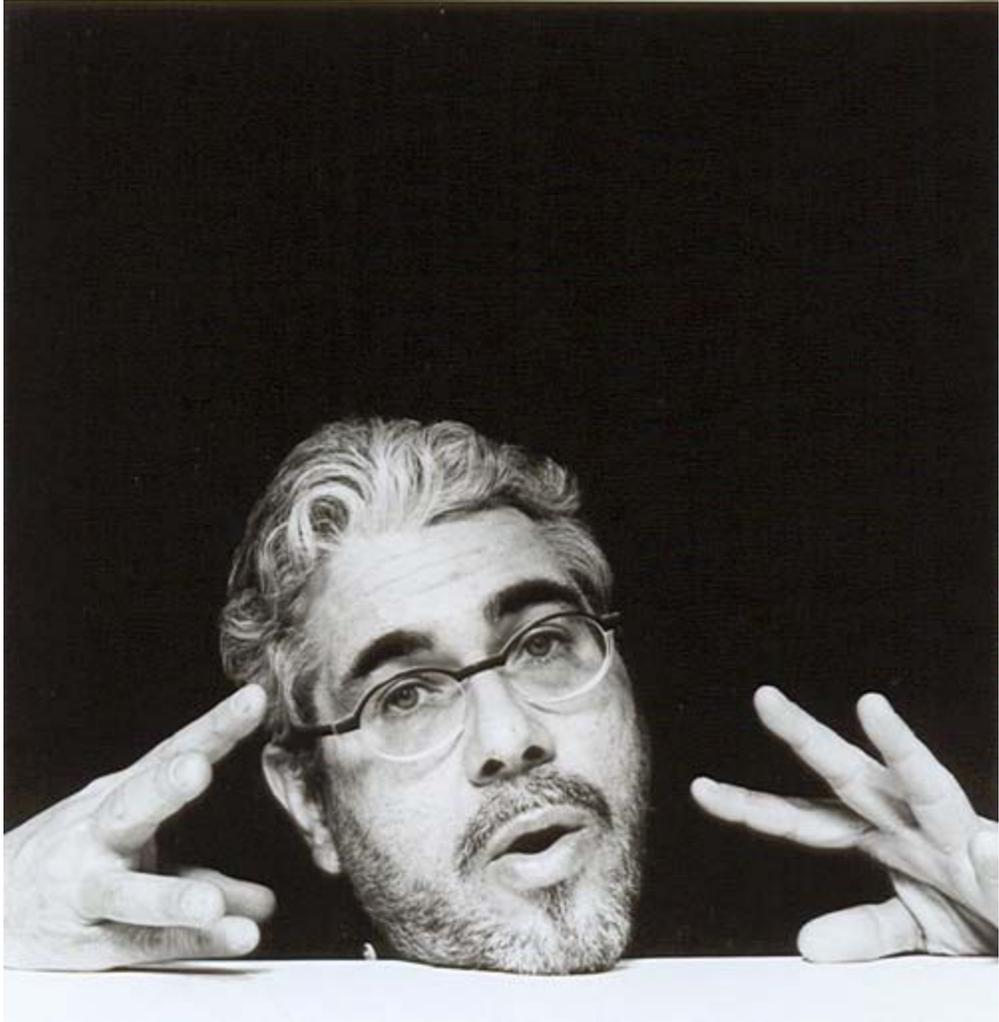
"Texture Time" CD is the third album by Dense Band and quite possibly the best. It signals a further development of Moss' use of live sampling and electronics to magnify the impact of that already dramatic vocal delivery, showcasing Moss' astonishing leaps from register to register and his ability to shape time like an origami master folds paper. No other improvising vocalist that I know of has created such an intense, idiosyncratic vocabulary. Texture Time is indispensable." **[Chris Blackford, Rubberneck]**

David Moss Images











Contact David Moss at: info@davidmossmusic.com

Or visit www.davidmossmusic.com