

HOWIE KENTY

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Brooklyn, NY

~ Bio ~

Howie Kenty is a Brooklyn-based composer, sound designer, and performer, occasionally known by his musical alter-ego, Hwarg. His music, called “remarkable” with “astonishing poetic power” by the International Compendium Prix Ars Electronica, is stylistically diverse, encompassing ideas from contemporary classical, electronic, rock, sound art, theatre, and everything in between, occasionally with visual and theatrical elements. Throughout all of his creations runs the idea that the experience of a piece is more than listening to the music; there is a wholeness of vision and an awareness of environment that attempts to fully draw the audience into his works.

Howie's pieces have been presented at numerous international festivals and venues, including Carnegie Hall, Metropolitan Museum of Art, New Music Gathering, SPLICE Festival, International Computer Music Conference, New York City Electroacoustic Music Festival, The Stone, le Poisson Rouge, Music with a View, Electronic Music Midwest, Brooklyn Conservatory of Music, thingNY's SPAM v.3.0, CUNY New Music Festival, Circuit Bridges, Miso Music Portugal Música Viva, 60x60 International Mix, MAKO Theatre (Beijing), Festival Forfest (Czech Republic), Biennial Symposium on Arts and Technology, 12 Nights Festival, Extensible Toy Piano Festival, and Electronic Rainbow Coalition Festival, and appear on the CDs *Clairaudience* and *Questions: Compositions on Cage and Ives* (Bohn Media), PUBLIQuartet's eponymous debut (CAG), and Kate Amrine's *This is My Letter to the World* (Innova). Collaborators and performers include Kathleen Supové, Todd Reynolds, Argento, the UK Chinese Ensemble conducted by Aaron Cassidy, Kinan Azmeh and David Fulmer, Flauto d'Amore Project, Juecheng Chen, Spark Duo, Eunmi Ko, Lynn Bechtold, Adrianna Mateo, TEMPO, Unheard-of//Ensemble, F-PLUS, and Daniel Pate, among others. He has composed music and sound for experimental mixed-media productions including Twisted Roots' *Die Hamletmaschine* and *Outlying Islands* and Deconstructive Theatre Project's *Searching for Sebald*. His *Scherzo; Dance* received an Honorary Mention in Prix Ars Electronica 2008, and his *We Have Less Time Than You Think* won a first prize commission at Shanghai Electronic Music Week 2013. After performing his *An Impetuous Old Friend* in the 2013 Concert Artist Guild Competition, PUBLIQuartet was awarded the Sylvia Ann Hewlett Adventurous Artist Prize and chosen as the New Music/New Places Ensemble. Recent recognition includes a 2019 Oberpfälzer Künstlerhaus residency, a 2018 Virginia Center for the Creative Arts residency, a 2017 Copland House residency, first prize commission in the 2017 Null-state Chaosflöte competition, competition winner for the 2018 Open Space Festival of New Music, competition winner for the 2018 RED NOTE New Music Festival Composition Workshop, and an ASCAP Plus+ award.

Born in 1980, Howie received a BS from Northeastern University in Music Technology/Multimedia Studies with a concentration in Music Composition and minors in Philosophy and Music Industry, studying under Dennis Miller, Anthony De Ritis, and Apostolos Paraskevas. After several years at the music software company Cakewalk, he began working as a creative freelancer with clients such as Paul D. Miller a.k.a. DJ Spooky (with/for artists including Chuck D, the Kronos Quartet, Thurston Moore (Sonic Youth), and many more), Amanda Palmer/The Dresden Dolls, and pipa virtuoso Min Xiao-Fen, on recordings and projects that have been performed worldwide at venues like Lincoln Center, the Acropolis, Tate Modern, Interlochen Center for the Arts, Haus der Kunst, Zhong Shan Hall (Taiwan), and more. He has composed music and sound for television, web, and video productions for clients including PBS, the National Geographic Channel, and the History Channel. He earned his MA in Music Composition at the Aaron Copland School of Music, studying under Jeff Nichols, Hubert Howe, and Bruce Saylor, graduating as the President of the Queens College New Music Group, and receiving the Leo Kraft, George Perle, ACSM Masters, and Discimus ut Serviamus Awards.

Howie recently completed his PhD in Music Composition as a Graduate Council Fellow at Stony Brook University, studying with Matthew Barnson, Margaret Schedel, and Dan Weymouth. Since 2013, he has taught music technology, theory, and composition both at Stony Brook University and as a faculty member of the Kaufman Music Center. He is a member of the Steering Committee for NYCEMF, a week-long festival involving hundreds of composers and performers. He is half of the hybrid opera duo Ju-eh+Hwarg, whose *The Living Dying Opera* has been called “a profoundly entertaining, interactive night of operatic fun” and “a uniquely 21st Century operatic experience that pushes boundaries while getting to the core of what opera is all about.” (New York Music Daily; CutCommon). He plays guitar and composes in the progressive rock group The Benzene Ring, whose album *Crossing the Divide* has been hailed as “a true masterpiece” and a “gorgeous piece of experimental rock/metal” (Recyclable Sounds; Progarchy).