

Maya Dunietz

Maya Dunietz is a composer, performer, and sound artist performing internationally for the past 20 years. She investigates the interconnections between music, visual art, performance, technological research, and philosophy. Her works are commissioned by renowned performers and ensembles, and she has created site-specific sound-performance works for institutions such as the Palais de Tokyo Paris, Arnolfini in Bristol, the Center For Contemporary Art Tel Aviv, the Reykjavik Arts Festival, and many more.

Dunietz also performs regularly around the world playing free improvisation and has played with numerous artists such as John Butcher, Zeena Parkins, Ghedaliah Tazartes, David Moss and Steve noble, to name a few.

In 2015 she was guest professor at CalArts LA as part of the Schusterman residence program. Dunietz received the Prime Minister Composers award in 2015.

<http://www.maya-sram.com/>

<https://www.youtube.com/user/ScreamOfTheDust/featured>

<https://soundcloud.com/maya-dunietz>

From the press:

"Dunietz is one of the leading voices on the Israeli alternative scene, capable of freely improvising on piano and many other instruments, playing in art-rock outfits, and singing and leading choirs. She is also gifted with a sharp sense of dadaist humor;" (Eyal Hareuveni All About Jazz).

" To me Maya Dunietz is one of this year's newcomers and I am really curious about her future albums. Dunietz, a young voice in free jazz, is already one of Israel's leading musicians in new music and a unique pianist who makes use of the whole piano improvisation history being able to quote the style of almost every great jazz pianist from Cecil Taylor to Marilyn Crispell or even Keith Jarrett. Certainly her approach is clearly post-modern avant-garde, but her playing can also be humorous, tender and abrasive – a unique player in other words". (Martin Schray, Free Jazz).

"From the cover of the Maya Dunietz release we learn she only uses voice and that this cassette was recorded in a cave, 'the bell cave'; The way the voice is used, almost like imitating animal sounds - bats in cave made audible by the human voice, I thought at one point - and using the spatial proportions of the space made this into an exciting release. Intense, powerful, strange and highly captivating. Due time, this would be one of those things that gets a re-issue with some proper liner notes explaining more about the recordings and the way the music was composed." (Frans De Waard).