

# James Hegarty

Piano . Electronics . Composer . Producer

<http://www.JimHegarty.com>

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## Artist Statement

"I am always searching for something new, something original that bridges categories. Each performance is an opportunity to explore the intersection between the depth and richness of the historical past and the inspired spontaneity of this very moment.

My music is about communicating immediate ideas; it is a dialogue, a conversation in sound that expresses insight and human connection/interaction. My process involves open forms, new sounds, collaboration, melodic line, and rhythmic energy."

## Biography

Hegarty is a postmodern composer/performer and multimedia artist working with the convergence of materials. He works with acoustic and electronic music, video, and experimental performance techniques and environments. He performs free non-idiomatic improvisations on piano, keyboards, and electronics, experimental jazz, creates electroacoustic sound works, and composes for acoustic ensembles. He is recognized for his collaborative performances that reflect "spontaneous conversations in music."

Hegarty has performed at The Sheldon Concert Hall, Jazz at Holmes Lounge, The Contemporary Art Museum in St. Louis, The St. Louis Art Museum, The Kemper Museum of Contemporary Art in Kansas City, and EyeDrum art/music gallery in Atlanta, The Lemp Neighborhood Arts Center, Three Sinks Gallery, and on concerts presented by the New Music Circle. He has given full-length concerts at Eyedrum in Atlanta and the Kemper Museum in Kansas City.

Hegarty has received grants from the National Endowment for the Arts, the Regional Arts Commission (St. Louis), The Illinois Arts Council, and the Elgin Arts Commission. His music has been performed in Europe, the Pacific Rim, and throughout the United States including the Sonic Odyssey Series in Los Angeles and at the Mirador of Centre de Cultura Cotemporania in Barcelona, Spain. He has contributed original compositions to programs at the University of Michigan, University of Memphis, University of the Pacific, Western Illinois University, La Salle University, Concordia College in Montreal, and the Bonk Festival, Electronic Music Midwest Festival, and SEAMUS festivals.

## Recordings

Hegarty has recorded over thirty albums of free improvisation and electronic music dating from the 1980s to the present.

### As a leader

- Formanek, Robles, Hegarty Trio
- Steinbeck, Robles, Hegarty Trio (Kvist Records)
- STL Free Jazz Collective
- Secret Sessions virtual Facebook performances and albums

- Off Topic Quartet
- Appeared on recordings on the Close-Far and Kvist labels

As an ensemble member

- St. Louis Avant-Garde Ensemble
- Rhizomatic St. Louis (close/far recordings)
- Recordings by Fred Tompkins, flute
- Avant-Gardians at the University City Jazz Festival

## Reviews

“And there’s Greg Mills’ and Jim Hegarty’s “Contact,” a kind of unhurried and **uncanny conversation** between a synth player and pianist that, like many free jazz albums, evokes ideas of outer space.” - Stephen Johnson, Eleven Magazine

“His playing is bluesy, with a very light touch, nice pulse but with an approach that goes a little against the grain, sometimes angular, sometimes hesitant or cautious on purpose, as if the notes themselves are living beings wondering what to do next. **Nice album!**” - Stef Gijssels, [www.freejazzblog.org](http://www.freejazzblog.org)

“Hegarty’s interpretation of Mercer and Mancini’s “Moon River” is also **quite impressive**. The improvisations here resemble a painter splashing various colors onto his canvass and joyfully rearranging them at will. Whenever Hegarty touches upon the song’s melody, his imagination eagerly adds an array of alternative notes for further consideration.

Hegarty enhances “Impressions” by pressing down on the pedals in a way that makes them sound as if a muted percussion instrument is accompanying him. The pedals’ sustain effect, combined with the bright colors from the piano’s upper register, makes this interpretation the most substantial statement on a **very personal and original recording**. “ - Corey Hall, [www.jazzreview.com](http://www.jazzreview.com)

*Leaving Venice* was cited as an "unassuming gem from an American artist with much to say. **Unreservedly recommended....**" - [www.AmbientMusicGuide.com](http://www.AmbientMusicGuide.com).