

Kevin Joest's music has been described as "rich polyphonic writing," "surgical in its orchestration" with "a maverick-like style". His works have been featured in the Equilibrium Concert Series by the Boston Modern Brass, on tour with cellist Bryan Hayslett, and heard in Europe, South America and across the United States. Most recently, his music was performed by the Mothertongue Ensemble and the Sine Nomine Choir, winning the latter's 2015 call for scores. Kevin received a B.M. from Middle Tennessee State University and an M.M. from The Boston Conservatory.

Kevin began composing at an early age, with his earliest public performances in his hometown of Louisville, KY, during his late teens. An avid performer in college, Kevin led the MTSU Drumline Bass Drum Section in Julie Davila's acclaimed clinic, "Applying World Percussion Rhythms to the Contemporary Marching Percussion Ensemble" at the Percussive Arts Society's International Convention in 2010. Immediately after graduation, he performed in Central America with the MTSU Wind Ensemble for the first Panamanian National Wind Band Conducting Symposium. Additionally, he taught percussion ensembles throughout Kentucky and Tennessee, as an instructor, composer, and consultant. His awards and honors included the Excellence in Composition Award after his junior recital resulted in publication through C-Alan Publications in 2010. It was also during this time that Kevin received his first international performance: in 2011, *Vestiges of Oblivion* was performed by Hsin Fang at the Royal Northern Academy of Music in Manchester, England.

Upon moving to Boston, Kevin began narrowing his focus on composing. He was commissioned by the Ballard High School "Ambassadors of Nasty" Percussion Ensemble in 2011, who premiered his *Xibalba* at the Kentucky Music Educators Convention that year. He was asked to write works by a large number of diverse performers, including a large multi-year project for cellist Bryan Hayslett. Kevin also discovered a passion for writing for dance, with a performance of *Dance Piece* at a local senior center, and on the Boston Conservatory Mainstage with *Dance Piece II*, both choreographed by student dancers to great critical review. His coup-de-grace was his graduate recital: a full-length cantata, *Waking Became Dreaming*, with featured soloist Marques Hollie. Outside the Conservatory, Kevin's music travelled widely, with a reading of his *before/behind* by Irvine Arditti in Pavia, Italy in 2012, and *The Dead* as part of a doctoral recital in Finland.

Upon graduation, Kevin began receiving recognition in the greater Boston area, with performances through the Equilibrium Concert Series, *Laughter Ballet* on tour with Bryan Hayslett, and *Look at the Harlequins!* by the Mothertongue Ensemble. Commissions include *The Dances of Purgatory's Chasm* for Anna Seda, premiered in Cusco, Peru, in 2014 - the first art music world premiere in that city in a century; *Autunmfall* for Duo Harpwerk; and *Look at the Harlequins!* for the Mothertongue Ensemble. His most recent premiere was at the Boston Conservatory in February of 2016, where virtuoso violinist Sharan Levantl performed *Icarus Still Flew*.

An upcoming performance schedule and other news can be found on his website at kevinjoestmusic.com, and on social media: a Facebook page under "Kevin Joest Composer" and Soundcloud under "notesmith8".