



PETER EVANS

BIO

Peter Evans is a trumpet player and improviser/composer based in New York City since 2003. Evans is part of a broad, hybridized scene of musical experimentation and his work cuts across a wide range of modern musical practices and traditions. Peter is committed to the simultaneously self-determining and collaborative nature of musical improvisation as a compositional tool, and he works with an ever-expanding group of musicians and composers in the creation of new music.

His primary groups as a leader are the Peter Evans Ensemble and Being & Becoming. Evans has been exploring solo trumpet music since 2002 and is widely recognized as a leading voice in the field, having released several recordings over the past decade. He is a member of the cooperative groups Pulverize the Sound (with Mike Pride and Tim Dahl) and Rocket Science (with Evan Parker, Craig Taborn and Sam Pluta) and is constantly experimenting and forming new configurations with like minded players. As a composer, he has been commissioned by the International Contemporary Ensemble (ICE), Yarn/Wire, the Donaueschingen Musiktage Festival, the Jerome Foundation's Emerging Artist Program, and the Doris Duke Foundation. Evans has presented and/or performed his works at major festivals worldwide and tours his own groups extensively. He has worked with some of the leading figures in new music: John Zorn, Ingrid Laubrock, Jim Black, Weasel Walter, Ambrose Akinmusere, Matana Roberts, Tyshawn Sorey, Levy Lorenzo, Nate Wooley, Steve Schick, Mary Halvorson, Joe McPhee and performs with both ICE and the Wet Ink Ensemble. He has been releasing recordings on his own label, More is More, since 2011. 2018 will see the release of a new solo album, the first duo album with Levy Lorenzo, a new record by Pulverize the Sound, and the new album by the Peter Evans Ensemble.

PRESS QUOTES

"Peter Evans is the rare virtuoso player who's willing to take real musical risks. The New York trumpeter boasts deadly classical and jazz chops – in 2014, as part of the group Mostly Other People Do the Killing, he participated in a freakishly painstaking full-album cover of Miles Davis' Kind of Blue. However in his own projects, he prizes batshit maximalism as much as technical dazzlement. Genesis is the latest document of his electroacoustic quintet, a band that – thanks in large part to the real-time electronic processing of Sam Pluta – can sound like a bebop combo blasted by a sci-fi scrambler ray... During Genesis' many... surreal moments, Evans and his crew make musical implosion sound positively ecstatic."

— The New York Times

CONTACT

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