

DANIEL SCHMIDT – INSTRUMENT INVENTOR AND BUILDER

Daniel Schmidt is a musical instrument designer, inventor, composer and educator. He has collaborated with Paul Drescher for many years. In the last decade they have created the Quadrachord as well as the instruments for *Sound Stage*. Daniel is well known for his contribution to creating the genre known as American Gamelan, broadening the range and timbral palette of traditional Indonesian designs and making the instruments more well-suited to the western compositional approach. Daniel has just finished a permanent installation of unique instruments at Children's Fairyland in Oakland.

His inventions have been exhibited at the Exploratorium in San Francisco, Akademie der Kunst in Berlin, the San Francisco Art Institute, New Langton Arts, EXPO '86 in Vancouver, Dartington College in England, and the Cornish Institute in Seattle. He has built musical instruments for John Cage with the Boston Symphony, John Adams and the San Francisco Symphony, and worked closely with Lou Harrison on a number of projects. He has long been a leader in the field of American Gamelan & Javanese music, and in that capacity has directed performances or had residencies at the Oakland Museum, the Exploratorium, New Music America in San Francisco and Los Angeles, UC Berkeley, California Institute of the Arts, and the Berliner Künstler Program (DAAD). As an educator he has taught instrument building and musical acoustics from the elementary through the graduate level at such institutions as the Cazadero Summer Music Camp, UC Berkeley, East Bay School of the Arts, East Bay Science and Arts Middle School, the Aurora School in Oakland, Sonoma State University, and UC Santa Barbara. He has collaborated with numerous choreographers and dancers including Anita Feldman, for whom he built a special tap-dance floor, and Joanne Kelley with the San Francisco Ballet. Articles by and/or about his work have been published in *Experimental Musical Instruments*, *EAR Magazine*, *Soundings*, *Percussive Arts Journal* and the *New Grove Dictionary of Music*. He has received grants from the NEA, Meet the Composer, and the California Arts Council.

He currently teaches at Mills College. When asked how he got started building musical instruments of his own design, Daniel answered, "as a teenager I saw a small aulos and replicated it from memory out of sheer intrigue. Instrument design and building have remained my focus ever since."