



## PATRICK HIGGINS



“one of the prime movers of the local avant-garde”

*The New Yorker*

“a pioneer of modern experimental music”

*East Village Radio*



"Higgins is a formidable concert music composer." - *The Boston Globe*

"Mr. Higgins made his guitar chords chime and scrape and judder [...] it was also bright, severe, and specific." - *New York Times*



“superb [...] meticulous high-velocity guitar patterns [...] it knocked me out.”

– Peter Margasak, *The Chicago Reader*

“the best guitarist of the 2013 South-by-Southwest event”

– Premier Guitar Magazine





Described by *The New Yorker* magazine as one of the "prime movers of the local avant-garde", and an "exacting avant-classical guitarist" by *TimeOut NY*, **Patrick Higgins** is a New York based composer/performer of experimental music. Higgins has composed works for some of the nation's leading ensembles, ranging from chamber orchestra works, percussion cycles, and string quartets to smaller ensembles and soloists. He has scored works for television, museum exhibitions, and films both short-form and feature-length. Higgins plays guitar and composes in **ZS**, hailed by the *New York Times* as "one of the strongest avant-garde bands in New York."

As a soloist, he performs both classical acoustic and electric guitar in genre-bending contexts, utilizing extended technique and electronic processing. A work of "visionary [...] master-craftsmanship on guitar" (*Tiny Mix Tapes*), his record of quadraphonic guitar compositions *STEREO* was named to the Best of 2012 by *Impose Magazine*, and his electro-acoustic project [Bachanalia](#) has received numerous plaudits for its re-interpretation of the Baroque master's work. A unique [double LP](#) of Higgins' *String Quartet No.2* and its electro-acoustic "remix" *Glacia* is out on *Ex Cathedra* and *Words+Dreams*. **Zs** most recent full-length *Xe* has quickly become one of the most critically acclaimed records of 2015 – "magnificent (and aggressive)" *New York Times*. "It was perfect" – *VICE*. "8.0" - *Pitchfork*

Patrick Higgins' music has been performed internationally in over 20 countries, including performances at some of the world's leading concert venues and music festivals: *Unsound* (Kracow), *Ecstatic Music Fest*, *Merkin Concert Hall*, *Issue Project Room*, *Roulette*, *The Stone*, *92Y Tribeca*, *(le) Poisson Rouge*, *Tribeca Film Festival*, *Big Ears Festival*, *Miller Theater*, *The Knitting Factory*, *The Empty Bottle* (Chicago), *Club Unit* (Tokyo), *Vacant Gallery* (Tokyo), *Donau Festival* (Austria), *Incubate* (Netherlands), *Sudpol* (Switzerland), *Berghain* (Germany), *Magazin 4* (Belgium), *Sonic* (France), *Café Oto* (London), *Puxian Grand Theater* (China), *ICA Boston*, and many more.

He is endorsed by [Albert Augustine](#) guitar strings

As a producer and studio owner at [Future-Past](#), Higgins has helped produce records for *The National*, *Josephine Foster*, *John Zorn* and *Dither Quartet*, *Mantra Percussion*, *Zs*, *Eric Wubbels* and *Josh Modney*, *Ensemble Contemporaneous*, *Vicky Chow*, and many more.

## Selected Press:

"Mr. Higgins made his guitar chords chime and scrape and judder [...] it was also bright, severe, and specific." - *New York Times (Ben Ratliff)*

"Higgins is a formidable concert music composer" – *The Boston Globe (Steve Smith)*

"polyglot NYC composer" and "out-of-the-box classical guitarist"  
part of "New York's generation of up-and-coming composers" - *Time Out NY*

"classical composer [...] well known as a gifted guitarist at home on the more brutal, punky fringes of the prog-rock community" - *The New Yorker*

At South-by-Southwest: "it wouldn't be entirely unreasonable to name Patrick Higgins the best guitarist of the 2013 event. By some combination of talent and a well-conceived rig, he makes breakneck playing look effortless." - *Premier Guitar Magazine*

Higgins' "guitar gets positively Merzbow-ish" – *The WIRE*

"[*Bachanalia*] is almost unstoppable. Relentlessly pretty. And sounding as though it's been Patrick Higgins' lifetime-achievement goal to sound flawless on guitar [...] Just, the most important part is performance. Watching the flow of [Higgins] music through their entire body floods your senses."  
- *Tiny Mix Tapes*

"The level of ambition and execution in this three-part, 40 minute long composition are powerfully matched, and the level of technique and the sheer amount of polyphony in this piece are actually stunning." - *IMPOSE Magazine*

"Hearing the musicians bring forth these harsh, fascinating sounds, you could only wonder what [Higgins'] score must look like. I imagined bars of music flecked with metal shavings and rust." - *The Brooklyn Rail*

"truthfully inhabits the personas of both shredder and composer. We're talking shredder in the Yngwie/Satch paradigm [...yet] Higgins is a legit modern classical entity" - *Ad Hoc*

*String Quartet No.2* is "a seriously well delivered set of ideas, with a lot more emphasis on taste applied to the given thematic material, rather than being programmatic or systematic about breaking established form with juxtapositions. In which sense, it is much more 'now' than the period historically associated with the 'avant-garde'." - *Freq UK*

"a pioneer of modern experimental music" - *East Village Radio*

"one of our day's most consistent torchbearers of experimental guitar playing, and more generally experimental music and composition." - *Boston Hassle*



<http://vimeo.com/87082663>

<https://soundcloud.com/experimedia/patrick-higgins-string-quartet>

<http://vimeo.com/61399230>

[http://youtu.be/E\\_T0AfOZuE0](http://youtu.be/E_T0AfOZuE0)



#### RECENT PRESS WITH Zs

"Zs play meticulous, exacting music in which no note sounds accidental or hastily arranged. It's a fact worth keeping in mind as they also seem compelled to scramble everything that 'meticulous' and 'exacting' might mean."

– **Wall Street Journal**

Zs at Big Ears Festival were "magnificent (and aggressive)" – **New York Times**

The "almighty kinetics of Zs" were "vibrant and brilliant ... the trio delivered a controlled explosion of volume and intensity. It was perfect." - Noisy, **VICE**

Zs' newest full-length record *Xe* has received stellar reviews since its release in January 2015

"Zs demonstrate an energy and urgency here that they've never before had, as these pieces leap off the page in exhilarating fashion. **8.0**" – **Pitchfork**

*Xe* is "the group's most radical statement [...] like Philip Glass jamming on a Black Sabbath riff." – **NPR, All Songs Considered**

"When listening to *Xe*, I feel like the very oxygen, the air distilled on the recording, is at the mercy of their tripartite will." - **The Talkhouse**

"Did I mention it was recorded in a single live studio take? Did I also mention that, given the results, that's kinda nuts; a technical feat, even?" – **The Quietus**

"Zs music is at once rigorous and raucous [...] but wow, does it reward your attention." – **The WIRE**



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