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California State University, Fullerton
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EDUCATION

IRCAM (Institute for Research and Coordination of Acoustics and Music), Paris, France
Post-Doctoral Studies and Research in Sound Design and Computer Music
Invited Researcher, IRCAM, June 2005
Summer Academy, IRCAM, June, 2001
Summer Academy IRCAM at Acanthes Festival, July, 2000

University of California-San Diego, 2000
Ph.D., Music Composition

Yale University, New Haven, CT, 1989-1994
Doctoral Studies, Music Theory

University of California-San Diego, 1988
M.A. Theoretical Studies and Composition

University of California-San Diego, 1984
B.A. Music-Honors

Indiana University, Bloomington, Indiana, 1976-1981
Undergraduate Studies, Piano Performance and Composition

PROFESSIONAL ACADEMIC EXPERIENCE

California State University, Fullerton, Associate Professor, Composition/Theory, 1999-present
Composition, Theory, Music Technology, Twentieth-Century Techniques, Advanced Contemporary Techniques, Advanced Form and Analysis, Supervise Graduate Research: Special Topics in Composition/Theory, Coordinate, Develop and Instruct Lower Division Undergraduate Theory Curriculum, Research and Development in Computer Music and Technology Resources, Music Technology, Director, New Music Ensemble, Director, New Music Festival

University of California-Los Angeles, Visiting Assistant Professor, Composition/Theory, 1998-99
Eighteenth Century Counterpoint and Composition, Advanced Chromatic Harmony

University of California-San Diego, Teaching Assistant, Associate Instructor 1996-99
Tonal Analysis, Chromatic Harmony, Twentieth-Century Analysis,
Ear Training, Keyboard/Sight-Singing, Southeast Asian Music, Opera, Women in Music

University of San Diego, Lecturer, 1994-96
Music Fundamentals: Basic Musicianship. Form and Analysis,
Counterpoint: Sixteenth-Century to Eighteenth-Century, Twentieth-Century Analysis

Yale University, Instructor, 1990-91, 1993-94
Elementary Studies in Analysis and Composition: Counterpoint, Harmonic Analysis, Form
Basic Musicianship: Keyboard and Ear Training

University of California-San Diego, Associate Instructor, Visiting Scholar, 1992-93
CRCA (Center for Research in Computing and the Arts)
Counterpoint, Tonal Analysis and Composition
Graduate Seminar: Techniques of Twentieth-Century Analysis

SELECTED COMPOSITIONS, COMMISSIONS, PERFORMANCES

Current Commissions:

Hidden Leaves, based on texts by Mary Shelley, Emily Dickenson, Elizabeth Barrett Browning commissioned by Verdehr Trio (violin, clarinet, piano) to be premiered October, 2009

Sonic Images created in collaboration with Greg MacGillvray (IMAX) for flute/electronics for flutist Claire Chase, commissioned by Laguna Beach Music Festival, to be premiered January 2010

Duo for Prepared Pianos commissioned by Bugallo-Williams Piano Duo, to be premiered Spring 2010, multiple venues throughout US and Europe

Recent Works:

Sedna, Multi-Media Opera for voice, ensemble, spatialized electronics and video projection 2008
With Snezana Petrovic, video artist in collaboration with Camille Seaman, photographer
Commissioned by Zeitgeist Ensemble, Minneapolis, Minnesota for multiple performances during 2007-8 Season. Premiered February 2007 at Sparkfest, University of Minnesota, Women in New Music Festival, March 2007, Premiered for Meet the Composer, Minnesota Residency and Tour, 2008

To Bedlam and Part Way Back, Sexton cycle of works for voice, ensemble and electronics
Commissioned by Zeitgeist and other ensembles
Lullaby Premiered March, 2007

Autumn Day, from Fallen: Cycle of Works for SATB Chorus and piano (2009)
Commissioned by Cal State Fullerton University Singers for 50th Anniversary
Based on Rilke poems
premiered May 10th, 2009

The Singing of the Waves. . . . from the edges of the earth (2009)
Commissioned and composed in collaboration with Jane Rigler, flutist and Anne LaBerge, flutist,
premiered 2009, CSUF New Music Festival

The Sibyl Cycle (1994 - 2004)

The Sibyl Cycle is a collection of works based on ancient Sibylline chants and prophecies for solo voices, instrumental soloists, ensembles and spatialized electronics. WE ARE ALL SIBYLS interactive electroacoustic opera/installation is a contemporary adaptation of an ancient form of music-drama, which emphasized spectacular processions, music and drama to exploit architectural spaces with pageantry and display. WE ARE ALL SIBYLS reenacts the spectacle of the liturgical ritual while evoking a confessional interior dialogue through the used of spatialized electronics.

We are All Sibyls (2003-4) interactive electroacoustic opera/installation for four voices, spatialized choir, flute, violin, cello, piano, two percussion and electronics
Commissioned for performance through international competitive peer review Created as part of competitive peer reviewed residency for the Envisioning the Future Project with artist Judy Chicago

Premiered: *Envisioning the Future*, Pomona Arts Colony, January/February 2004
Women's International Listening Room Festival, Cal State Fullerton, March 2004

Rope (2003) for clarinet, violin, cello, piano and electronics
Selected for performance through international competitive peer review

- Premiered by the California Ear Unit, resident ensemble of the Los Angeles County Museum of Contemporary, at Acrosanti, Arizona, August 17, 2003

O Mary (2002) for String Quartet

Selected for performance through international competitive peer review.

- Premiered by the Arditti String Quartet, Acanthes Festival, Avignon-Villeneuve, France, July 19, 2002
- Aired on Radio France, August 15, 2002
- US Premiere by ETHEL string quartet, Women in New Music Festival, CSUF, March 12, 2006

From the Garden (2002) for two voices, and amplified prepared piano

- Premiered by Suzanne Harmon, Nicole Baker, voices, Robert Johnson and Sharon Collins, pianos, on "Form and Feminine Voice: Concert of Works by Pamela Madsen" at CSUFullerton March 7, 2002

Red Vertical (2002), for saxophone/clarinet and percussion,

Selected through international competitive peer review, commissioned by

Zeitgeist Duo: Pat O'Keefe/Patti Cudd, 'yesaroun duo Completed, January, 2002

- Premiered by Zeitgeist Duo, Guest Composer Concert, CSULong Beach, Concert Hall, March 6, 2002,
- Performed on "Form and Feminine Voice: Concert of Works by Pamela Madsen, at CSUFullerton, March 7, 2002
- Performed, Erickson Hall, UCSD, March 8, 2002
- Version for saxophone and percussion Premiered by yesaroun' duo, Guest Composer, Juilliard School of Music, New York City, May 13, 2002

Demon II (2002) for solo clarinet and electronics

Commissioned by Pat O'Keefe, Zeitgeist

- Premiered at Guest Composer Concert, CSULong Beach, March 6, 2002
- Performed on "Form and Feminine Voice: Concert of Works by Pamela Madsen, at CSUFullerton, March 7, 2002
- Performed on Guest Composer Concert, Erickson Hall, at UCSan Diego, March 8, 2002

Pneuma-Phrenesis-Abyss (1995) for violin, cello and piano,

Selected through international competitive peer review

- Premiered by New York New Music Ensemble at June in Buffalo Festival of Contemporary Music, Buffalo, New York, June 8, 1995

Vessel (1994) for two pianos

- Premiered, by Eric Dries and Sandra Brown at National Feminist Music Theory III Festival, UCRiverside, April, 1994
- Performed by Eric Dries and Sandra Brown at Society of Composers Inc. Regional Conference, CSUStanislaus, Turlock, California, March 15, 1995

The Sexton Cycle (1996-2003):

The Sexton Cycle is a ninety-minute music drama based on the work of Pulitzer prize-winning American "confessional" poet Anne Sexton. This cycle explores the use of spoken, sung or chanted settings of voices and the manipulation of sound through digital editing techniques and spatialization to depict the multiple layers of thought in her poems. The cycle was completed in 2002. All works in the cycle have been premiered and recorded for a CD funded by grants from CSUF, UCSD, Mills College, The American Music Center, Subito Grant, and The American Composers Forum.

This intricate shape of air. . . (2003) for 8 channel spatialized electronics

Selected through international competitive peer review

Premiered at Spectrum Festival of Electroacoustic Music, Santa Barbara, California, May 15, 2003

What's that (2002) for large ensemble, spatialized ensemble and spatialized electronics

Selected for Commission through international competitive peer review by as part

of invited guest residency at Mills College

- Premiered by Mills College Contemporary Performance Ensemble, at Mills Concert Hall, Mills College, San Francisco, April 23, 2002

Consorting with Angels (2000) for chamber ensemble, flute clarinet, piano, percussion, string quartet, mezzo-soprano and electronics

Selected through peer reviewed competition for commission by the SONOR ensemble at UCSD

- Premiered by SONOR at Mandeville Auditorium, UCSD, La Jolla, California, October 23, 2000

Demon (2000) for mezzo-soprano, clarinet/bass clarinet, viola and electronics

- Premiered at Studio A Concert Hall, Music Technology Concert, UCSD, May 23, 2000

Hutch (The Moss of His Skin) (1997) for soprano, flute, clarinet, viola, percussion, piano

- Premiered by the SIRIUS ensemble, at Studio A Concert Hall, UCSD, October 15, 1997

RedCuts (1998), for two channel CD Playback

- Premiered at Spruce Street Forum Gallery, San Diego, California Women in Music Concert, October 1, 1998
- Performed at Frau Musica Nova Festival, Cologne, Germany, October 15, 1998

The Red Shoes (1997) for solo performer-percussion and spoken voice,

- Premiered by Patti Cudd at UCSD, January 15, 1997
- Performed at several UC Campuses by Patti Cudd of the Sirius Ensemble , on UC Intercampus Arts tour March, 1997
- Performed at Society of Composers, Inc. , Regional Conference, Fresno, November, 1998
- Performed at Society of Composers, Inc. National Conference, Miami, Florida, May 15, 1997
- Performed at Frau Musica Nova Festival, Cologne, Germany, October, 1998
- Performed at CSULB, Concert Hall, March 6, 2002,
- Performed on "Form and Feminine Voice: Works by Pamela Madsen, at CSUFullerton, March 7, 2002

Other Works:

The Other Side, (2003), Children's Opera for voices and piano

Selected by national peer review, commissioned as part of residency in the Composer's Suitcase, Los Angeles by American Composers Forum to create new works collaboratively as Composer-in-Residence in Los Angeles Public Schools

- Premiered by Pamela Madsen, piano and children of the Whittier Public Schools, Los Angeles area, California, June, 2003

Five Frost Songs, (1988, revised and completed 2002) for mezzo-soprano and piano

- *To Earthward, Acceptance*, Premiered by Louise Toppin and Pamela Madsen, on Composers Concert, at Aspen Music Festival, August, 1988
- *Revelation, The Onset, Now Close the Windows*, Premiered by Nicole Baker, Robert Watson, at CSUFullerton March 7, 2002
- Five Frost Songs performed on "Form and Feminine Voice: Concert of Works by Pamela Madsen, at CSUFullerton, March 7, 2002

Show me the way to go home, (1996)

Selected by international peer reviewed commission by Wesleyan University for saxophone quintet, trumpet, trombone, accordion, percussion, piano, two violins, cello, and two amplified voices (spoken and sung)

- Premiered by at 3:2 Festival at Wesleyan University, February, 1996
- Performed at FUN Festival of New Music at University of Illinois, 1996

- Recorded for CD Compilation of Commissioned Polkas

SELECTED THEORETICAL, CRITICAL STUDIES: PUBLICATIONS, PRESENTATIONS

- “The International Women’s Electroacoustic Listening Room Project” (2006)
 Presented at the SPARKFEST, University of Minnesota, 2006
 Presented at BIMHUIS, Musikgebaw, Amsterdam
 Presented at IAWM Annual Congress, Miami, Florida
 Published in econtact journal
- “The Influence of Technology on Compositional Thought” (2003)
 Selected through international competitive peer review,
 International Conference on Technologies and Music, IRCAM, Paris, October, 2003
 Published in Resonances, IRCAM
- “The Concept of “Presence” in Pauline Oliveros’ Rose Moon” (2002)
 Presented at the Darmstadt Internationale Ferienkurse fur Neue Musik, August 15, 1994,
 Presented at Bowling Green, Festival of Art and Music, October 18, 1995
 Presented at American Music/American Women Festival, Boulder, March, 1995
 Published, in peer-reviewed International Journal: Musik Texte, January 1999
 Published in Contemporary Music Forum, Fall 2002
- “The Sexton Cycle: Text, Technology and Transcendence” (2002)
 Presented at the National Women’s Studies Conference, CSUF, March 21, 2002
- “Fragmented Narratives: Assessment and Assemblage of Compositional Voice” (1999)
 Presented at Composer’s FOCUS Forum, UCSD, October 25, 1999
- “Compositional Algorithms and Composer’s Creative Thought: The Implications of Brian Ferneyhough’s Process of Composition”, (1999)
 Presented at West Coast Conference of The Society of Music Theory, Stanford University, April 15, 1999, solicited for Publication, Ex Tempore
- “Schoenberg’s Crisis of Expressionism: Reflections on the Feminine in *Erwartung*” (1998)
 Presented at West Coast Conference of The Society of Music Theory, Seattle, Washington, April 10, 1998
- “The Perception and Projection of Various States of Time in My Compositional Work” (1997)
 Presented at UC Berkeley, Guest Composer Lecture, March 8, 1997
- “Form and Content in Debussy’s Etude *Pour les Sonorites Opposees*” (1997)
 Presented at West Coast Conference of the Society of Music Theory, UCSB, Santa Barbara, California, April 15, 1997
- “Issues of Time and Form in Compositional Theory: Reflections on the Body” (1994)
 Presented at Negotiating the Faultlines-Feminist Theory 3, UCRiverside, April, 1994

SELECTED RESIDENCIES, FESTIVALS, CONFERENCES

Women and Identity Festival, April-June 2008

SPARKFEST, University of Minnesota, February 2007 Premiere of Sedna, for Zeitgeist

Deep Listening Workshop and Training with Pauline Oliveors, August 2006, New Mexico

Musickgebaw, BIMHUIS, Amsterdam, June 2006

Presented Paper, put up installation of the International Women’s Electroacosutic Listening Room Project, Performance of What’s That for electronics and voice

International Alliance for Women in Music, Annual Congress, May 2006
 Presented Paper, put up installation of the International Women's Electroacoustic Listening Room Project. Performance of *Demon* for clarinet and electronics

SPARKFEST, University of Minnesota, February 2006
 International Festival of Electroacoustic Music, Technology Presented Paper, and put up installation of the International Women's Electroacoustic Listening Room Project at the Wiesman Art Museum

Envisioning the Future Project: Residency August 2003-February 2004
 12 week residency with artist Judy Chicago in the Pomona Arts Colony with artists from all disciplines creating works that envision the future. Composed, premiered *WE ARE ALL SIBYLS* and *In Sibyl's Cave*, installation with artist Snezana Petrovice, set designer Los Angeles Opera.

Composer's Suitcase Residency Program (2003)
 Selected through competitive national peer review

- Commissioned Composer by American Composers Forum, Los Angeles,
- Composer Residency in Los Angeles Public Schools, January-June 2003

Acanthes International Festival of Contemporary Music, Avignon-Villeneuve, France, (2002)
 Selected through international competitive peer review

- Residency in Composition workshop with Arditti String Quartet, July 2002

Center for Contemporary Music, Mills College, San Francisco (2002)
 Selected through international competitive peer review for residency

- Invited Guest Composer, Mills College, Commissioned Composer, Spring 2002
- Collaborated with students at the Center for Electronic Music and with the Contemporary Performance Ensemble on commissioned work incorporating spatialized electronics, innovations in notation and improvisation.

IRCAM/Agora Festival, Pompidou Center, Paris France (2001)
 Selected through international competitive peer review as

- Invited Researcher and Composer, at IRCAM Mediatechique, June, 2001

Acanthes Festival/IRCAM, Avignon-Villeneuve, France, (2000)
 Selected through international competitive peer review as Invited Researcher and Composer, Research in Computer Music and Composition, July, 2000

Frau Musica Nova Festival, Cologne, Germany, October, (1998)
 Selected through international competitive peer review as Invited Guest Composer

Society of Composer's, Inc. National Conference, Miami, Florida, composer, (1997)

Society of Composer's, Inc. Regional Conference Turlock, (1997), Fresno, (1998)

Intercampus Arts Tour, University of California Campuses (1997)
 Featured composer-guest lecturer with New Music Ensemble SIRIUS, March, 1997

3:2 Festival of New Music, FUN Festival of New Music (1996)
 Wesleyan University, University of Illinois, commissioned composer, March, 1996

June in Buffalo Festival, Buffalo, New York, composer, June, (1995)

Bowling Green Festival of Arts and Music, Bowling Green, Ohio, lecturer, October, (1994)

Composers Forum, Darmstadt International Ferienkurse fur Neue Musik, Darmstadt, Germany
 Invited resident, composer, lecturer and archival researcher, Summer, (1994)

Center for Research in Computing and the Arts (CRCA), UCSD, (1994-1996)
 Visiting Scholar, Research on Compositional Theory in the Twentieth Century

SELECTED EVENTS PRODUCED

The Pianists in the 21st Century: Cal State Fullerton New Music Festival, March 2010
Featuring: Pianist-Composer Fred Rzewski, Ursula Oppens, Gloria Cheng, Kathleen Supove, Bugallo-Williams Piano Duo

The Composer-Performer in the 21st Century: New Music Festival, March 2009
Organized and implemented international event at Cal State Fullerton, featuring Paul Drescher Ensemble, Anne LaBerge, Jane Rigler, Nicole Mitchell flutes, International Women's Electroacoustic Listening Room Project

INCLUSIVE VOICES: HEALING THE DIVIDE: Festival of New Music March 2008

- Organized and implemented international event at Cal State Fullerton, featuring SO Percussion, Lisa Moore, pianist from Bang on a Can, Miya Masaoka, composer/performer/sound artist, koto and electronics, Martin Bresnick, Guest Composer in Residence, International Listening Room, Lectures/panels, masterclasses and workshops

INNER VOICES: International Women in New Music Festival held in conjunction with the International Alliance of Women in Music Annual Concert March 1-4, 2007

- Organized and implemented international event at Cal State Fullerton, featuring Meredith Monk, Zeitgeist, IAWM Annual Concert with the CSUF New Music Ensemble, Tania Leon Guest Composer in Residence, International Listening Room, Lectures/panels, masterclasses and workshops

Laguna Beach Music Festival, New Music Director, Emerging Composer Competition

- Organized and implemented international festival of New chamber music in Laguna Beach, featuring Composer Competition, guest lectures, workshops and masterclasses with The Ahn Trio, composers in residence: David Benoit, Fernando Otero and Paul Chihara

VOICES ON THE EDGE: Crossing Cultures, International Women in New Music Festival (2006)

- Organized and implemented International event at Cal State Fullerton, featuring Pamela Z, ETHEL, string quartet, Chen Yi, composer in residence and International Women's Electroacoustic Listening Room, Lectures/panels, masterclasses and workshops

MERGING VOICES: International Festival of Women in New Music (2005)

- Organized and implemented International event at Cal State Fullerton, featuring Pauline Oliveros, Joan Tower, eighth blackbird and Diametric Ensemble in residence. International Women's Electroacoustic Listening Room, Lectures/panels, masterclasses and workshop

HEARING VOICES: International Festival of Women in New Music (2004)

- Organized and implemented International event at Cal State Fullerton, featuring lectures and concerts and installations through international call for works collected and archived over 100 CDs of women's works in electronics from around the globe.
- Two day festival featuring concerts, lectures, workshops, masterclasses and Women's Listening Room

TRANSFORMING VOICES: International Women's Electro-Acoustic Listening Room (2003)

- Organized and implemented International event, featuring lectures and concerts and installations through international call for works collected and archived over 100 CDs of women's works in electronics from around the globe.
- Established an international archive and website devoted to Women's Electro-Acoustic Works at CSUF

Form and the Feminine Voice: Hysteria Embodied (2002)

- Organized and implemented Concert Tour of Southern California Campuses:, Featuring Zeitgeist Ensemble, CSULB, CSUF, UCSD, March 2002

Center for Research in Computing and the Arts (CRCA), UCSD, (1994-1996)
Organized International Theory and Aesthetics Colloquium with European Scholars

Cape Cod Chamber Music Festival, Administrative Director
Organized and implemented Major Summer International Festival of Chamber Music on Cape Cod with Artistic Director, Samuel Sanders, Featuring Concerts, Workshops, Masterclasses throughout Cape Cod and in New York City

SELECTED AWARDS, GRANTS, COMMISSIONS

Women and Identity Festival, Invited Guest Composer, 2008

Commission Award, CSUF (2008) Sea Nymphs, Fallen

State Special Fund, CSUF (2007) for production of Sedna, multi-media work

Meet the Composer (2007) for residency, workshops performance of Sedna, Minnesota
Subito Grant, American Composers Forum (2007) for production of Sedna

Summer Stipend Award , CSUF (2006)
Sensations of Unreality for piano and electronics

Intramural Grant to Establish CSUF New Music Ensemble, Pamela Madsen, Director (2005-6)

IRA Grant for Women in New Music Festival (2004-5, 2005-6, 2006-7)
For the Women in New Music Festival

Summer Stipend Award, CSUF (2003)
The Sibyl Cycle, Electro-Acoustic opera WE ARE ALL SIBYLS

University Advancement Proposal Writing Award (2002)
Expanding Technology Resources: Sound Design Project

Subito Grant, American Composers Forum, (2002)
Concert production, Southern California tour of Electro-Acoustic Works

State Special Fund Award, CSUF (2002)
Recording and CD production of The Sexton Cycle, Electro-Acoustic works

Untenured Faculty Development Award, CSUF (2002)
Release time for Artist Residency at Mills College, and Concert production

Teaching Mini Grant Award (2002)
Innovations in Teaching: Software of real-time interactive music performance

CD AWARD, UCSD (2001)
The Red Shoes, Compilation CD from UCSD, Released Summer 2002

Untenured Faculty Development Award, CSUF (2001)
Research at IRCAM Archives, Paris, France, on "The Influence of Technology on Compositional Thought"; Study of Computer Music, Summer Academy, IRCAM

Teaching Mini Grant, CSUF (2001)
Innovations in Teaching: Software for Music Notation

Summer Stipend Award, CSUF (2000)
Research at the Acanthes/IRCAM Festival in Music Technology, Composition of

Electronics for Consorting With Angels to be premiered by SONOR at UCSD

Margaret Jory Fairbanks Award, American Music Center (2000)
Music Copying Resources for *Consorting With Angels*

SONOR Commission Award, UCSD, (2000)
Consorting with Angels for large ensemble and electronics

Dissertation Award, UCSD (1999)
Research at The Anne Sexton Archives at the Harry Ransom Library at University of Texas, Austin for the composition of *The Sexton Cycle*.

ASCAP/Society of Composers, Inc., Student Composer Award (1998)
The Red Shoes, for solo performer, percussion and spoken voice

Wesleyan University 3:2 Festival Commission Award (1995)
Show me the way to go home, large ensemble work

Mellon Foundation Award, Yale University (1994)
Research in Germany at the International Ferienkurse for Neue Musik, Darmstadt

RECOMMENDATIONS/ REFERENCES

Prof. Brian Ferneyhough, Department of Music, Stanford University, Stanford, CA 94305
848 Allardice Way, Palo Alto CA 94305 (650) 565-8842, Brian.Ferneyhough@Stanford.edu

Pauline Oliveros. Composer, 156 Hunter St. Kingston NY 12401 pauline.oliveros@gmail.com

Prof. Lloyd Rodgers, Department of Music, California State University, Composition
Fullerton (714) 273-6898 (cell), (714) 278-3463, lrogers@fullerton.edu

Prof. Chinary Ung, Department of Music, University of California, San Diego, clung123@aol.com
858 336-7952

Prof. Robert Watson, Department of Music, California State University, Fullerton, Piano
(714) 278-2575, watson@fullerton.edu