

EDUCATION

2014-19 Ph.D. Candidate in Composition, CUNY Graduate Center.

Advisor: Joseph Straus. Composition Teachers: Suzanne Farrin and Jason Eckardt.

Dissertation Abstract: *The Aftersound: Acoustic Resonance and Modes of Intervention in the Music of Alvin Lucier and Morton Feldman*. American experimental composers whose works focus attention on acoustic resonance are commonly depicted as “modest witnesses” (Pickut, 2012) who reveal to us the very nature of sound. This discourse participates in a universal, masculine, “white aurality” (Thompson, 2017) that ignores how the “point of audition” is culturally situated and materially contingent. Examining the relation of the sounding music and its reception to performance practices, my dissertation reformulates the music of Alvin Lucier and Morton Feldman in terms of the modes of intervention of composer, performers, and sound engineers. I recover the performance practice by interviewing performers and sound engineers and produce new recordings that go off “script” in order to deconstruct notions of naturalness that have accrued in the literature.

2011-14 Graduate Studies in Composition, Boyer College of Music, Temple University.
Composition Teachers: Jan Krzywicki, Maurice Wright, Matthew Greenbaum.

2005 Ph.D. Duke University Department of Mathematics.

Advisor: Robert Bryant. Dissertation: *Second-Order Families of Coassociative 4-Folds*.

2000 B.A. Hampshire College. Concentration: Mathematics and Theoretical Physics

POSTDOCTORAL FELLOWSHIP

2008-09 National Science Foundation International Research Fellowship at Oxford University
& 06-07 (Mathematics Research: Calibrated Geometry and Integrable Systems)

PEER REVIEWED PUBLICATION IN MUSIC

2014 “Multiple Time-Scales in Adès’s Rings.” *Perspectives of New Music* 51 (2014)

SELECTED MUSIC CRITICISM

2017 “I’m not hiding anything: An Interview with Alvin Lucier.” *Van Magazine*, 16 March.

2017 “When Experimental Music Resonated with Abstract Art.” *Hyperallergic*, 9 March.

2016 “Training for a Marathon String Quartet at the Cloisters.” *Hyperallergic*, 10 November.

2013 “Death is a hotel manager,” *Title Magazine*, June. A review of the Opera Philadelphia production of *Powder Her Face* by Thomas Adès.

SELECTED PEER REVIEWED PUBLICATIONS IN MATHEMATICS

- 2011 “Higher-order conservation laws for the non-linear Poisson equation via characteristic cohomology.” With Oliver Goertsches. *Selecta Mathematica* 17, Issue 4 (2011), 795-831
- 2011 “Generators for Rational Loop Groups.” With Neil Donaldson and Oliver Goertsches. *Transactions of the American Mathematical Society*. 363, no. 7 (2011): 3531-3552.
- 2008 “Cayley cones ruled by 2-planes: desingularization and implications of the twistor fibration.” *Communications in Analysis and Geometry*. Vol. 16, No. 5 (2008), 937-968
- 2004 “Tension perturbations of black brane spacetimes.” With Jennie Traschen. *Classical Quantum Gravity* 21 (2004), no. 1, 289–306.

SELECTED PAPERS DELIVERED AT CONFERENCES

- 2019 (upcoming) “Shifting the Plane of Audition to Analyze the Role of Acoustic Resonance in the Works of Morton Feldman and Alvin Lucier.” *Spectralisms*. IRCAM, Paris, France.
- 2018 “Does it matter which room Alvin Lucier sits in?” *American Musicological Society/Society for Music Theory, Annual Meeting*. San Antonio.
- 2018 “Does it matter which room Alvin Lucier sits in?” *American Musical Instrument Society, Annual Meeting*. Moravian College, PA.
- 2017 “The Perceptual Origin of the Sublime in György Ligeti’s *Violin Concerto*.” *American Musicological Society, New England Chapter, Fall Meeting*.
- 2017 “The Perceptual Origin of the Sublime in György Ligeti’s *Violin Concerto*.” *6th Conference of the Royal Musical Association Music & Philosophy Study Group*. Kings College, London.
- 2011 “Killing Fields and Conservation Laws.” *Workshop on the Moving Frame in Geometry*. Montreal, Canada.
- 2005 “New Constructions of Coassociative 4-folds.” *MISGAM Workshop*. Berlin, Germany.

INVITED GUEST LECTURES

New York University, Gallatin School

- 2016 Fall “Scores and Media: Trading Time and Space” presented in Leslie Satin’s dance course *Scores and Structures for Dance and Performance: Making the Process Visible*

Hunter College, CUNY

- 2014 Fall “Sound and Space” presented in Andrea Blum’s art course *Installation Art*.

SELECTED TEACHING EXPERIENCE

Hunter College | Adjunct Instructor

- 2018- Composition
current Full studio of composition students at the undergraduate and masters level

2017 Group Independent Study in Composition
20th/21st cent. string quartet and vocal repertoire for M.A. level students.

Graduate Center | Senior Teaching Fellow

2018- I was selected on the basis of the quality of my teaching to be one of two
current graduate student mentors for first-year Graduate Teaching Fellows. We
mentor teachers in the design and execution of class planning.

Williams College | Adjunct Instructor

2016-18 *Loop d' Loop d' Loop d' Loop...*
A four week multi-disciplinary project-based course studying sound art
and experimental music through audio production, philosophy, literature,
and mathematics. Inspired by Alvin Lucier's *I am sitting in a room*.

Baruch College | Graduate Teaching Fellow

2015-17 Electronic Music
A polystylistic approach to the history, production, and analysis of
electronic music for music majors and minors. Topics range widely from
musique concrète to foley sound in film to hip-hop to the history of the mp3
format. Weekly production assignments in *Reaper* bring technical and
aesthetic concerns from varied genres and historical periods to life.

2016-18 Music in Civilization.
An introductory survey of Western music in cultural and social history that
satisfies Common Core and Creative Expression requirements.

Community College of Philadelphia | *Assistant Professor of Mathematics*

2011-14 Pre-Calculus I & II, Linear Math, Beginning Algebra and Intermediate Algebra,
Arithmetic

University of California, Irvine | Visiting Assistant Professor

2007-08 Galois Theory, Advanced Calculus, Introductory Calculus, Linear Algebra
& 05-06

SELECTED GRANTS AND AWARDS

2018 Hollace Anne Schafer Memorial Award of the New England Chapter of the American
Musicological Society (AMS-NE)

2014-19 Graduate Center Fellowship (5 Years), Graduate Center, CUNY

2014 American Composers Forum, Subito Grant

2013 Presser Music Award: The Presser Foundation

SELECTED PERFORMANCES

- 2019 *TBA*. Jack Quartet. Elebash Hall, NYC.
- 2018 *String Quartet*. Mivos Quartet. Elebash Hall, NYC.
- 2018 *The Violence of Impediments* (octet). Talea Ensemble. Hunter College, NYC.
- 2018 Sound track for the video *Reconstruction* by Gabriela Vainsencher. In the Permanent Collection of the Musée d'art moderne André Malraux, Le Havre, France. Screened at the Jerusalem Cinematheque as part of the festival *Body. Movement. Camera - Spotlight on Contemporary Israeli Experimental Films*.
- 2017 *Tamp* (septet). Contemporaneous. Elebash Hall, NYC.
- 2017 *Studies of a piano*. Imri Talgam, piano. Spectrum. NYC.
- 2016 *The latest sighs of mortality* (violin and electronics). Miranda Cuckson, violin. Lang Auditorium, NYC. Daniel Fox, violin. Noisegate Festival, NYC.
- 2015 *Intermezzo* (for Magnetic Resonator Piano, 2011). Steven Vanhauwaert, magnetic resonator piano. People Inside Electronics, Pasadena, CA..
- 2013 *The François Vase* (string quartet and video projection). Momenta Quartet. Soapbox Gallery, NYC and the Rotunda, Phila. A collaboration with visual artist Gabriela Vainsencher and featuring Greenchair Dance Group.
- 2010 *The Dead* (SATB Choir). St. Mary's Choir. St. Mary's Episcopal Church, Phila.

RADIO PRODUCTION

- 2008 *Thoughts Too Definite* on KUCI 88.5FM, Irvine. Created, hosted, and produced 10 weekly episodes based on interviews with composers and musicians.

REFERENCES

Suzanne Farrin
Music Department (Chair)
Hunter College/The Graduate Center, CUNY
sf1357@hunter.cuny.edu

Joseph Straus
Music Department
The Graduate Center, CUNY
jstraus@gc.cuny.edu

David Grubbs
Conservatory of Music
Brooklyn College/The Graduate Center, CUNY
dgrubbs@brooklyn.cuny.edu

Jason Eckardt
Conservatory of Music
Brooklyn College/The Graduate Center, CUNY
jeckardt@brooklyn.cuny.edu

Eliot Bates
Music Department
The Graduate Center, CUNY
ebates@gc.cuny.edu

Prepared 07 January 2019