

Kory Reeder: Composer

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CURRICULUM VITAE

EDUCATION

- University of North Texas August 2018 May 14, 2023
PhD, Music Composition
Related Field: Aesthetics
Joseph Klein, Chair and Advisor
Composition Studies with Kirsten Broberg, Sungji Hong,
- Bowling Green State University August 2016 May 2018
MM, Music Composition
Composition Studies with Mikel Kuehn and Elaine Lillios.
- University of Nebraska Kearney August 2011 May 2016
BM, Music Performance
Comprehensive Emphasis Composition
Composition Studies with Darleen Mitchell and Anthony Donofrio.
- University of Bergen, Norway January 2014 May 2014
Semester abroad

JURIED MASTERCLASSES AND OTHER EDUCATION

- 2023 New Jersey Symphony Edward T. Cone Composition Institute, July 9-15 2023. With Institute Director Steven Mackey, conductor Case Scaglione.
Composing in the Wilderness Lake Clark Trip. Lake Clark National Park, Alaska. June, 2023.
- 2022 Barry Truax "Soundscape Composition and Acoustic Ecology," online course through Simon Fraser University. Spring 2022.
- 2020/21 Fromm Foundation Composer Fellow for the 2020 Composer Conference masterclasses with Linda Catlin Smith and Amadeus Regucera, composers; Matthew Gold, percussion, Christopher Gross, cello. Held virtually 2020, in-person 2021.
- 2020 Rhymes with Opera, Pocket Opera Workshop.
- 2019 4-Week mentorship with Antoine Beuger. Düsseldorf, Germany.

- 2018 *The Location of Lines*, for orchestra. Reading session and Masterclass with Andrew Norman, Michael Lewanski, and the Toledo Symphony Orchestra
Bowling Green State University. Bowling Green, OH.
- Masterclass: *A Thought*, micro-opera for 4 sopranos and piano trio with Jake Heggie, Bowling Green State University. Bowling Green, OH.
- Masterclass: *Maybe*, for 3 male voices, with Zae Munn. Butler University SCI Snapshot. Indianapolis, IN.
- 2017 Masterclass: *Don't Just Sit There and Pretend Everything's Fine*, for string quartet with The Rhythm Method, Bowling Green State University. Bowling Green, OH.

DISTINCTIONS

- 2023 Selected for 2023 ISCM World Music Days Florida International Representative
- 2022 Fulbright Foundation, Estonia ETA semi-finalist.
- 2021 ASCAP Plus Award- portfolio review.
- 2020 ASCAP Plus Award- portfolio review.
- Round II Special Diploma, XIV Open Composition Competition named after Andrey Petrov, Saint Petersburg, Russia. *Walls of Brocade Fields*, for orchestra.
- Fromm Foundation Fellow at the 2020 Composers Conference. Brandeis University
- 2019 ASCAP Plus Award- portfolio review.
- Minnesota Orchestra Composer Institute, Honorable Mention, *The Location of Lines*, for orchestra.
- American Society of Composers, Authors, and Publishers Morton Gould Young Composer Award Finalist 2019, *Lighter Shades*, for ensemble.
- 2018 ACSM n6 Award Finalist 2018 (Tokyo, Japan) *EYES:OPEN*, for fixed media.
- Festival Stradella (Nepi, Italy) Special Quality Mention 2018.
- Blue Color Field Tryptic*, for piano trio.
- American Society of Composers, Authors, and Publishers Morton Gould Young Composer Award Finalist 2018, *The Location of Lines*, for orchestra.
- Bowling Green State University 5th Annual Competition in Music Performance, Composition Division. *The Location of Lines*, for orchestra.
- 2017 Kennedy Center American College Theater Festival, winner. Award for achievement in Original Composition music and Sound Effects for *Incidental music for Hecuba*. Written for Jack Garrison and University of Nebraska Theater.

TEACHING EXPERIENCE WITH COURSE DESCRIPTIONS

Music as Politics
University of North Texas
Teaching Assistant
Dr. April Prince, Supervisor

January 2023 May 2023

This course investigates the relationship between music, activism, and politics through a wide range of historical and geographical contexts. Perspectives may include, but are not limited to: musical nationalism, censorship, cultural policy making, war and peace, the cultural industries, and/or musical activism and social movements.

The course is designed so that students can be successful without a background in music. A musical performance background (reading music notation) is also not a prerequisite. The main requirement is a willingness to listen carefully, listen wider, and to reflect on those experiences.

History of Rock
University of North Texas
Teaching Assistant
Dr. Brian Wright, Supervisor 2022
Mr. Robbie Seager, Supervisor 2023

August 2022 May 2023

This course investigates key moments in the history of American popular music from 1945 to 2000, exploring popular music's effect on American society; the expression of ethnic, racial, and gender identity through musical performance; the evolution of recording and listening technology; and the business practices of the music industry.

Regular use of sound and video recordings of music will play an integral role in the class, but prior musical ability (including the ability to read music) is not required or expected. There are no prerequisites for this course, and it fulfills the Creative Arts and Component Area Option A of the UNT Core Curriculum.

Introduction to Music Technology
University of Nebraska at Kearney
Instructor of Record Adjunct Lecturer

August 2022 December 2022

This course is an introduction to a broad range of creative and technical applications under the umbrella of “technology in music.” This course combines individual research and technical training with creative exploration. Its purpose is to expand and increase students’ technical knowledge about electronic music through class discussions, lectures, readings, critical listening, and creative projects. We will cover the basics of sound and sound design; audio signal processing; historical development and context of electronic music; aesthetics of electronic works; and the creative application of these ideas into original work. Study will include a variety of approaches to create audio and audio/visual music using electronic devices including computing devices (computers/tablets/phones), electronic audio hardware (analog synthesizers/digital controllers), and audio/arts technology software (audio production/video production/music programming languages). Lessons may include study in electronics performance, production, engineering, and creativity.

Music Appreciation
University of North Texas
Teaching Assistant
Dr. April Price, Supervisor

August 2022 December 2022

This course focuses on the appreciation and analysis of music as a creative work of the human imagination. In so doing, this course develops critical listening and analytical approaches to all kinds of music. The course is designed so that students can be successful without a background in music. A musical performance background (reading music notation) is also not a prerequisite. The main requirement is a willingness to listen carefully, listen wider, and to reflect on those experiences. By the end of this course students will: define and recognize “traditional” and “humanistic” musical elements; examine musical values of Western Art and popular musics; consider the formation of the Western Art Music Canon and offer ways to expand the canon; explore the concepts of musical taste and analyze music both in and outside of their taste boundaries

History of Rock
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Teaching Assistant
Dr. Brian Wright, Supervisor

August 2022 December 2022

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Regular use of sound and video recordings of music will play an integral role in the class, but prior musical ability (including the ability to read music) is not required or expected. There are no prerequisites for this course, and it fulfills the Creative Arts and Component Area Option A of the UNT Core Curriculum.

Special Problems: Vaporwave Aesthetic and Praxis
University of North Texas
Teaching Fellow - Instructor of Record

January 2022 May 2022

Weekly seminar meeting for students enrolled includes survey of repertoire, discussion of compositional techniques, aesthetics, philosophical and cultural context, and a critical analysis of the genre as a critique of nostalgia and commodification. Students will complete weekly listening, writing, and composing projects culminating in a final research paper as well as an album of original music.

Sophomore Composition Seminar
University of North Texas
Teaching Assistant
Dr. Sungji Hong, Supervisor

January 2022 May 2022

Weekly meeting for students enrolled in sophomore-level composition lessons. Includes survey of contemporary repertoire, discussion of compositional techniques and professional development for composers. 1 session per week dedicated to group seminar and 1 session per week as private lesson with teaching assistant

Applied Instruction Electronics
University of North Texas
Teaching Fellow - Instructor of Record

August 2020 May 2022

Students who have been accepted with electronics as their concentration instrument will meet with their private instructor on a weekly basis to gain expertise in electronics. Study will include a variety of approaches to create audio and audio/visual music using electronic devices including computing devices (computers/tablets/phones), electronic audio hardware (analog synthesizers/digital controllers), and audio/arts technology software (audio production/video production/music programming languages). Lessons may include study in electronics performance, production, engineering, and creativity. The following provides elaboration concerning these four broad categories: performance, production, software/hardware engineering, and unconventional use of electronic technology

Electronics Ensemble
University of North Texas
Teaching Fellow - Instructor of Record/Director

August 2020 December 2021

Students participating in the Electronics Ensemble will perform using electronics including computers, tablets, smart phones, electronic instruments, and/or other electronic hardware devices and interfaces. This ensemble is required for Electronics Concentrations and is otherwise available by audition and through consultation with the student's area of concentration. The ensemble will collaborate on group performances, but members may also be assigned to other performing ensembles as appropriate.

Beginning Composition II
University of North Texas
Teaching Assistant
Dr. Joseph Klein, Supervisor

August 2019 – May 2020

Beginning Composition I
University of North Texas
Teaching Fellow - Instructor of Record

January 2019 – May 2019

Beginning Composition I
University of North Texas
Teaching Assistant
Dr. Joseph Klein, Supervisor

August 2018 – December 2018

The purpose of this course is to explore a variety of compositional techniques, repertoire, concepts, and aesthetics from the recent past, and to provide students interested in composition with the basic tools needed to compose effectively in contemporary idioms. Because music history and theory curricula focus primarily on music from the “common practice” era (c.1600-1900), this course supplements that material by focusing on music composed since 1900. Thus, it serves as an important foundation for the study of contemporary composition at the undergraduate level.

Freshman Composition
Bowling Green State University
Graduate Assistant
Dr. Christopher Dietz, Supervisor

August 2017 – May 2018

We will explore the materials, structure and language of music by focusing on specific Composition projects, most of which will culminate in performance. While writing is the main component of this class, listening and analysis are also essential parts of the learning process.

EMPLOYMENT HISTORY

University of North Texas August 2018 August 2022
Center for Experimental Music and Intermedia
Teaching Assistant
Dr. Panayiotis Kokoras, Supervisor 2018-2022
Dr. Andrew May, Supervisor 2019

- Intermedia concert coordination.
- Installation of 5-Order Ambisonic Dome.
- Mixing, live audio diffusion, video presentation, live amplification and reinforcement.
- Technical experience in 28.3 channel, 3-screen immersive theater.
- Equipment maintenance.
- Studio maintenance.
- Assist and provide tutorials for students and faculty.

Bowling Green State University August 2017 May 2018
Graduate Assistant, Music Composition
Dr. Christopher Dietz, Supervisor

- Proctoring composition seminar with all composition students.
- Administration duties including organization and promotion of student composers' concerts.
- Maintaining and updating the composition area website and social media.
- Hosting guest artists.
- Administering the Bowling Green State University New Music Ensemble call for scores.

Bowling Green State University January 2017 May 2018
BGSU Music Library
and Sound Recordings Archive
Student Circulation Assistant
Ms. Susana Cleveland, Supervisor

- Assisting library patrons with research.
- Organization of library materials including scores, books, and sound-recording archives.
- Inputting metadata on library acquisitions.

University of Nebraska at Kearney
UNK String Project
Administrative Assistant
Dr. Noah Rogoff, Supervisor

August 2011 May 2016

- Developed position to assist with organizational needs.
- Maintained accurate records of organizational finances.
- Received tuition payments.
- Developed catalog of all university-owned stringed instruments.
- Assisted in day-to-day operations for the UNK Department of Music
- Maintained discretion to University topics.
- Worked closely and courteously with students and their families.
- Followed-up on missed payments to organization.

University of Nebraska at Kearney
Kearney Symphony Orchestra
Orchestra Manager
Dr. Deborah Freedman, Supervisor

August 2012 May 2016

- Quickly set-up and tear-down orchestra rehearsals.
- Organized orchestra hardware, including instruments of value exceeding \$100,000
- Organized and distributed sheet music to orchestra members.

PERFORMANCES OF COMPOSITIONS

2023

Walls of Brocade Fields (2019) for orchestra, July 15th, 2023. NJPAC's Victoria Theater, Newark, New Jersey.

Landscape Study (2021) for ensemble. May 26th, 2022. Featured virtually as part of the Year of Deep Listening through the Center for Deep Listening.

Hiro Yokose (2019) for violin and piano. May 20th, 2023. Co-opt, Lubbock, Texas.

There is no such thing as Death in Miniature (2023) for violin and piano. May 20th, 2023. Co-opt, Lubbock, Texas.

Still Life, in Brief (2020) for orchestra. May 10th, 2023. Performed by the Fort Worth Symphony Orchestra. Murchison Performing Arts Center, Denton, Texas.

Meadowlarks (2023) for string orchestra and percussion quartet. May 3rd, 2023. Lincoln Southwest High School - Silver Hawk Theater. Lincoln, Nebraska.

Chimes (2020) audio installation, May 1 to May 31, in BNSF Gallery, Fort Worth Community Arts Center. Fort Worth, Texas.

O Tempo For a Do Tempo (2023), version for soprano and ensemble. 50'. April 27th, 2023. UNT Recital Hall, Denton, Texas.

All Life in Reverse (2023) for violin, cello, and organ. April 18th, 2023. Rubber Gloves, Denton, Texas.

Allemande (2022) for three harps. April 15th, 2023. Voertman Cocnert Hall, Denton, Texas.

Conditional Thoughts on Electromagnetism (2023) for lap steel guitar and electronics. March 2nd, 2023. MEIT Theater, Denton, Texas.

Allemande (2022) for three harps. March 28th, 2023. MEIT Theater, Denton, Texas.

Chimes (2020) March 1 to March 31, audio installation in Voertman Gallery, UNT College of Visual Art and Design. Denton, Texas.

The Rose, 1964, (2019) for ensemble. Part of “Divide 2023.” March 23rd, 2023. Kyoto Art Center. Kyoto, Japan.

Rain Smell (While I’m Elsewhere) for ensemble. Part of “Divide 2023.” March 23rd, 2023. Kyoto Art Center. Kyoto, Japan.

Selections from *O Tempo For a Do Tempo* (2023), version for soprano and piano. 5o’. March 21st, 2023. UNT Recital Hall, Denton, Texas.

If the Thought Evaporates (2020), for ensemble and electronics. February 28th, 2023. Houston, Texas.

Landscape, Winter 2019 (2020) for string trio. 12’ February 20rd, 2023. Merrill Ellis Intermedia Theater, Denton, Texas.

This Life. How to put it down (2021) for solo organ. February 11th, 2023. All Saints Clifton, Clifton, Bristol, UK.

If the Thought Evaporates (2020), for ensemble and electronics. February 11th, 2023. Deep Vellum Publishing, Dallas, Texas.

Shut Your Eyes and See (2023) for ensemble. 18o’ February 4th, 2023. Dallas Contemporary Art Museum, Dallas, Texas.

2022

I can’t really grasp what it means to be simultaneous (2022) for guitar quartet and 2 contrabasses. 12’ December 17th, 2022. Part of the Distal Terra Festival, Choele Choel, Argentina.

Molten Plains (2022), for flute, bass clarinet, piano, violin, cello. December 9th, 2022. Rubber Gloves Studios, Part of the Monten Plains experimental music festival. Denton, Texas.

Projection, (2021) for fixed media. December 2, 2022. Kunstraum Walcheturm, Zürich, Switzerland. Part of the SONIC MATTER festival.

If the Thought Evaporates (2020) for ensemble and electronics. November 5th, 2022. Rice University. Houston, Texas.

“*After*” is what we have to live with (2022) for chamber orchestra. October, 17th, 2022. míchov - Lustry hall, Gabril Loci, Prague, Czechia.

Miezzma (2020) for two double basses and electronics. October 3rd, University of North Texas. Denton, Texas.

If the Thought Evaporates (2020) for ensemble and electronics. September 22nd, 2022. The Wild Detectives. Dallas, Texas.

Codex Praxis (2019) for ensemble, September 10th, 2022. Part of sensor.festiva. Mount Aragats, Armenia.

Codex Vivere (2020) for ensemble. September 5th, 2022. Café Oto, London, UK.

If the Thought Evaporates (2020) for ensemble and electronics. August 14th, 2022. Rubber Gloves Studios. Denton, Texas

If the Thought Evaporates (2020) for ensemble and electronics. June 25th, 2022. UNT Sky Theater. Denton, Texas

Folie a Deux III (2019) for two flutes. June 21, 2022. Deptford Town Hall, Goldsmiths, London UK.

This Rain (2020) for ensemble. June 21, 2022. Deptford Town Hall, Goldsmiths, London UK.

The Desert (2020) for ensemble. June 18th, 2022. With the Prague Quiet Music Collective. Botanical Garden of the City Prague, Prague, Czech Republic.

If the Thought Evaporates (2020) for ensemble and electronics. June 17th, 2022. UNT Sky Theater. Denton, Texas

They Tell Each Other Stories (2021) for ensemble. June 3rd, 2022. Featured virtually as part of the Year of Deep Listening through the Center for Deep Listening.

If the Thought Evaporates (2020) for ensemble and electronics. May 11th, 2022. Rubber Gloves. Denton, Texas

Some thoughts regarding the recent work of Sr. Bolaño (2022) for trumpet quartet and fixed media. April 3rd, 2022. University of North Texas. Denton, Texas

White Stone (2019) for two guitars. April 3rd, 2022. Галерея Арт-Лира, St. Petersburg, Russia.

Projections (2021) for fixed media. April 1st, 2022. Part of the SEAMUS 2022 conference. Western Michigan University, Kalamazoo, Michigan.

One Page (2020) for solo guitar. March 17th, 2022. Part of the 2022 international, 21st Century Guitar Conference. Virtual/Indiana 2022. Ball State University, Muncie, Indiana.

If the Thought Evaporates (2020) for ensemble and electronics. March 9th, 2021. Rubber Gloves. Denton, Texas

Hymnus (2022) for piano quarter. Performed by the Dallas Symphony Chamber Players. March 9th, 2022. University of North Texas, Denton, Texas.

Codex Symphonia (2021), for orchestra and choir, with percussion, viola, and soprano.
March 1st, 2022. University of North Texas, Denton, Texas.

If the thought moves you (2022) for piano and electronics. February 21st, 2022. University of North Texas. Denton, Texas.

Flatland (2022) for Wind Ensemble. February 9th, 2022. University of Nebraska at Kearney, Kearney, Nebraska.

With My Back to the World (2020) for solo piano. February 6th, 2022. Part of the Thies edition of Slow festival. Concertgebouw Brugge, Belgium.

Snow, 1964 (2020) for orchestra. January 31st, 2022. Virtual presentation by the Azimuth Virtual Orchestra.

The Desert (2020) for ensemble. January 30th, 2022. With the Prague Quiet Music Collective. Divadlo 29, Pardubice, Czech Republic.

2021

For Éliane (2019), for bass and electronics. December 16th, 2021. Rubber Gloves. Denton, Texas.

They Tell Each Other Stories (2021) for ensemble. December 4th, 2021. Bowling Green State University. Part of the ArtsX festival.

If the Thought Evaporates (2020) for ensemble and electronics. December 3rd, 2021. University of North Texas. Denton, Texas.

The Desert (2020), for ensemble. December 1, 2021. University of Nebraska at Kearney.

this day that yawns like a caesura (2020) for solo contrabass. 10th November 18, 2021. University of North Texas. Denton, Texas.

Ordered Parchment (2020) for string trio. November 2nd, 2021. University of North Texas. Denton, Texas.

chimes (2020) audio installation. October 29th, 2021. Part of the CEMI Computer Music Graduate Symposium. University of North Texas. Denton, Texas.

Proove Breeze (2021) for piano trio. October 25th, 2021. University of North Texas. Denton, Texas.

Projections (2021) for fixed media. September 27th, 2021. University of North Texas. Denton, Texas.

With My Back to the World (2020), for solo piano. September 24th, 2021. Part of the 2021 Festival Densités. Fresnes-En-Woëvre, France.

EYES:OPEN, for fixed media. September 17, 2021. Part of the Virtual 2021 International Confederation of Electroacoustic Music Festival.

That (2020), for voice and fixed media. August 17th, 2021. Part of the Virtual 2021 New Music Gathering.

Encore/Eulogy (2021) for solo viola. August 5th, 2021. Virtual concert part of the 2021 Composers Conference. Brandeis University, Waltham, Massachusetts.

All Things Seem Mention of Themselves (2021) for chamber orchestra. August 1st, 2021, part of the 2021 Composers Conference. Brandeis University, Waltham, Massachusetts.

The Desert (2020) for ensemble. July 15th, Prague, Czech Republic. Part of the Prague Quiet Music Festival.

Falling Blue (2020) for brass ensemble. July 12th, 2021. Uppsala domkyrka, Uppsala, Sweden

For Éliane (2019), for bass and electronics. July 8th, 2021. Rubber Gloves. Denton, Texas.

The Desert (2019), for ensemble. July 1st, 2023. Michałowice, Poland. Part of The Prague Quiet Music Collective Festival – Poland Edition.

Somewhere, Some Place Else (2018). May 9th, 2021. for alto saxophone and trombone. Part of the 2021 SCI National Conference.

For Halsey (2019) fixed media. April 24th, 2021. Part of National Student Electronic Music Event. Ithica, New York.

If the Thought Evaporates (2020) for ensemble and electronics. April 23rd, 2021. Live Stream, part of SEAMUS 2021 National convention.

Apricots (2020) for string quartet. April 14th, 2021. University of North Texas. Denton, Texas.

This day that yawns like a caesura (2020) for solo contrabass. April 7th, 2021. University of North Texas. Denton, Texas.

True North (2020) for violin, piano, and percussion. March, 2021. Germany. Part of Kompass Ensemble live streams.

White Stone (2019) for two guitars. March 24rd, Portugal. Part of the 21st Century Guitar Fest.

In the Summer (2020) for violin, cello, and piano. March 22nd, 2021. University of North Texas. Denton, Texas.

Ordered Parchment (2020) for string trio. March 21st, 2021. University of North Texas. Denton, Texas.

Adjacent Spaces (2020) for piano trio. March 7th, 2021. Live Stream Part of Fromm Foundation Composer's Conference "Winterlude."

Here is Where we Met (2019) for flute, bass clarinet, and piano. March 1st, 2021. University of North Texas. Denton, Texas.

2020

Selections from Old Songs: 11 preludes for solo piano. December 11th, 2020. Virtual concert with Dante Boon, live from Amsterdam, NL.

Folie à Deux I, for two bass clarinets. November 18th, 2020. Faulkner Performing Arts Center. Fayetteville, AR.

This day that yawns like a caesura (2020) for solo double bass. November 7th, 2020. Courtyard Performance, University of North Texas. Denton, Texas.

For Halsey (2019) for fixed media. November 7th, 2020. Virtual Concert, part of Sonic Murals. University of North Texas. Denton, Texas.

Erb Study (2020), for flute, oboe, clarinet, bassoon, and horn. November 4th, 2020. Voertman Recital Hall. University of North Texas. Denton, Texas.

One Page (2020), for solo guitar. October 29th, 2020. Галерея Арт-Лига, St. Petersburg, Russia.

The Morning (2020), for ensemble. October 28th, 2020. University of Nebraska Kearney Recital Hall. Kearney, Nebraska.

Tidal Title (2020), for violin and electronics. October 25th, 2020. Virtual Concert as part of 24|24 Sponsored by UNT Composer's Forum.

The Morning (2020), for ensemble. October 23rd, 2020. University of Nebraska Kearney Amphitheater . Kearney, Nebraska.

Auburn Shade (2020), for flute, harp and viola. October 7th, 2020. Voertman Recital Hall. University of North Texas. Denton, Texas.

The Morning (2020), for ensemble. August 24th, 2020. Virtual Concert with Ret Frem Ensemble, London, UK.

Blue Color Field Tryptic, for piano trio. August 10th, 2020. BBC Radio Studios, London, UK.

Poetry as Practice (2020) for solo piano. August 9th, 2020. Virtual Concert with Fromm Foundation Composers' Conference.

Somewhere, Some Place Else, for alto saxophone and trombone. August 2nd, 2020. Virtual Concert with Fromm Foundation Composers' Conference.

That (2020) for voice and tape. July 19th, 2020. Virtual Concert with Rhymes with Opera.

the proverbial you (2020), for bass flute. June 16, 2020. Virtual Cocncert from Natalie Magaña live from Fort Bliss, Texas.

The Rose, 1964 (2019) for ensemble. June 13, 2020. Fung City Area, Shonai, Osaka, Japan

The Desert, written for Alexander Popovici and the BGSU DMA Students. May 5th, 2020. Virtual Concert via the Toledo Museum of Art, Toledo Ohio.

This Rain, written for Alexander Popovici and the BGSU DMA Students. April 18th, 2020. Wood County Library, Bowling Green, Ohio.

The Desert, written for Alexander Popovici and the BGSU DMA Students. April 10th, 2020.
Toledo Museum of Art, Toledo Ohio.

Landscape, Winter 2019 (2019) for string trio. March 29th, 2020. Voertman Recital Hall.
University of North Texas. Denton, Texas.

Adjacent Spaces (2020) for Piano Trio. March 23rd, 2020. UNT Recital Hall.
University of North Texas. Denton, Texas.

Adjacent Spaces (2020) for Piano Trio. March 17th, 2020. UNT Recital Hall.
University of North Texas. Denton, Texas.

For Halsey (installation version). Part of SEAMUS 2020, March 13-14 2020.
Charlottesville, Virginia.

Somewhere, Some Place Else, for alto saxophone and trombone. March 8th, 2020. Part of the
North American Saxophone Alliance national convention. Arizona State University,
Tempe, Arizona.

Dance for Princess Charis Grant, for piano and electronics. Part of MoxSonic, 2020.
March 6th, 2020 Warrensburg, Missouri.

For Halsey, for fixed media. February 17th, 2020. University of North Texas, Denton, Texas.

How Little is Within, for soprano and orchestra. February 17th, 2020.
University of North Texas, Denton, Texas.

Flute Concerto, for flute and orchestra. February 16th, 2020.
University of North Texas, Denton, Texas.

EYES: OPEN, for fixed media. Part of LaTeX 2020. February 8th, 2020.
University of North Texas, Denton, Texas.

November 12, 2014, for solo piano. February 6th, 2020. Wayne College. Wayne, Nebraska.

November 12, 2014, for solo piano. February 5th, 2020. Doane College. Crete, Nebraska.

November 12, 2014, for solo piano. January 27th, 2020. Hastings College. Hastings, Nebraska.

The Rose, 1964, for ensemble. Part of ReFraming 2020. January 11th, 2020. Kyoto Art Center.
Kyoto, Japan.

2019

The Rose, 1964, for ensemble. Rosetta Hiroshima Special Performance. December 15th, 2019.
Le Reve 八丁堀. Hiroshima, Japan.

Walls of Brocade Fields, for Orchestra. November 25th, 2019. Reading session with the
University of North Texas Symphony Orchestra.

For Éliane, for flute and electronics. November 13th, 2019. University of North Texas.
Denton, Texas.

The Day, for flute, percussion, and piano. November 5th, 2019. University of North Texas.
Denton, Texas.

Folie à Deux I, for two bass clarinets. October 31st, 2019. The Other Blue Door.
Denton, Texas.

Codex Praxis, for ensemble. Gallery opening for Medieval Monsters. October 24th, 2019.
Blanton Museum of Art. Austin, Texas.

Movements from *Codex Praxis*, October 20th, 2019. Denton Universalist Unitarian Church.
Denton, Texas.

Beep Blues and Bright Whites, for harp. October 7th, 2019. University of North Texas.
Denton, Texas.

Messier, for ensemble. Part of Klangraum 2019, Kunstraum /Jazz-Schmiede,
Himmelgeisterstraße 107, August 18th, 2019. Düsseldorf, Germany.

The Rose, 1964, for ensemble. Part of Without Framing, 2019. August 10th, 2019. Kyoto Art
Center. Kyoto, Japan.

Folie à Deux V for solo flute. June 12th, 2019. Atelier, Düsseldorf, Germany.

Miya Ando for solo flute. June 12th, 2019. Atelier, Düsseldorf, Germany.

Dance for Princess Charis Grant, for piano and electronics. May 5th, 2019.
University of North Texas. Denton, Texas.

White, for voice and piano. April 27th, 2019. Bowling Green State University.
Bowling Green, Ohio.

Rose Gold, for voice and piano. April 27th, 2019. Bowling Green State University.
Bowling Green, Ohio.

Radiant Gold, for voice and piano. April 27th, 2019. Bowling Green State University.
Bowling Green, Ohio.

Where I Lay My Head, for ensemble. April 22nd, 2019. University of North Texas.
Denton, Texas.

Somewhere, Some Place Else, for alto saxophone and trombone. April 9th, 2019.
Limestone College. Gaffney, SC.

Somewhere, Some Place Else, for alto saxophone and trombone. April 8th, 2019.
University of South Carolina. Columbia, SC.

Somewhere, Some Place Else, for alto saxophone and trombone. April 3rd, 2019.
Winthrop University. Rock Hill, SC.

Somewhere, Some Place Else, for alto saxophone and trombone. April 2nd, 2019.
Governor's School of the Arts. Greenville, SC.

Somewhere, Some Place Else, for alto saxophone and trombone. March 29th, 2019.
Ohio State University. Columbus, Ohio.

Somewhere, Some Place Else, for alto saxophone and trombone. March 27th, 2019.
Oakland University. Auburn Hills, MI.

Folie à Deux I for two bass clarinets. March 25th, 2019. University of North Texas.
Denton, Texas.

EYES: OPEN, for fixed media. March 23rd, 2019 at SEAMUS 2019.
Berklee College of Music and Boston Conservatory at Berklee. Boston, MA.

White and Lavender, for accordion. March 13, 2019. The State Conservatory of Thessaloniki.
Thessaloniki, Greece.

Somewhere, Some Place Else, for alto saxophone and trombone. March 12th, 2019.
Franklin College. Franklin, IN.

Somewhere, Some Place Else for alto saxophone and trombone. March 9th, 2019. North
American Saxophone Alliance Region 2 Conference. University of Arizona.
Tucson, AZ.

EYES: OPEN, for fixed media. March 9th, 2019 at MOX Sonic.
University of Central Missouri Center for Music Technology. Warrensburg, MO.

EYES: OPEN, for fixed media. March 3RD, 2019 at Contemporary Computer Music Concert
Kyoto. Tokyo, Japan.

Prelude: Chorus Somnum for oboe, clarinet, violin, viola, and double bass.
March 2nd, 2019. University of North Texas. Denton, Texas.

Miya Ando (2018) for solo flute. February 25th, 2019. University of North Texas.
Denton, Texas.

Blue Color Field Tryptic, for piano trio. February 11th, 2019. University of Oklahoma.
Norman, OK.

2018

EYES: OPEN, for fixed media. November 9th, 2018 at Electroacoustic Barn Dance.
Jacksonville University. Jacksonville, FL.

EYES: OPEN, for fixed media. October 26th, 2018 at LaTeX. Tulane University.
New Orleans, LA.

The Location of Lines, for orchestra. October 20th, 2018 Bowling Green New Music Festival.
Bowling Green, OH.

EYES: OPEN, for fixed media. October 12, 2018 at Electronic Music Midwest.
Lewis University, Chicago, IL.

Crystal Blue, for toy piano, September 2nd, 2018. First United Methodist Church.
Phoenix, Arizona

October 5th, for solo crotales. June, 2018 at New Music on The Point. Leicester, CT

A Face Behind, for bass flute and percussion. May 30th, 2018 at the 3rd annual New Music on the Bayou. Monroe, LA.

It Snowed December 6th, for flute and piano. May 25th, 2018. First United Methodist Church.
Toledo, Ohio.

Dad's White Pontiac, for fixed media. May 7th, 2018 at Noise Floor 2018.
Staffordshire University, Stoke-on-Trent, UK.

Dad's White Pontiac, for fixed media. February 8th, 2018 at the Electro Acoustic Barn Dance
Jacksonville University. Jacksonville, FL.

A Face Behind, for bass flute and percussion. February 8th, 2018 at the Bowling Green State
University MuCT Graduate Student Forum, Bowling Green, OH

A Thought, a micro-opera for four sopranos, cello, piano, and violin. January 30th, 2018.
Bowling Green, OH

2017

A Face Behind, for bass flute and percussion. December 2nd, 2017. Part of the ArtsX
Bowling Green State University, Bowling Green, OH.

A Face Behind, for bass flute and percussion. November 13th, 2017.
Bowling Green State University. Bowling Green, OH.

The Location of Lines, for orchestra. Reading session with the Toledo Symphony Orchestra,
November 7th, 2017. Bowling Green State University. Bowling Green, OH.

Blue Color Field Tryptic, for piano trio. October 7th, 2017 at the 2017 Butler University
SCI Snapshot. Indianapolis, IN.

November 12th, 2014, for solo piano. June 2nd, 2017 at the 2017 New Music on the Bayou.
Monroe, LA.

Chrystal Blue, for toy piano. June 1st, 2017, Samstag Museum of Art, Adelaide, Australia.

Chrystal Blue, for toy piano. Premiered May 15th, 2017 St. John's on Halifax.
Adelaide, Australia.

October 5th, for solo crotales. Premiered May 12th, 2017 at the 2017 New Music Gathering.
Bowling Green, OH.

Il n'y a plus, for fixed media. June 21st, 2017 at the 2017 New York City Electroacoustic Music
Festival. New York City, NY.

Blue Color Field Tryptic, for piano trio. April 5th, 2017. Bowling Green State University.
Bowling Green, OH.

Don't Just Sit There and Pretend Everything's Fine, for string quartet. Reading session with The Rhythm Method. March 16th 2017, Bowling Green State University. Bowling Green, OH.

Finland Isn't That Far, for chamber orchestra. February 24th, 2017. Bowling Green State University. Bowling Green, OH.

2016

I forget the Date, for three cellos and piano. November 30th, 2016. Virtual concert with the New Music Conflagration. St. Petersburg, FL.

Music for 3 Pianos, for three pianos. Premiered March 11th, 2016 UNK New Music Festival XV. University of Nebraska Kearney. Kearney, NE.

Liturgy, for string quartet, percussion ensemble, and mixed choir. April 28th, 2016. University of Nebraska Kearney. Kearney, NE.

2015

I forget the Date, for three cellos and piano. April 30th, 2015, University of Nebraska Kearney.

November 12, 2014, for solo piano. April 30th, 2015, University of Nebraska Kearney.

Finland Isn't That Far, for solo piano, flute, alto flute, two clarinets in B-flat, bass clarinet, marimba, vibraphone, two violins, viola, cello, and double bass. April 30th, 2015, University of Nebraska Kearney. Kearney, Nebraska

But Home is Nowhere, for trombone, tuba, two pianos, organ, percussion, electronics, violin, and two narrators. April 30th, 2015. University of Nebraska Kearney.

Incidental Music for Lady from the Sea, for solo piano, solo soprano, and electronics. April 8th, 2015, University of Nebraska Kearney Drake Theater, written for Jack Garrison. 5 performances April 8th-12th (twice on Saturday).

Inside/Outside, for fixed media. Written for Dayna Defilips and UNK Dance. December, 4th 2015, University of Nebraska Kearney Studio Theater. 2014

Zathe, for flute and oboe. December 9th, 2014. University of Nebraska Kearney. Kearney, NE.

2013

Cycles, for solo double bass. Premiered February 11th 2013. UNK New Music Festival XII. University of Nebraska Kearney. Kearney, NE.

At About 6:30 in the Morning on a Drizzly Tuesday in November, for alto flute and piano. December 4th, 2013, University of Nebraska Kearney. Kearney, NE.

Mercury, for Flute and Piano. April 19th, 2013 University of Nebraska Kearney. Kearney, NE.

Abstract Reflections, for two performers and two pianos. April 19th, 2013. University of Nebraska Kearney. Kearney, NE.

COMMISSIONS

[Untitled Work in Progress], 2024, to be written for the Empyrean Ensemble and the Taproot New Music Festival at the University of California – Davis.

[Untitled Work in Progress], 2024, to be written for the Prague Quite Music Collective.

[Untitled Work in Progress], 2024, for wind ensemble. To be written for the Composing in the Wilderness consortium: Tamey Angley and the SFA Wind Ensemble (Texas); Carolyn Barber and the University of Nebraska - Lincoln Wind Ensemble; The Grand Valley State University Wind Symphony under the direction of Kevin Tutt (Michigan).

O Tempo For a Do Tempo, 2023 evening-length work written for Júlia Coelho for voice and ensemble.

Meadowlarks 2023 written for Lincoln Southwest Highschool Orchestra and Percussion Ensemble. Lincoln, Nebraska.

I can't really grasp what it means to be simultaneous (2022) for guitar quartet and 2 contrabasses. 12' Written for Ensemble Nuntempe for the Distat Terra festival in Choele Choele, Argentina

Rain Smell, (while I'm elsewhere) 2022 written for Rosetta Contemporary Collective, Kyoto, Japan.

"After" is what we have to live with (2022) for chamber orchestra for chamber orchestra. Written for Ensemble Terrible of the Academy of Performing Arts in Prague.

Flatland (2022) for wind ensemble. 8' Written for the Dr. Duane Bierman and the University of Nebraska at Kearney Wind Ensemble.

Projections (2021), for fixed media. 15' Written for American Music Theatre Project at Northwestern University and UC Davis collaborative Production of [re:CLICK] by Jacqueline Goldfinger

Codex Vivere (2020), flute/bass flute, bass clarinet, percussion, piano, and string quartet. 70' For Simon Reynell and Apartment House for release on Another Timbre, 2021.

That (2020) for voice and electronics. 3' Written for the Rhymes with Opera - Pocket Opera Workshop.

Ordered Parchment (2020) for string trio. 2' Written for the Amorsima String Trio.

The Desert (2020) for ensemble, written for Alexander Popovici, BGSU DMA Students.

This Rain (2020) for ensemble, written for Alexander Popovici, BGSU DMA Students.

Adjacent Spaces (2019) for piano trio, Written for the UNT Chamber Music Center. 2020.

Here is Where We Met (2019) for flute, bass clarinet, and piano. 6' Written for the Borderlines Trio.

Somewhere, Some Place Else (2018) for alto saxophone and trombone. >7'
Written for ensemble Wind Collision.

Maybe (2017) for 3 voices. Written for Daniel Bayot and Ensemble 3dB.

White and Lavender (2017) for accordion. Written for Panagiotis Andreoglou.

Incidental music for Hecuba (2016) fixed media.

Written for Jack Garrison and University of Nebraska Kearney Theater.

Inside/Outside (2015) fixed media. 10' Written for Dayna Defilips and UNK Dance.

Incidental Music for Lady from the Sea (2015) for solo piano, solo soprano, and electronics.

Written for Jack Garrison and University of Nebraska Kearney Theater.

RESIDENCIES

Artist in Residence at Homestead National Historical Park. Beatrice, NE. July 2023.

Artist in Residence in the Everglades. Everglades National Park, FL. June, 2021.

Kimmel Harding Nelson Center for the Arts, Nebraska City, NE. August, 2017.

Arts, Letters, and Numbers, Albany, NY. May-June, 2017.

DISCOGRAPHY

PORTRAIT/SOLO

Grids. Forthcoming release on Other Minds Records, Summer 2024. Charles Amirkhanian, Executive and Artistic Director, US.

If the Thought Evaporates. Forthcoming release on Full Spectrum Records, November/December 2023. Andrew Weathers Producer, US.

Self-Portrait as a Meditation on Something Else. Released April 7th, 2023. Sawyer Spaces, US.

Codex Vivre. Release July 13 2022, Another Timbre (UK). Simon Reynell, executive producer. Performed by Apartment House.

I am not here. Release February 28, 2022, NCTMMRN Records (Australia). Sergei Tumanov, producer.

Old Songs: Piano Preludes. Release January 7th, 2022. Sawyer Editions (US) Kory Reeder, producer.

Kory Reeder: Self-Portrait as a Meditation on Someone Else. Released September 2nd, 2021, Impulsive Habitat (Portugal). Juan José Calarco, Pedro Leitão, James McDougall and David Vélez

Love Songs. Released December 24th, 2019. Edition Wandelweiser Records (Germany), Antoine Beuger, Executive Producer.

COMPILATIONS

New Music by Living Composers, Volume 8: Choral Works. Release November 15th, 2021. Petrichor Records. (US/IRAN) Amin, Sharifi, producer.

Composers Forum of North Texas, Vol. 3. Released December 11th, 2020. UNT Composers Forum. Christopher Poovey, producer.

Traveling Tunes // Traveling Sounds, released November 30th, 2016. Virtual concert on the theme of travel, presented by The New Music Conflagration, Inc.

EXECUTIVE PRODUCER

Resonance Ecology, portrait album of Garrison Gerard. Release April 7th, 2023. Sawyer Spaces.

to be noise and dance, portrait album of Maria Alejandra Bulla. Release April 7th, 2023. Sawyer Spaces.

MÚSICA SACRA, portrait album of Sergio Cote Barco. Release April 7th, 2023. Sawyer Spaces.

Trails (2019-2022), portrait album of Kevin Good. Release April 7th, 2023. Sawyer Spaces.

a practice in taking up space, portrait album of Lottie Sadd. Release January 6th, 2023. Sawyer Editions (US), also mixing/mastering.

breathe into the forest, into the bird, into the song, portrait album of Ángeles Rojas. Release January 6th, 2023. Sawyer Editions (US), also mixing/mastering.

Six Studies, portrait album of James M. Creed. Release January 6th, 2023. Sawyer Editions (US), also mixing/mastering.

Spaces, portrait album of James Romig. Release January 6th, 2023. Sawyer Editions (US)

Vessels: Spellbook in the House of Hearts, portrait album of Christopher Poovey, Release January 6th, 2023. Sawyer Editions (US)

Something kept close : outdoor music, portrait album of Christine Burke. Release July 1st, 2022. Sawyer Editions (US)

Amalgamations, portrait album of Sophie Stone. Release July 1st, 2022. Sawyer Editions (US)

Empty spaces, portrait album of Lydia Winsor Bridamour. Release July 1st, 2022. Sawyer Editions (US)

Sounds which grow richer as they decay, portrait album of Sylvia Lim. Release July 1st, 2022. Sawyer Editions (US)

Abgeewigte linie, portrait album of Forrest Moody. Release July 1st, 2022. Sawyer Editions (US)

[reckless invention], portrait album of Gabrielle Cerberville, release January 7th, 2022. Sawyer Editions (US), also performer, engineer, mixing/mastering.

Designs and Meditations, portrait album of Anthony Donofrio release January 7th, 2022. Sawyer Editions (US), also engineer, mixing/mastering.

Less Than You Remember, portrait album of Jack Langdon, released January 7th, 2022. Sawyer Editions (US), also mixing/mastering.

veil, portrait album of Darcy Copeland, released January 7th, 2022. Sawyer Editions (US), also mixing/mastering.

BROADCASTS

Codex Vivere Epäilyttävän uutta National Broadcast, Yle Radio Suomi, Finland. March 16, 2023

Codex Vivere WORT 89.9FM Madison, Wisconsin. July 17, 2022.

White Stone KUZU 92.9FM, Denton, Texas. May 13st, 2022.

White Stone KUZU 92.9FM, Denton, Texas. March 1st, 2022.

Self-Portrait as a Meditation on Someone Else KUZU 92.9FM, Denton, Texas.
December 23rd, 2021.

A Timeshare Part I KUZU 92.9FM, Denton, Texas. October 5th, 2021.

Interview with Adam Kennaugh on the Making Noise podcast. December 14th, 2020.

Hiro Yokose WKPS, 90.7 FM, Pittsburgh, PA. November 28th, 2020.

Blue Color Field Tryptic, BBC Radio 3, UK. September 26th, 2020.

Hiro Yokose KUZU 92.9FM, Denton, Texas. February 27th, 2020.

The Location of Lines. WGTE 91.3FM Toledo, OH. Syndicated internationally via PRX.
February 27th, 2020.

Love Songs/Duets (in-entirety). Concertzaender, Utrecht, Netherlands. January 16, 2020.

Folie à Deux I. KUZU 92.9FM, Denton, TX. January 12th, 2020.

Somewhere, Some Place Else. KUZU 92.9FM, Denton, TX. October 27th, 2019.

Folie à Deux I. KUZU 92.9FM, Denton, TX. August 25th, 2019.

Somewhere, Some Place Else. KUZU 92.9FM, Denton, TX. August 18th, 2019.

PERFORMANCE EXPERIENCE, DOUBLE BASS, BASS GUITAR, ELECTRONICS

South Arkansas Symphony Orchestra	2023	Present
Substitute Double Bass		
UNT Nova Contemporary Ensemble	2022	Present
Double Bass		
UNT Free Improvisation Group	2018-2023	
Various Instruments		
Bowling Green State University New Music Ensemble	2016	2018
Double Bass		
Combustible Arts Ensemble	2016	- 2018
Double Bass/Bass Guitar		
Kearney Symphony Orchestra	2008-2016	
Principal Double Bass		
Universitetets Symfoniorkester i Bergen		2014
Co-Principal Double Bass		
Bergen, Norway.		
University of Nebraska Kearney New Music Ensemble	2012-2016	
Double Bass		
University of Nebraska Kearney Wind Ensemble.	2011-2016	
Double Bass		
UNK Jazz/Rock Ensemble	2011-2015	
Double Bass/Bass Guitar		
UNK "Vanguard" Jazz Combo	2014-2016	
Double Bass/Bass Guitar		
Crane River Theater Company	2011-2016	
Double Bass/Bass Guitar		
Kearney Community Theater	2010-2014	
Double Bass/Bass Guitar		

Other Performance Experience

Bass guitarist/backup vocalist for Lighthouses, a post-hardcore rock band which released 3 albums of original music and toured extensively collimating in approximately 150 concerts across the United States from 2011 to 2016. Comprehensive information on performances, releases, and press available upon request.

CONDUCTING/DIRECTING EXPERIENCE

UNT Free Improv Ensemble Director	August 2019 – May 2023
UNT Electronics Ensemble Director	August 2020 – December 2021
Kearney Symphony Orchestra Sibelius <i>Finlandia</i> Elgar <i>Imperial March</i>	January 2016 – May 2017

PROFESSIONAL ORGANIZATIONS

Society of Composers, Inc. Assistant Editor of the News Letter	August 2015 – Present November 2020 – present
American Composers' Forum	August 2019 – Present
Society for Electroacoustic Music in the United States (SEAMUS)	August 2016 – Present
American Society of Composers, Authors, and Publishers.	August 2015 – Present

SERVICE

Professional Service

Rosetta Art Collective (Kyoto, Japan) 2022 international call for scores guest adjudicator.
Society of Composers, Inc. 2021 National Conference Peer-Reviewer/Adjudication Panel.
SEAMUS National Conference 2021 Director of UNT Improv-hosted concert.
SEAMUS National Conference 2021 Peer-Reviewer/Adjudication Panel.
Reddit.com Summer 2020 - Interviewed as featured composer/resource for the forum
r/composer, an online community of 31,700 armature and professional composers.
LaTex regional student electroacoustic festival director and adjudication panel.
SEAMUS 2020 Peer-Reviewer/Adjudication Panel
CEMircles Peer-Reviewer/Adjudication Panel Fall, 2019.
CEMircles Peer-Reviewer/Adjudication Panel Spring, 2019.
Bowling Green New Music Ensemble Call for Scores Administrator, Fall, 2017.
New Music Gathering BGSU Student Composers' Concert Administrator May, 2017.

Student Leadership

University of North Texas Graduate Student Council, Senator for the College of Music Outreach subcommittee	August 2020	May 2021
University of North Texas Composers' Forum, Graduate Vice-President College of Music Student Advisory Council Representative	August 2019	May 2021
Bowling Green State University, Praecepta Chapter Secretary, Society of Composers, Inc.	August 2017	May 2018
University of Nebraska Kearney Chapter Secretary, Society of Composers, Inc.	August 2014	May 2016

REFERENCES

Dr. Joseph Klein
Chair of the Division of Composition Studies
Distinguished Teaching Professor of Composition
University of North Texas
Email: joseph.klein@unt.edu
Phone: 940-565-4926

Dr. Panayotis Kokoras
Associate Professor of Composition
Director of the Center for Experimental Music and Intermedia
University of North Texas
Email: Panayiotis.Kokoras@unt.edu

Dr. Elaine Lillios
Professor Theory/Composition
Professor of Creative Arts Excellence
Bowling Green State University
Email: lillios@bgsu.edu
Phone: 419-372-9482

Dr. Anthony Donofrio
Associate Professor of Music, Composition & Theory
University of Nebraska at Kearney
Email: donofrioaj@unk.edu
Phone: (308) 865-8632

COMPLETE LIST OF WORKS

Works with W are available through Edition Wandelweiser

A comprehensive database of scores and recordings may be found here:

<https://docs.google.com/spreadsheets/d/1w3pyGJOd8NjXWlQcG7eIF2u7uonYXoKXoRlThmHuRew/edit?usp=sharing>

Large Ensemble

Meadowlarks (2023), for string orchestra and percussion quartet. 7'

"After" is what we have to live with (2022) for chamber orchestra. 11'

Flatland (2021), for wind ensemble. 8'

Codex Symphonia (2021), for orchestra and choir, with percussion, viola, and soprano 80'

All Things Seem Mention of Themselves (2021), for chamber orchestra. 12'

Where I Should Be (2020) for strings, harp and piano. 53'

Still Life [in brief] (2019-2020) for orchestra. 6'

Walls of Brocade Fields (2019) for orchestra. 12'

The Location of Lines (2017) for orchestra. 9'

Soloist with Orchestra

The Afternoon Lasts forever (2020) for piano and orchestra. 20'

Flute Concerto (2019) for flute and orchestra. 20'

How Little is Within (2019) for soprano and orchestra. 17'

Choral

Smile (2020) for acapella SSAATTBB choir. 5'

Liturgy (2016) for string quartet, percussion ensemble, piano, and mixed choir. 45'

Chamber Pieces (5 or more players or open)

Lamentations in Extended Patterns (2023) for brass quintet. 20'

Shut Your Eyes and See (2023) for ensemble and fixed media. 180'

Molten Plains (2022), for flute, bass clarinet, piano, violin, and cello. 20'

Rain Smell (While I'm Elsewhere) (2022), for piano, guitars, mandolin, and saxophone. 15'

I can't really grasp what it means to be simultaneous (2022) for guitar quartet and 2 contrabasses. 12'

16 Mementos (2022) for open ensemble. ?'

[comma] [this] (2022) for flute, clarinet, percussion, piano, violin, cello. 25'

Fait Echoes of Felt Thought (2021) for flute, clarinet, harp, celesta, and viola.

A Timeshare (2021) for open quintet+ ~582'

Falling Blue (2020) for brass ensemble. ?' -W

Codex Vivere (2020), flute/bass flute, bass clarinet, percussion, piano, and string quartet. 70'

Erb Study (2020), for woodwind quintet. 8'

Messier (2016-2019) for ensemble. 180'

Codex Parris (2019) for ensemble. 100'

Prelude: Chorus Somnum (2019) for oboe, clarinet, violin, viola, and double bass. 5'
Where I Lay My Head (2018) for strings, glass, and voices. >6'
Lighter Shades (2018) for soprano, flute, piano, violin, viola, cello. 16'
But Home is Nowhere (2015) for trombone, tuba, two pianos, organ, percussion, electronics, violin, and two narrators. 12'
Finland Isn't That Far (2015) for solo piano, flute, alto flute, two clarinets in B-flat, bass clarinet, marimba, vibraphone, two violins, viola, cello, and double bass. 11'

Quartets

Some thoughts regarding the recent work of Sr. Bolaño (2022) for trumpet quartet and fixed media
Hymnus (2022) for piano quartet. 7'
You May Feel Yourself Entering a Myth (2021) for piano quartet.
Everywhere the Truth Rushes In (2021) for string quartet. 20'
Apricots (2020) for string quartet. 10'
As if You'd See the Light (2019) for string quartet. 10'
Don't Just Sit There and Pretend Everything's Fine (2017) for string quartet. 10'
I forget the Date (2014) for three cellos and piano. 5'

Trios

All life in Reverse (2023) for violin, cello, and organ. 15'
Allemande (2022) for 3 harps. 6'
Postscript (2022) for flute, cello, and piano. 5'
Proove Breeze (2021) for piano trio. ?
Just Between Us Do You Think We're Still (2021) for flute, clarinet, and piano.
True North (2020) for violin, percussion, and piano. 2'
Auburn Shade (2020) for flute, viola, and harp. 9'
In the Summer (2020) for piano trio. 9'
Ordered Parchment (2020) for string trio. 2'
Adjacent Spaces (2020), for piano trio. 5'
Here is Where We Met (2019) for flute, bass clarinet, and piano. 6'
Landscape, Winter 2019 (2019) for string trio. 10'
Piano Trio: Blue Color Field Triptych (2016) for violin, cello, and piano. 12'
3 Pianos (2015) for three pianos. 13'

Duos

There is no such thing as Death in Miniature (2023) for violin and piano. 20'
Objects of my attention made more of me (2022) for cello and piano. 47'
Unrepeatable Contour of Breath (2022) for contrabass and piano. 11'
We Are Done For in the Most Remarkable Ways (2021), for viola and piano.
The temper of my Voice drained away. (2021), for flute and piano. 20'
A Walk (2020), for two violas. 6'
For Éliane (2019), for flute and electronics. ?' -W
On Portra (2019) for flute and guitar. >10'

Hiro Yokose (2018) for violin and piano and/or celesta. 10'
Somewhere, Some Place Else (2018) for alto saxophone and trombone. >7'
Chaconne (2018) for cello and oboe. 6'
It Snowed December 6th (2018) for flute and piano. 10'
A Face Behind (2017) for bass flute and percussion. 12'
Violin and Cello (2017) for violin and cello. 7'

Solo

Two Subjects form a Single Image (2022) for solo ukulele and fixed media. 6'
Méditation sur ma mort future; dédié à M. Froberger (2021) for solo harpsichord. 9'
Encore/Eulogy (2021) for solo viola. 10'
Working Toward My Vanishing Points (2021), for solo piano. 28'
This is not a mirror. (2020), for solo percussion. 15'
Viola Solo: Black and Grey (2020) for viola. 25'
this day that yawns like a caesura (2020) for solo contrabass. 10'
From a Tryptic (2020) for solo piano. 5'
for Caiman, (2020) for solo piano. 8'
Poetics as Practice (2020) for solo piano.
One Space (2020) for percussion and electronics. 3'
That (2020) for voice and electronics. 3'
One Page (2020) for solo guitar. 3'
Available Light (2020) for solo violin. 10'
the preverbal you (2020) for solo bass flute. 7'
All I Know (2019) for guitar. 16'
I am not here (2019) for guitar. 10'
On a Clear Day (2019) for piccolo. 9'
Deep Blues and Bright Whites (2019) for harp. 12'
Miya Ando (2018) for flute. ca. 8'
March 8th. (2018) for piano. 9'
Chrystal Blue (2017) for toy piano. 5'
White and Lavender (2017) for accordion. 10'
October 5th (2016) for crotales. 5'
November 12, 2014 (2014) for piano. 3'

Vocal Music

O Tempo For a Do Tempo (2023), version for soprano and piano. 50'
The Way I Saw Them Turning (2022) for voice, flute, viola, and piano. 20'
aunque es de noche (2020) for voice, alone. 20'
That (2020) for voice and electronics. 3'
Love Songs and Epitaphs (2017/2020) 35 songs for soprano and piano.
Maybe (2017) for 3 voices, written for ensemble. 5'

Stage Music

O Tempo For a Do Tempo (2023), for soprano and ensemble (flute, bass clarinet, percussion, piano, viola, cello. 50'
Projections (2021), for fixed media. 15'
A Thought (2017) a micro-opera for 4 sopranos and piano trio. 15'
Incidental music for Hecuba (2016) fixed media.
Incidental Music for Lady from the Sea (2015) for solo piano, solo soprano, and electronics.

Fixed Media/Installations/Electronic Works

Self-Portrait as a Meditation on Somewhere Else (2022) for fixed media. 67'
Self-Portrait as a Meditation on Someone Else (2021) for fixed media. 65'
If the thought evaporates (2020/21) for acoustic ensemble and generative electronics.
For Halsey (2020) audio/visual version.
Chimes (2020) audio installation.
For Halsey (2019) installation version.
For Halsey (2018) for fixed media. 12'
EYES: Open (2018) for fixed media. 9'
Dad's White Pontiac (2017) fixed media. 7'

Grid Series

Large Ensemble

Snow, 1964 (2020) for orchestra - W
The Art of Drowning (2021) for string orchestra - W

Chamber

The Rose, 1964 (2019) for mandolins, guitars, and/or piano and saxophone - W
Falling Blue (2020), for Brass Ensemble - W
Summer Haven (2021). for percussion ensemble - w

Quartet

Untitled, 1995 (2020) for String Quartet - W
The Field (2020) for Saxophone Quartet (SATB) - W
Snow quintet (2021) for 2 pianos and 2 percussion - W

Trio

Praise (2020), for string trio - W
This Rain (2020), for violin, guitar, and piano - W
Grey Bird (2020), for viola, harp, and vibraphone - W
The Islands (2020) for flute, viola, and harp - W
The Day (2019) for flute, percussion, and piano - W
Night Sea (2019) for flute, bass clarinet, and piano - W

Duo

Folie à Deux I (2019) for two bass clarinets - W
Folie à Deux II (2019) for two like-voices - W
Folie à Deux III (2019) for two flutes - W

Folie à Deux IV (2019) for wind and percussion - W
White Stone (2019) for two guitars - W
Two Pages (2020), for two instruments - W
These Pauses (2021) for cello and piano - W

Solo

Balconies (2019) for solo harp - W
Untitled, 1959 (2020) for pitch-pipes - W
With My Back to the World (2020) for piano - W
This life. how to put it down (2021) for organ - W
not lonely. measuring (2021) for viola - W
we all occupied that same point (2021) for piano - W

Open

The Desert (2020), for ensemble - W
Morning (2019), for ensemble - W
Landscape Study (2021), for ensemble - W
Concerto (2021) for soloist and ensemble - W
and briefly stay (2021) for ensemble - W
After Satie (2021) for ensemble - W
Present Tense (2021) for ensemble - W
Field (2021) for ensemble - W
They tell each other stories (2021) for ensemble - W