

# J. ANTHONY ALLEN

3333 Bryant Ave South • Minneapolis, MN. 55408

Phone: (612) 270-6461

HOME PAGE: [www.janthonyallen.com](http://www.janthonyallen.com) • EMAIL: [j@janthonyallen.com](mailto:j@janthonyallen.com)

## NOTABLE ACCOMPLISHMENTS

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- Performances by the Minnesota Orchestra, Academy of Conductors Orchestra (Aspen), and Peabody Conservatory Orchestra
- Teaching engagements at McNally Smith College of Music (present), The University of Minnesota, Universiteit van Amsterdam (Amsterdam, Netherlands) Minnesota School of Business/Globe College (Brooklyn Center, MN), and Peabody Conservatory of Music of the Johns Hopkins University (Baltimore, MD).
- Works performed in all areas of the U.S., and overseas including Denmark, France, Hungary, and the Czech Republic, among others.
- Studied at the Centre de Création Musicale Iannis Xenakis (CCMIX) in Paris, France, as well as the Aspen Music Festival and School for two summers.
- Received top honors (academic and artistic) from the Peabody Conservatory (Johns Hopkins University) while completing two masters degrees in two years.
- Taught graduate classes at the Peabody Conservatory, Graduate and Undergraduate classes at the University of Minnesota, and undergraduate courses at the Minnesota School of Business

## EDUCATION

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2009	Certification Course in DC Live Forensics (Audio Forensic Analyst), National Enforcement Training Institute, Lakewood, CO.	
2003 – 2009	<b>PhD in Music Composition (ABD)</b> University of Minnesota	Minneapolis, MN.
2005 – 2006	Doctoral Minor in Art University of Minnesota	Minneapolis, MN.
2005	Independent Study and Research Centre de Création Musicale Iannis Xenakis (CCMIX) (6 week program)	Paris, France
2004 – 2005	Independent Study and Research Aspen Music Festival and School (5 week program, two years)	Aspen, CO.
2001 – 2003	<b>Masters of Electronic Music</b> Peabody Conservatory of Music of the Johns Hopkins University	Baltimore, MD.
2001 – 2003	<b>Masters of Music Composition</b> Peabody Conservatory of Music of the Johns Hopkins University	Baltimore, MD.
1996 – 2001	<b>Bachelor of Arts in Music</b> Grand Valley State University	Allendale, MI.

## AWARDS AND HONORS

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2009 Zeitgeist Composer Workshop: Two works commissioned and performed  
 2009 ASCAP Standard Award  
 2009 Meet The Composer *Creative Connections* Grant  
 2008 *Distinguished Young Alumni*, Grand Valley State University  
 2008 Eric Stokes Song Contest, adjudicator  
 2007 *Subito* Grant, American Composers Forum  
 2007 Featured in *Networked\_Performance* blog  
 2007 Meet The Composer *Creative Connections* Grant  
 2007 Featured in *VWork* blog  
 2007 ASCAP Standard Award  
 2006 Minnesota Orchestra Composers Institute: *Sunder* selected for participation  
 2006 University of Minnesota Doctoral Dissertation Fellowship  
 2006 Society for Electro-Acoustic Music in the United States (SEAMUS)  
 “Electro-Clips” contest winner  
 2006 ASCAP Standard Award  
 2006 Arts Quarter Collective Grant  
 2006 University of Minnesota Travel Grant  
 2005 Susan and Ford Schumann Fellowship, Aspen Music Festival and School  
 2005 ASCAP Standard Award  
 2005 Peabody Conservatory Alumni Career Development Grant  
 2005 University of Minnesota College of Liberal Arts Technology Fellowship  
 2005 Arts Quarter Collective Grant  
 2005 University of Minnesota Travel Grant  
 2004 University of Minnesota College of Liberal Arts Technology Fellowship  
 2004 Susan and Ford Schumann Fellowship, Aspen Music Festival and School  
 2004 ASCAP Standard Award  
 2004 SCI/ASCAP (Society of Composers/American Society of Composers,  
 Authors and Publishers) Student Commissioning Prize (Regional winner)  
 2004 University of Minnesota Travel Grant  
 2003 Lloyd Ultan Advanced Composition and Electronic Music Fellowship,  
 University of Minnesota  
 2003 Harvey V. Berneking Graduate Fellowship, University of Minnesota  
 2003 Macht Orchestra Prize (Peabody Conservatory): First prize, *Tears of Eros*  
 2002 Peabody Conservatory Career Development Grant  
 2002 Prix d’Été Composition Prize (Peabody Conservatory): First Prize, *Requiem*  
 2002 P. Bruce Blair Academic Award in Composition (Peabody Conservatory)  
 2001 Yamaha Featured Composers Prize, Urban Institute for Contemporary  
 Arts (Grand Rapids, MI.)  
 2000 Composition Scholarship, Grand Valley State University  
 1999 Chamber Music Scholarship, Grand Valley State University  
 1998 Chamber Music Scholarship, Grand Valley State University  
 1997 Chamber Music Scholarship, Grand Valley State University

## REVIEWS

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2007 Sam Wander, *Cogapp – The Art and Science of Engagement*  
 “It almost feels too effervescent to call an “installation” *Urban Echo...*

- lightly graces the wall of a building in Copenhagen, fleetingly reflecting the thoughts of those passing by before they fragment and fizz skyward”  
 “A well-executed, beautiful and engaging use of technology. If only more such things might interrupt our routine walks around our cities”
- 2006 Chris Roberts, Minnesota Public Radio  
 “J. Anthony Allen’s sound installations are like an aural hallucinogen. They have a pleurably disorienting, even slightly disturbing effect inside your head.”
- 2006 Erin Belling, Wake Magazine  
 “J. Anthony Allen’s thick textures and intense bursts of rhythm morphed from surreal soundscapes to an exhilarating climax, while his second movement had the kind of pulse that sends most children into epileptic ecstasy.”
- 2003 Tim Smith, Baltimore Sun  
 “A Study in ominous sound and motion...thickly orchestrated chords churn their way slowly through underlined emotions before reaching a fade-out tinged with sad resignation.” (regarding the Peabody Symphony Orchestra’s performance of *Tears of Eros*)

## COMMISSIONS

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- Untitled* (concerto for vibraphone, chamber orchestra, and electronics), commissioned by Andrew Martin, Minneapolis, MN. [2010]
- Virus* (two soprano saxophones and tape) Commissioned by Michael Strauss and Griffin Campbell.
- Dry Cell* (alto saxophone, electronic sounds & video) commissioned by Michael Strauss (Amsterdam, Netherlands) and an international consortium of saxophonists [2009]
- Pierrot Variations*  
 (violin, cello, piano, percussion, and interactive electronics) commissioned by the Grand Valley State University for the Grand Valley New Music Ensemble as part of the *Distinguished Young Alumni Award*
- Kinesthesia* Concerto for string quartet and electronic instruments, Commissioned by the Southern Theater with the Jerome Foundation, American Composers Forum, and Meet the Composer. 2008 (in progress)
- 996 Variations* (solo guitar) commissioned by Mathew Dorn, Minneapolis, MN. 2007
- Electra and Iphigania*  
 (two pianos) commissioned by the Renegade Ensemble, Minneapolis, MN. 2006
- Perpetual No. 2* (flute and marimba) commissioned by Andrew Martin, 2005
- Where I Should Look*  
 (soprano and piano) commissioned by the Aspen Music Festival and School CIS Institute, Aspen, CO. 2004
- Metro* (brass quintet) commissioned by Grand Valley State University, Allendale, MI. 2001
- Still Life* (steel drum/pan ensemble) commissioned by Grand Valley State University Steel Drum Ensemble, Allendale, MI. 2000
- El poeta pide a su amor le escriba*  
 (mezzo-soprano and two guitars) commissioned by Andrea Coates, Grand Rapids,

MI. 2000

*Three Pieces from the Tomato Collection*

(mezzo-soprano, TTBB chorus, tape, and guitar) commissioned by  
Cooperfly Books and Music. Grand Rapids, MI. 1999

CONFERENCE AND FESTIVAL PRESENTATIONS & PERFORMANCES

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|------|---------------------|---|
| 2009 | Omaha, NE           | <i>Saturations III-C</i> presented at Ensemble A.M.I Concert  |
| 2009 | Richmond, VA        | Third Practice Festival: <i>Dry Cell</i> Premiere   |
| 2008 | Budapest, Hungary   | Kibu.Projects.Social, <i>Urban Echo</i> installation  |
| 2008 | Minneapolis, MN     | Spark Festival of Electronic Music and Arts, performance of <i>Anti</i> , from the larger work, <i>prefix</i> .   |
| 2007 | Copenhagen, Denmark | International Computer Music Conference (ICMC): <i>Urban Echo</i> (collaboration with Christopher Baker)  |
| 2007 | Minneapolis, MN     | Southern Theater, Electric Eyes Festival. Premiere of <i>Kinesthesia</i> for string quartet, data gloves, and video   |
| 2007 | St. Paul, MN        | Minnesota Museum of American Art, 3-month installation of <i>Urban Echo</i> in the Found/Sound exhibition   |
| 2006 | New Orleans, LA.    | International Computer Music Conference (ICMC): <i>Saturations III-C</i> , with choreography by Tulane University dance professor Barbara Hayley                        |
| 2006 | Eugene, OR.         | Society of Electro-Acoustic Music in the United States (SEAMUS) National Conference: <i>Lazarus</i> (video and stereo sound)  |
| 2006 | Minneapolis, MN.    | Spark Festival of Electronic Music and Art: <i>Hyperacusic</i> (alto saxophone and tape) and <i>Trance</i> (alto-saxophone and interactive electronics)                 |
| 2006 | Baltimore, MD.      | Morgan State University: <i>Hyperacusic</i> (alto-saxophone and tape)   |
| 2006 | Philadelphia, PA.   | Temple University: <i>Hyperacusic</i> (alto saxophone and tape)   |
| 2005 | Aspen, CO.          | Aspen Music Festival and School: <i>String Quartet No. 3</i>  |
| 2005 | Paris, France       | Centre de Création Musicale Iannis Xenakis (CCMIX): multiple works presented throughout course of study.  |
| 2005 | Minneapolis, MN.    | Spark Festival of Electronic Music and Art: <i>Lazarus</i> (video and stereo sound)   |
| 2005 | Minneapolis, MN.    | Spark Festival of Electronic Music and Art: Panel moderator: <i>The Polarized Composer: Addressing the Conflict of Musical Upbringings of Today's Young Composers</i> . |
| 2005 | Minneapolis, MN.    | Spark Festival of Electronic Music and Art: Paper presentation: <i>Jonathan Harvey's Mortuous Plango, Vivos Voco: A Method for Timbre Analysis and Notation</i>         |
| 2005 | Muncie, IN.         | Society of Electro-Acoustic Music in the United States (SEAMUS): <i>Saturations III-B</i> (for 8-channel tape)  |
| 2005 | Tempe, AZ.          | Society of Electro-Acoustic Music in the United States (SEAMUS) National Conference: <i>Saturations III-A</i> (for 8-   |

- channel tape)
- 2004 Romeoville, IL. Electronic Music Midwest: panelist *Globalization in Music Roundtable*
- 2004 Romeoville, IL. Electronic Music Midwest: *Saturations III-B* (8-channel tape)
- 2004 Aspen, CO. Aspen Music Festival and School: *Where I Should Look* (mezzo-soprano and piano)
- 2004 Aspen, CO. Aspen Music Festival and School: *Sunder* (for orchestra) by the American Academy of Conductors Orchestra
- 2004 Iowa City, IA. Society of Composers, Inc. (SCI) National Conference: *Saturations III-A* (8-channel tape)
- 2004 Minneapolis, MN. Spark Festival of Electronic Music and Art: *Firewire* (fire-dancer and interactive electronics)
- 2004 Minneapolis, MN. Spark Festival of Electronic Music and Art: *440* (8 sensor controllers)
- 2004 Miami, FL. International Computer Music Conference, “off-ICMC”: *Krupa* (digital gloves, modified trumpet, video)
- 2004 Minneapolis, MN. University of Minnesota 100<sup>th</sup> Anniversary Gala: *Yhinx Remix*
- 2003 Istanbul, Turkey Istanbul Technical University: *...Or.Not To Be*
- 2003 Kansas City, MO. Electronic Music Midwest: *Saturations III-A* (8-channel tape)
- 2003 New York, NY. Music at the Anthology: *440* (8 sensor controllers)
- 2002 Buffalo, NY. June in Buffalo: *Metro* (brass quintet)
- 2002 Baltimore, MD. Johns Hopkins University Film Festival: *Lazarus* (video and stereo sound)
- 2001 San Diego, CA. San Diego State University Film Festival: *Fingers* (short film with complete soundtrack)
- 2001 Grand Rapids, MI. Yamaha Featured Composer Series, Urban Institute for Contemporary Arts: Recital of works including: *Saturations II-A* (cello quartet), *Saturations II-C* (cello quartet), *Letters from K.* (song cycle for mezzo-soprano, piano, and tape), *En Souvenir* (violin and guitar), *To The Deepest Depths I Peered* (saxophone quintet), and *...Or.Not To Be* (stereo tape).

#### TV AND RADIO PERFORMANCES & APPEARANCES

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- 2008 CA: Solipsistic Nation podcast
- 2007 MN: Minnesota Public Radio Interview and story by Chris Roberts
- 2007 OH: WOBC, Foldover Radio Program
- 2007 MN: Fox TV Morning News, Interview and performance on wearable sensor controllers (glove controllers)
- 2007 MN: KAUG Radio (Augsburg College Radio)
- 2006 MN: Minnesota Public Radio Interview and story by Chris Roberts
- 2006 MN: Fox TV Morning News Interview and performances of *Trance* (alto-saxophone and tape) and *Hyperacusis* (alto-saxophone and tape)
- 2006 MA: WBZ/CBS News Radio Boston, MA.  
Interview and story by Jon Maclean

- 2006 New Music Box (online) Interview and story about the Spark Festival by Justin Schell
- 2003 MD: University of Maryland Public Radio  
Five works featured on the *art@radio* program
- 2001 DC: WETA, National Public Radio Washington, D.C.  
Interview and performance of *Requiem* (SATB chorus)
- 1999 MI: WGRD Grand Rapids, MI.  
Interview, two on-air performances

#### ORGANIZATIONAL & ADMINISTRATIVE PROJECTS

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- Program Manager: American Composers Forum (2007 – present)
- Adjudicator: American Composers Forum *Subito Grant Program*
- Assistant Director of the Spark Festival of Electronic Music and Art, University of Minnesota (2003 – present)
- Co-Founder and Co-Editor of ComposersOnline.org (2003 – present)
- Co-Founder of the Dal Niente Composers Group (2001 – present)
- Co-Founder and organizer of the The 136 Concert Series (2005 – present)
- Assisted Dr. Mark Katz in research for publications in the *Beethoven Journal* and publications in the University of California Press.
- Judge: Baltimore County Schools “Reflections” Composition Contest (county and state divisions)

#### DISCOGRAPHY AND PUBLICATIONS

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- 2008 **Kinesthesia**  
[sound recording] Complete Kinesthesia I & II, for string quartet, gloves, and electronic sounds. Recorded by the Cantiamo String Quartet. Upcoming release on Innova Records.
- 2008 **MST**  
[sound recording] Production work and collaboration with Andrew Linde.
- 2008 Expectations of Virtuosity??? Living music journal, MIT press
- 2007 **Society of Electro-Acoustic Music in the United States (SEAMUS) Electro-Clips Album**  
[sound recording] Produced by SEAMUS for their 10<sup>th</sup> Anniversary.
- 2006 **The Living Music Journal**  
“Sydney Hodkinson: An Interview”  
Forthcoming issue
- 2005 **Organized Sound, Cambridge University Press**  
“Playing with Fire: An Unexpected Collaboration,”  
Organized Sound, Cambridge University Press, 2005. Volume 9, Number 3.
- 2004 **Proceedings of the Third Annual Spark Festival of Electronic Music and Art**  
“Jonathon Harvey, *Mortuos Plango, Vivos Voco*: An Analytical Method for Timbre Analysis and Notation,” Proceedings of the Third Annual Spark Festival of Electronic Music and Art, University of Minnesota, pp. 78-79.

- 2004 **ComposersOnline.Org**  
 “Review: The Aspen Music Festival and School Composition Program.”  
 ComposersOnline.Org, 9/2004.
- 2001 **The Tomato Collection Songbook: 50 Songs for Children**  
 Co-editor, Transcriptionist, Copyist. Published by Cooperfly Books and Music.
- 2001 **Compositions of J. Anthony Allen**  
 [sound recording] Full length album of original works. Published by Hyperacusic Music.
- 2000 **The Tomato Collection – The Big Album**  
 [sound recording] Contributed four compositions. Published by Cooperfly Books and Music.
- 1999 **Radioactive Vol. IV**  
 Compilation album featuring one original work. Published by WGRD Radio, Grand Rapids, MI.

## PRINCIPAL INSTRUCTORS

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### *Composition and Orchestration*

Bruno Amato	Robert Schectman
McGregor Boyle	Pieter Snapper
Benjamin Broening	
Steven Stucky	
Chin-Chin Chen	Christopher Theofanidis
Kurt Ellenberger	George Tsontakis
Douglas Geers	Judith Lang Zaimont
Paul Mathews	

### *Electronic Music Programming*

Ichiro Fujinaga	Craig Sapp
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### *Guitar*

Earl Haynes	Brian Morris
Mike Hyde	Pat Schepard

### *Voice*

Margaret Vredeveld	
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### *Masterclasses*

David Felder	Bernard Rands
Brad Garton	Bruce Saylor
John Harbison	Gunther Schuller
Jonathan Harvey	Judith Shatin
Philip Manoury	Jøran Rudi
Stephen Paulus	

## TEACHING

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- **Instructor: Universiteit van Amsterdam** (Amsterdam, Neatherlands)  
 Film and Culture  
*Course Description:*
  
- **Instructor: Universiteit van Amsterdam** (Amsterdam, Neatherlands)  
 Hip Hop Sound and Literature (Summer 2008)  
*Course Description:*  
 A hands-on course taking an in-depth approach to the literature, history, and production of Hip-Hop music. Students will receive Pro Tools enabled laptops and will create their own tracks, inspired by topics in Hip-Hop literature covered in class.
  
- **Guest Instructor:** McPhail Academy of Music (Minneapolis, MN.)  
 Summer Composition Camp
  
- **Professor:** Minnesota School of Business, Department of Music Business and Production (Brooklyn Center, MN)  
 AP149: Music Fundamentals (Spring 2007)  
 Undergraduate Course  
*Course Description:*  
 An introduction to the fundamentals of music including functional harmony, keyboarding, repertoire, and orchestration.
  
- **Co-Instructor:** University of Minnesota, Department of English (Minneapolis, MN)  
 ENGL 3180: Hip Hop Sound and Literature (Spring 2007)  
 Undergraduate Course  
*Course Description:*  
 A hands-on course taking an in-depth approach to the literature, history, and production of Hip-Hop music. Students will receive Pro Tools enabled laptops and will create their own tracks, inspired by topics in Hip-Hop literature covered in class.
  
- **Professor:** Minnesota School of Business, Department of Music Business and Production (Brooklyn Center, MN)  
 MB150: Music Business Basics (Spring 2006, Summer 2007)  
 Undergraduate Course  
*Course Description:*  
 A comprehensive introduction to and overview of the most prominent aspects of the music industry: record companies, publishing, artist management and the economics of the music industry. Course will teach the structure and functions of the various aspects of the industry with an emphasis on understanding the commerce of each.
  
- **Instructor of Record :** [University of Minnesota, School of Music](#) (Minneapolis, MN)  
 MUS 5950: Introduction to Music Software and MIDI (Spring 2006, 2007)  
 Graduate and Undergraduate Level Course

*Course Description:*

A course which introduces the basic concepts of music software and Musical Instrument Digital Interface. Topics also include digital recording and editing.

- **Instructor of Record** : [University of Minnesota, School of Music](#) (Minneapolis, MN)  
MUS 5950: Advanced Notation (Spring 2005) Graduate and Undergraduate Level Course

*Course Description:*

Advanced study in contemporary musical notation techniques by using the Finale Notation Program. The course will be framed by weekly score study of twentieth-century composers examining both notation styles and orchestration techniques.

- **Instructor of Record** : [University of Minnesota, School of Music](#) (Minneapolis, MN)

MUS 5950: Finale Notation Software (Spring 2005, Fall 2005) Graduate and Undergraduate Level Course

*Course Description:*

A course which introduces the basic concepts of music notation using computer software, focusing on the Finale application from Coda Music Technology. No prerequisite, open to all students.

- **Teaching Associate/Lecturer:** Peabody Conservatory of Music of the Johns Hopkins

University (Baltimore, MD)

350.871: Music Notation Software (Fall 2003 & Spring 2004)

Graduate and Undergraduate Level Course

*Course Description:*

"This course is designed to address issues concerning the notation and layout of musical scores using computer technology, focusing on a basic introduction to *Finale*, the industry standard in notation software for both the Windows and Macintosh operating systems. By working gradually through the functions of the program, the class will give you an overview of the skills that you will need to begin using it efficiently."

- **Teaching Assistant:** [Peabody Conservatory of the Johns Hopkins](#)

[University](#) (Baltimore, MD)

350.835: Studio Techniques (Fall 2002) Graduate Level Course

- **Tutoring Center:** [Grand Valley State University](#) (Grand Rapids, MI)  
Music Theory and Aural Skills tutor at University Tutoring Center

*Individual Instruction:*

- **Composition and Guitar Instructor:** [Mount Cavalry Academy of Music](#)  
Responsibilities: Individual instruction of students of all ages on Guitar, Music Theory and Composition. Approximately 15-20 students. (Fall 2003 - present)
- **Guitar Instructor:** Hanson's Music House  
Responsibilities: Individual instruction of students of all ages in all styles of Guitar. Approximately 10-18 students. (1999-2001)
- **Guitar and Music Theory/Composition Instructor:** [Marshall Music](#)  
Responsibilities: Individual instruction of students of all ages in all styles of Guitar and Bass Guitar. Approximately 7-15 students (1998-2001)
- **Guitar, Theory, and Composition Instructor:** Private Home Studio  
Responsibilities: Individual instruction of students of all ages in all styles of Guitar, Bass Guitar, Theory, and Composition. Approximately 2-7 students. (1999-present)
- **Jazz Faculty Assistant:** [Blue Lake Fine Arts Camp](#)  
Responsibilities: Assist in director of big bands and smaller jazz combo groups in teaching high school guitar students. (1997)
- **Guitar Instructor:** Russ' Music  
Responsibilities: Individual instruction of students of all ages in all styles of Guitar. Approximately 4-9 students. (1994-1996)

#### **Guest Lectures and Presentations**

- **Guest Lecturer:** Institute for Production and Recording (IPR), Minneapolis, MN (Aug. 2009)
- **Guest Lecturer:** Washington Academy, Maine
- **Guest Lecturer:** [University of Minnesota "Emerging Digerati"](#) (2003) *"Software Based Instruments for Real-Time Improvisation"*
- **Guest Lecturer:** [Peabody Conservatory of Music](#) Orchestration Seminar (2003) *"Orchestration Concepts in 'Tears of Eros'"*
- **Guest Lecturer:** [Peabody Conservatory of Music, Composition Seminar](#) and [Electronic Music Seminar](#) (2003)
- **Guest Presenter:** Using the Finale Notation Program  
Various recurring engagements including: [Johns Hopkins University](#), [Grand Valley State University](#), [University of Minnesota](#), others)
- **Guest Speaker/Performer:** various high school music programs in Michigan, Minnesota, and Maryland

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#### **VOLUNTEER WORK**

2006 – 2007 **Volunteer music instructor, Urban Arts Academy**

Teach young children in low-income school districts fundamental principals of music, musicology, and theory.

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#### **PERFORMING EXPERIENCE**

### *Classical Guitar*

- [Grand Valley State University](#) - Principal Instrument
- Performance at the [Guitar Foundation of America National Conference](#) (1999)
- Various Solo Concerts (weddings, guest recitals, hired work for [Kramer Entertainment](#))
- Studio Work for commercial purposes

### *Jazz*

- LSL Quartet
- GVSU Steel Band
- John Henry Quartet
- GVSU Large Jazz Ensembles
- GVSU Small Jazz Ensembles
- Studio Work for commercial purposes

### *Electronic Gadgets and Software*

Laptop performances on original compositions and improvisation sessions with various groups, including:

- Southern Theater
- Zeitgeist Contemporary Music Ensemble (Minneapolis)
- Kurt Snyder (Washington D.C.)
- [Peabody Conservatory Computer Music Department](#) (Baltimore)

Performances on self-made wearable sensor controllers, recurring engagements including:

- Southern Theater
- Ballet Mécanique (Minneapolis)
- [Paula Cooper Gallery \(New York City\)](#)
- [University of Minnesota, S.T.R.U.M Studios](#) (Minneapolis)
- Other Improvisation based performances and collaborations

### MUSIC TECHNOLOGY & RECORDING EXPERIENCE

- Programmer and Designer: Philip Blackburn's *Singing Plant* installation, featured in the City of St. Paul (MN) Public Art Works showcase.
- [College of Liberal Arts Instructional Technology Fellowship](#) (2004-5)  
Responsibilities: Encourage and aid faculty in implementing pedagogical software into music curriculums. Specifically: WebCT, Course Management Software, Notation Software, Recording and Analysis software, etc.
- Various performances on self-built wearable sensor controllers and self-designed software
- Orchestrations for pop-music artist [Angela Taylor](#) performed on primetime national syndicated FOX television program, as well as public access *Eclipse Magazine* TV program
- Concert Setup: In charge of the technical work for a large scale, historic performance of the original version of George Antheil's "Ballet

- Mécanique" (2003)
- Independent work as Audio Engineer, Studio Consultant, Technical Support and Studio Design
- Audio Engineer: Claudia Metzko "The Teacher" installation. Shown: Weatherspoon Art Gallery, UNC at Greenshore; Angles Gallery, Santa Monica, CA.)
- Graduate Assistantship in [Computer Music: Peabody Conservatory of Music](#) (2001,2)
- Web Design for various composers and arts organizations
- [Grand Valley State University](#) Music Technology Lab Monitor (4 years)
- [Grand Valley State University](#) Recording Services Engineer (2 years)
- Hourglass Productions: Location Recording Engineer, Mastering and Post-Production work
- [Farrows Music](#): Music Software and equipment sales

### **Music Copyist Experience**

- [Washington D.C. Opera \(Kennedy Center\)](#)
- [Judith Lang Zaimont](#)
- [Dr. Mark Katz](#)
- [Dr. Kurt Ellenberger](#)
- [The Tomato Collection \(Cooperfly Books\)](#)
- Transcriptions for The Light Inbetween Music, Inc.
- Various composers and authors

### **Professional Affiliations**

- [National Scholars Honor Society](#)
- [University of Minnesota Composers Alliance](#) (*President 2003-4*)
- American Composers Forum (ACF)
- [American Society of Composers, Authors, and Publishers \(ASCAP\)](#)
- [International Association of Jazz Educators \(IAJE\)](#)
- [Society of Electro-Acoustic Music in the United States \(SEAMUS\)](#)
- [Society of Composers, Inc. \(SCI\)](#)
- [American Composers Forum](#)
- Dal Niente Composers Group (co-founder)

### **Languages**

- English (native speaker)
- French (reading)

### **Computer Languages**

- [Max/MSP/Jitter](#)
- [SuperCollider](#)
- [HTML](#)
- [Javascript](#)
- [PHP](#)
- [C, C++](#) (moderate proficiency)
- [Java](#) (moderate proficiency)

- [Flash](#) (moderate proficiency)

### **Selected Software Applications**

- [Csound](#)
- [Cubase \(Steinberg\)](#)
- [Digital Performer \(MOTU\)](#)
- [Final Cut Pro \(Apple\)](#)
- [Finale \(MakeMusic\)](#)
- [Flash \(Macromedia\)](#)
- [Illustrator \(Adobe\)](#)
- [Max/MSP/Jitter \(Cycling74\)](#)
- [Logic \(Apple\)](#)
- [Office Suite \(Microsoft\)](#)
- [Peak, Peak VST \(Steinberg\)](#)
- [Photoshop \(Adobe\)](#)
- [Pro Tools \(Digidesign\)](#)
- [Sibelius](#)
- [Soundhack \(Tom Erb\)](#)
- [SuperCollider](#)
- [Turbosynth](#)
- [Reason \(PropellerHead\)](#)

### REFERENCES

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Contact information available upon request.

#### [Dr. E.C. McGregor Boyle](#)

Chair, Composition Department  
Peabody Conservatory of Music of the Johns Hopkins University

#### [Dr. Douglas Geers](#)

Assistant Professor, Composition and Computer Music  
University of Minnesota

#### Dr. Evelyn Chi'en

Associate Professor, Department of English  
University of Minnesota

#### [Dr. Pieter Snapper](#)

##### [Ucer Center for Advanced Musical Research](#)

Istanbul Technical University  
Istanbul, Turkey

#### [Dr. Christopher Theofanidis](#)

Professor of Composition  
Peabody Conservatory of Music of the Johns Hopkins University

##### [Professor of Orchestration](#)

##### [Julliard School](#)

#### [Dr. Geoffrey Wright](#)

Chair, Computer Music Department  
Peabody Conservatory of Music of the Johns Hopkins University

#### [Dr. Judith Lang Zaimont](#)

Professor of Composition, retired  
University of Minnesota

