

Andrew May – Curriculum Vitae

Associate Professor, Division of Composition Studies (940) 891-6816 tel
University of North Texas College of Music (940) 565-2002 fax
1155 University Circle, Box 311367 andrew.may@unt.edu
Denton, TX 76203-1367 <http://andrewmaymusic.com>

Education

Ph.D., music composition, 2000

University of California at San Diego
Additional areas of concentration in computer music, conducting, improvised music

M.F.A., music composition and violin performance, 1994

California Institute of the Arts
Additional areas of concentration in viola, conducting, improvised music

B.A. summa cum laude, with distinction in music, 1990

Yale University
Primary areas of concentration: composition and violin performance

Stage d'Informatique Musicale, 1998

IRCAM, Paris
computer music studies

Individual composition lessons

Martin Bresnick, Chaya Czernowin, Brian Ferneyhough, Jonathan Harvey, Philippe Manoury, Harvey Sollberger, Claudio Spies, Rand Steiger, Jukka Tiensuu, Chinary Ung

Teaching Activities

Tenure-Track Employment

2005 – present: **University of North Texas**

- Associate Professor of Music (2008-present)
- Assistant Professor of Music (2005-08)
- Director, Center for Experimental Music and Intermedia (2005-16, 2019-20)
- teaching duties: lessons, classes, and seminars in composition at all levels; graduate lessons in computer music research; graduate seminars in music technology (history and technologies of electroacoustic music; interactive computer music; chamber music with the computer; performing electroacoustic music; real-time computer music system design), and contemporary music topics (music of György Ligeti; intertextuality in the European avant-garde); chair and participate in degree committees at all levels

2001 – 2005: **University of Colorado, Boulder**

- Assistant Professor of Music
- Director of Music Technology
- teaching duties: composition lessons at all levels, undergraduate composition seminars, classes in music technology (real-time computer music systems; introduction to music technology), computer music research projects; chair and participate in degree committees at all levels

Full-Time Teaching Appointments

2000 – 2001: Visiting Lecturer, **Mississippi State University**

- teaching duties: undergraduate music theory (1st and second year), ear training and aural skills (1st and 2nd year), form and analysis, arranging, class composition, music appreciation

1997 – 1998: Visiting Lecturer, **University of Wisconsin, La Crosse**

- teaching duties: undergraduate music theory (1st and second year), ear training and aural skills (1st and 2nd year), recording studio techniques, music appreciation

Part-Time Teaching Appointments

1998 – 2000: Teaching Fellow, **University of California at San Diego**

- taught advanced undergraduate music theory and analysis, class composition (instructor of record, solely responsible for classes)

Lectures and Workshops

University of North Texas, Music Now Series, September 2020: *How Does Real-Time Really Work?*
University of North Texas, Music Now Series, April 2019: *Seeking Refuge (notes on an unfinished opera)*
University of North Texas, Music Now Series, November 2017: *Cautionary Tales (revising A Room Full of Ghosts)*
University of North Texas, Music Now Series, November 2017: *Wandering Through the Same Dream*
University of North Texas, Music Now Series, February 2017: *Vanishing redux: chamber music with online conducting*
San Diego State University, January 2017: *Interactivity, causality, and time*
Oklahoma University, Norman, composition seminar, March 2016: *Models of musical knowledge for interaction*
University of North Texas, Music Now Series, March 2015: *The ESCAPE Units: portable “boombox” computer music systems*
University of North Texas, Music Now Series, November 2014: *Synchromorphology: an approach to music theory and practice*
Stanford University, composition seminar, May 2014: *Synchromorphology and interactive computer music*
University of North Texas, Music Now Series, November 2013: *Everything New is Old Again (sic) – 2 lectures*
Guest residency, SiChuan Conservatory of Music, Chengdu, China, May 2012: two lectures (*Three Opportunities of Real-Time Music; Establishing a Creative Environment for Technology, Music, and Art*), composition and computer music lessons
Guest residency, Hanyang University, Seoul, South Korea, May 2012: lecture-recital (*Chamber Music, Interactivity, Synchromorphology*), composition lessons
University of Iowa, May 2011: Workshops, classes, and lessons in composition and interactive computer music Queen’s University, Belfast, UK, November 2010: *Training Ghosts: a Perspective on Interactive Computer Music*
Cincinnati Conservatory of Music, October 2010: *The Tornado Project: Creating a new Chamber Music Repertoire*
Arizona State University, May 2010: *Workshop on Max/MSP and Pure Data for Interactive Music* (with Barry Moon)
University of Colorado, Boulder, December 2006: *Compositional issues in the “Illusions” cycle*
University of California at San Diego, October 2006: *Chamber Music with the Computer* (lecture-performance); *Statistical Techniques in Real-Time Interaction* (lecture)
San Diego State University, October 2006: *New Works and Directions in Interactive Chamber Music*
University of Texas at Austin, October 2006: *New Works and Directions in Interactive Chamber Music*
University of Michigan, November 2005: *Chamber Music with the Computer* (lecture-demonstration on interactive computer music strategies, with Dr. Elizabeth McNutt)
University of North Texas, Music Now series, October 2005: *Modeling Music Intelligence*
University of Birmingham, England, 2003: *Statistical Modeling of Musical Behavior in Real Time* (lecture-demonstration)
Hanyang University, Seoul, Korea, 2003: *Chamber Music with the Computer* (lecture-demonstration on interactive computer music strategies, with Dr. Elizabeth McNutt)
University of Colorado, 2003: *Computer Tools for Ethnomusicology* (guest lecture)
University of Colorado, 2003: *Interactive Computer Music* (guest lecture in contemporary music) University of Iowa, 2002: lectures, lessons, master class in composition and computer music Peabody Conservatory, 2002: *Modeling Musicality in Live Computer Music* (lecture-demonstration)
University of Minnesota at Moorhead, 2002: *Orchestration in Computer Music* (lecture-demonstration) Bemidji State University, 2002: “*Shimmer*”: *Analysis of a Collaborative Process* (lecture)
University of California San Diego 2000, *Contrapuntal Techniques of Charles Ives* (two lectures) University of Wisconsin La Crosse, 1998, *Phenomenology of Music in the Age of Recordings* (lecture in Phenomenology Conference, Department of Philosophy)

Creative Activities and Publications

Selected performances of works

International Significance

International Computer Music Conference, Santiago, Chile: *A Room Full of Ghosts*, 2021 (online owing to pandemic)
International Computer Music Conference, New York, NY: *Ada*, 2019
China-ASEAN Music Festival, Nanning, China: *Calli*, 2019
City Hall Theater, Hong Kong (Hong Kong International Flute Association): *Calli*, 2019
Nirmita Composers’ Workshop, Bangkok, Thailand: *Calli*, 2017
International Computer Music Conference, Denton, TX: *unsettled questions*, 2015

CIME International Conference, Denton, TX: *Flower*, 2014

SiChuan Conservatory of Music, Chengdu, China: *Chant/Songe* and *Ripped-up Maps*, 2012

Hanyang University, Seoul, Korea: *Chant/Songe*, *Ripped-up Maps*, and *Altered in Transmission*, 2012

International Clarinet Association ClarinetFest, Northridge, CA: *Chant/Songe* (in lecture-recital), 2011

Festival de Nohant: Chopin, Nohant, France: *Charnel House* (two performances), 2010

Sonic Arts Research Center, Belfast, Northern Ireland: *The Twittering Machine* and *Retake*, 2010

UNT Piano Festival, Seoul, South Korea: *Shimmer* (two performances), 2010

International Clarinet Association ClarinetFest, Austin, TX: *Wandering Through the Same Dream*, 2010

International Computer Music Conference, Montreal, Canada: *Still Angry*, 2009

Sound Festival, Aberdeen, Scotland: *Still Angry*, 2009

Tornado Project, Sonic Arts Research Center, Belfast, Northern Ireland: *Still Angry*, 2008

ShadowPlay, Hanyang University, Seoul, Korea: *Chant/Songe*, 2008

Mix Media Art Concert, Galeria Kronika, Bytom, Poland: *A Room Full of Ghosts*, 2007

International Computer Music Conference, Copenhagen, Denmark: *Ripped-Up Maps*, 2007

MANTIS Festival, NOVARS Center Launch, Manchester, England: *Still Angry*, 2007

Sonorities Festival, Belfast, Northern Ireland: *A Room Full of Ghosts*, 2007

Synthèse Festival, Bourges, France: *A Room Full of Ghosts*, 2006

International Clarinet Association ClarinetFest, Tokyo, Japan: *Wandering Through the Same Dream*, 2005

International Computer Music Conference, Miami, FL: *Chant/Songe*, 2004

International Computer Music Conference, Singapore: *Retake*, 2003

International Computer Music Conference, Thessaloniki, Greece: *The Twittering Machine*, 1999

Forum Improvisierender Musiker (FIM), Frankfurt, Germany: *Sketches of Ghosts*, 1998

Gruppe für Neue Musik (GNOM), Baden, Switzerland: *Solo for Three*, 1998

Second InterCollege Computer Music Concert, Tokyo, Japan: *The Twittering Machine*, 1996

Forum Improvisierender Musiker (FIM), Frankfurt, Germany: *The Twittering Machine*, 1996

Gruppe für Neue Musik (GNOM), Baden, Switzerland: *Chicago: Ten and Six to Eight* and *The Twittering Machine*, 1996

Darmstädter Ferienkurse, Germany: *Raging Against Their Chains* and *Five Soliloquies for flute alone*, 1994

National Significance

New York City Electroacoustic Music Festival, New York, NY: *unsettled questions*, 2021 (online due to pandemic)

Sounds Modern, Fort Worth Modern Art Museum, TX: *Charnel House*, 2020

St. Cloud State University, MN: *Charnel House*, 2020

New York City Electroacoustic Music Festival, New York, NY: *Ada*, 2019

Sounds Modern, Fort Worth Modern Art Museum, TX: *Awake, Dreaming*, 2018

University of North Texas: *rien ne coule plus, ni larmes, ni sang, ni sons*, 2018

Texas New Music Ensemble, Rec Room, Houston: *A Room Full of Ghosts*, 2017

CEMIcircles Festival, University of North Texas: *Wandering Through the Same Dream*, 2017

College Music Society National Conference, San Antonio, Texas: *after Diebenkorn*, 2017

Sounds Modern, Fort Worth Modern Art Museum, TX: *Still Angry* and *Ghost Dances*, 2017

Calliope Duo, University of North Texas: *after Diebenkorn*, 2017

SEAMUS National Conference, St. Cloud State University, MN: *unsettled questions*, 2017

Open Space Festival of New Music, University of Northern Colorado, Greeley: *Abstraction with Reference*, 2017

Third Practice Festival, University of Richmond, VA: *Ada*, 2016

Triopolis Ensemble recital, Ensemble 75 series, Dallas, TX: *Abstraction with Reference*, 2016

Triopolis Ensemble recital, University of Oklahoma, Norman: *Abstraction with Reference*, 2016

National Flute Association Convention, San Diego, CA: *Calli*, 2016

SEAMUS National Conference, Georgia Southern University: *Ada*, 2016

Inner sOUNDscapes, University of Oklahoma, Norman: *Flower*, *Ada*, and *unsettled questions*, 2016

Triopolis Ensemble recital, University of Houston, TX: *Abstraction with Reference*, 2016

Sounds Modern, Fort Worth Modern Art Museum, TX: *unsettled questions*, 2015
Chinati Foundation, Marfa, TX: *unset*, 2015
Sounds Modern, Fort Worth Modern Art Museum, TX: *Tender Intervals*, 2015
Horten Chamber Music Festival, Norway: *Ripped Up Maps*, 2015
2nd Workshop on Philosophy of Human and Computer, University of Sheffield, UK: *Ripped Up Maps*, 2015
CCRMA, Stanford University, CA: *Ada, Flower, Flock-Song, Ripped-Up Maps, and Retake*, 2014
North Dakota State University, Fargo: *Calli*, 2014
Bemidji State University, MN: *Calli*, 2014
Luther College, Decora, IA: *Wandering Through the Same Dream*, 2013
Lewisville Lake Symphony Orchestra, Lewisville, TX: *Lachrimae Novae*, 2013
Center for Art, Science, and Technology, Massachusetts Institute of Technology: *Flock-song*, 2013
New York City Electroacoustic Music Festival, New York, NY: *Ripped-Up Maps*, 2013
Bates University, Lewistown, Maine: *A Room Full of Ghosts*, 2013
Rice University, Houston, Texas: *A Room Full of Ghosts* and *Ripped-Up Maps*, 2013
National Flute Association Convention, Las Vegas, NV: *A Room Full of Ghosts*, 2012
Festival of New American Music, Sacramento, CA: *Calli*, 2012
New West Electro Acoustic Music Organization Festival, San Diego, CA: *Ripped-Up Maps*, 2012
DuoInteraktiv, Baylor University, Waco, TX: *A Room Full of Ghosts*, 2012
Odd Partial Duo, New Frontiers Festival, Laramie, WY: *Chant/Songe*, 2012
DuoInteraktiv, Fort Lewis College, Durango, CO: *A Room Full of Ghosts*, 2012
Kansas City Electronic Music and Arts Alliance, KC Soundwalk, Kansas City, MO: *Recyclers*, 2012
Négyesy-Nykter Duo, University of California, San Diego: *Edgewise*, 2012
Third Practice Festival, University of Richmond, VA: *A Room Full of Ghosts*, 2011
University of North Texas faculty recital: *Ripped-Up Maps*, 2011
Sounds Modern, Fort Worth Modern Art Museum, TX: *Calli* and *after Diebenkorn*, 2011
X Encontro Brasileiro de Clarinetistas, EMUFRN, Natal, Brazil: *Chant/Songe*, 2011
Humboldt State University, Arcata, CA: *Charnel House*, 2011
Calliope Duo, University of North Texas: *Calli*, 2011
University of Iowa: *Ripped-Up Maps*, 2011
Augsburg College, MN: *Calli*, 2011
University of Wisconsin, Eau Claire: *Calli*, 2011
Sonic Diasporas Festival, University of California, San Diego: *Calli*, 2011
Lawrence University Conservatory of Music, WI: *Ripped-Up Maps*, 2011
Kansas City Electronic Music and Arts Alliance: *Ripped-Up Maps*, 2011
National Flute Association Convention, Anaheim, CA: *Sketches of Ghosts*, 2010
Tornado Project, Cincinnati Conservatory of Music, OH: *Still Angry*, 2010
Tornado Project, New York City Electroacoustic Music Festival: *Still Angry*, 2009
SEAMUS National Conference, Sweetwater Sound, Fort Wayne, IN, *Wandering Through the Same Dream*, 2009
Tornado Project, University of North Texas: *Still Angry*, 2009
Nova Ensemble, Fort Worth Modern Art Museum, TX: *Recyclers*, 2009
Strauss Performing Arts Center, University of Nebraska, Omaha: *Ripped-up Maps*, 2008
Now Music Festival, Capital University Conservatory of Music, Columbus, OH: *Altered in Transmission*, 2008
New Genre Festival, Tulsa, OK: *Altered in Transmission*, 2008
Beall Hall, University of Oregon: *Sketches of Ghosts*, 2008
University of North Texas: *Treacherous Marbles*, 2008
Tornado Project, Frederick Leowe Theater, New York University: *Still Angry*, 2008
FireWire Ensemble, Chicago: *A Room Full of Ghosts*, 2008

SEAMUS National Conference, Iowa State University, *A Room Full of Ghosts*, 2007
University of Oklahoma, Norman: *A Room Full of Ghosts*, 2007
Arkansas Technical University, Russellville: *Ripped-Up Maps*, 2007
Pendulum series, University of Colorado, Boulder: *Treacherous Marbles*, 2007
University of Akron, OH: *Wandering Through the Same Dream*, 2006
Heidelberg College, OH: *Wandering Through the Same Dream*, 2006
SEAMUS National Conference, University of Oregon, *Ripped-Up Maps*, 2006
University of California, San Diego: *The Twittering Machine* and *A Room Full of Ghosts*, 2006
Peabody Conservatory, Baltimore, MD: *Ripped-Up Maps*, 2003, 2004, 2005, 2006 (different performers)
Florida Electroacoustic Music Festival, Gainesville: *Chant/Songe*, 2006
CEMI, University of North Texas: *Ripped-Up Maps*, *Retake*, and *A Room Full of Ghosts*, 2006
University of Kansas, Lawrence, KS: *Wandering Through the Same Dream*, 2005
University of Nevada, Reno, NV: *Wandering Through the Same Dream*, 2005
Lipa Festival of Contemporary Music, Iowa State University, IA: *Chant/Songe*, 2005
SEAMUS National Conference, Ball State University, IN, *Chant/Songe*, 2005
Third Practice Festival, University of Richmond, VA: *The Twittering Machine*, 2005
International New Music Festival, Las Vegas, NV: *Wandering Through the Same Dream*, 2005
Hartt School of Music, Hartford, CT: *Chant/Songe*, 2005
Digital Arts Conference Series, Bowling Green, OH: *The Twittering Machine*, *Retake*, 2005
Pendulum series, University of Colorado, Boulder: *from "Calamus,"* 2005
Boulder Museum of Contemporary Art: *Chant/Songe*, *Tender Intervals*, 2005
Spark Festival, Minneapolis, MN: *Shimmer*, 2005
International New Music Festival, Las Vegas, NV: *Chant/Songe*, *The Twittering Machine*, *Retake*, *Ripped Up Maps*, and *Singing Boxes*, 2004
SEAMUS National Conference, San Diego State University, *Shimmer*, 2004
Third Practice Festival, University of Richmond, VA: *Chant/Songe*, 2004
Most Significant Bytes Festival, Mount Union College, OH: *Retake*, 2004
Boulder Chorale, CO: *love is the every only god*, 2004
Boulder Museum of Contemporary Art: *The Twittering Machine* and *Retake*, 2004
University of California, Santa Barbara: *Chant/Songe*, 2004
“Digital Brew” Concert, University of California, Davis: *The Twittering Machine*, 2003
“Music of the Future” touring concert, Peabody Computer Music Consort: *Ripped-Up Maps*, 2003
University of Colorado Center for Humanities and Arts, Voices, Bodies, Performance Conference: *Ripped Up Maps*, 2003
Third Practice Festival, University of Richmond, VA: *Ripped-Up Maps*, 2003
Electric Rainbow Coalition Festival, Dartmouth College, NH: *Ripped Up Maps*, 2003
Sookmyung Women's University, Seoul, Korea: *Retake*, 2003
Scarborough Electro-Acoustic Festival, Scarborough, England: *Retake*, 2003
State University of New York, Buffalo: *Retake*, 2003
Pendulum series, University of Colorado, Boulder: *Retake*, 2003
San Francisco State University: *Sketches of Ghosts*, 2003
University of California, San Diego faculty concert: *Ghost Dances*, 2003
Peabody Conservatory, Baltimore, MD: *The Twittering Machine* and *Retake*, 2002
SEAMUS National Conference, University of Iowa, *Retake*, 2002
Third Practice Festival, University of Richmond, VA: *Retake*, 2002
University of Iowa, Iowa City: *The Twittering Machine* and *Retake*, 2002
University of California, San Diego faculty concert: *Edgewise*, 2002
Summer Institute for Contemporary Piano Performance, New England Conservatory: *Shimmer*, 2002
Electronic Music Midwest Festival, Lewis University, Romeoville, IL: *Retake*, 2002

University of Maryland, Baltimore County: *Shimmer*, 2002
 Southeastern Composers' League Conference, Macon, GA: *Ghost Dances*, 2002
 Pendulum series, University of Colorado, Boulder: *Shimmer*, 2002
 Louisiana State University, Baton Rouge: *Sketches of Ghosts*, 2001
 New Music Circle, St. Louis, MO: *Retake* and *The Twittering Machine*, 2001
 Minnesota State University at Moorhead: *Shimmer*, 2002, *Retake*, 2001
 Birmingham Art Music Alliance, Birmingham, AL: *Sketches of Ghosts*, 2001
 Pendulum series, University of Colorado, Boulder: *Sketches of Ghosts*, 2001
 Southeastern Composers' League Conference, Tuscaloosa, AL: *Sketches of Ghosts*, 2001
 Galerie im Amtshimmel, Baden, Switzerland: *Four Love Sonnets of Neruda*, 2001
 Musikpodium, Stadthaus, Zürich, Switzerland: *Four Love Sonnets of Neruda*, 2001
 Kulturzentrum Einstein, Munich, Germany: *Four Love Sonnets of Neruda*, 2000
 Hörsaal Boxhagenerstrasse, Berlin, Germany: *Four Love Sonnets of Neruda*, 2000
 National Flute Association Convention, Columbus, OH: *The Twittering Machine*, 2000
 Brown University, Providence, RI: *The Twittering Machine*, 2000
 Hot House, Chicago, IL: *The Twittering Machine*, 1999
 SEAMUS National Conference, San Jose State University, CA, *The Twittering Machine*, 1999
 Penn Composers Guild, Curtis Institute, Philadelphia, PA: *The Twittering Machine*, 1997
 Los Angeles Philharmonic Green Umbrella Series: *The Twittering Machine*, 1996
 June In Buffalo Festival, SUNY Buffalo, NY: *Marginalia* and *The Twittering Machine*, 1996
 Young Composers' Conference, Arcosanti, AZ: *Suspensions*, *Confluence*, and *Five Soliloquies for flute alone*, 1994
 Juilliard School, New York: *Singing Boxes*, 1991

Regional Significance

Gobin United Methodist Church, Greencastle, IN: *Charnel House*, 2020
 1st Christian Church, Columbus, IN: *Charnel House*, 2020
 University of North Texas (student recital), *Wandering Through the Same Dream*, 2018
 Denton Artists' Enclave *Menagerie* concert, UNT on the Square: *Flock-Song* and *Flower*, 2017
 Calliope Duo, Texas Flute Symposium, Commerce, TX: *Calli*, 2017
 Spectrum, University of North Texas: *Awake*, *Dreaming* and *Vanishing*, 2017
 Ensemble Triopolis, UNT College of Music: *Abstraction with Reference*, 2016
 Ensemble Triopolis, UNT on the Square: *Abstraction with Reference*, 2016
 Cincinnati Conservatory of Music, OH: *Chant/Song* (in student recital), 2016
 Esperanza chamber music, UNT on the Square: *Tender Intervals*, 2015
 Composers' Forum "Composer as Performer" event, UNT on the Square: *Folly*, 2015
 Spectrum, University of North Texas: *Lachrimae Novae*, 2013
 Nova Ensemble, University of North Texas: *from Calamus*, 2013
 Odd Partials Duo, UNT on the Square, Denton, TX: *Chant/Song*, 2012
 Doctoral recital (Wayla Chambo), UNT: *Sketches of Ghosts*, 2012
 DuoInteraktiv, Florida Flute Convention, Orlando, FL: *A Room Full of Ghosts*, 2012
 United Church of Chapel Hill, NC: *Sketches of Ghosts*, 2012
 Cove Presbyterian Church, Covesville, VA: *Sketches of Ghosts*, 2012
 Banter, Denton, TX: *Chant/Song*, *The Twittering Machine*, *Retake*, *Singing Boxes*, and *Ripped-Up Maps*, 2012
 University of North Texas doctoral student lecture-recital: *Chant/Song*, 2011
 IRAMA (student ensemble) recital, UNT: *GR--V-*, 2011
 Spectrum, University of North Texas: *Ripped-Up Maps*, 2011
 Spectrum, University of North Texas: *Charnel House*, 2011
 Nova Ensemble, eARTh Day Celebration, University of North Texas: *Recyclers*, 2009
 Doctoral Recital (Julie Licata), UNT: *Altered in Transmission*, 2008

Friends of the UNT Libraries Paul R. Voertman Program: *Wandering Through the Same Dream*, 2008
 Intermezzo Summer Chamber Music Sessions, Denver, CO: *Awake, Dreaming*, 2007
 Nova Ensemble, University of North Texas: *Raging Against Their Chains*, 2007
 Chautauqua Community House, Boulder, CO: *Suspensions*, 2007
 Nova Ensemble, University of North Texas: *Wandering Through the Same Dream*, May 2006
 Canticum Novum, University of North Texas: *love is the every only god*, November 2006
 Rocky Mountain Center for Musical Arts, Lafayette, CO: *Tender Intervals*, 2005
 Festival 35, Muncie, IN: *Retake*, 2005
 CEMI, University of North Texas: *The Twittering Machine*, 2005
 University of Colorado Wind Ensemble, Macky Auditorium, Boulder, CO: *Proteus*, 2005
 Artist Encounters Series, Dairy Center for the Arts, Boulder: *Sketches of Ghosts*, 2004
 CEMI, University of North Texas: *Chant/Songe*, 2004
 "Music from the Underground," University of Colorado, Denver: *Suspensions*, and *Retake*, 2003
 Rocky Mountain Women's Institute Showcase, University of Denver: *Retake*, 2003
 Spring Festival, UCSD: *Cloning Dolly*, 1999
 Ellarslie, the City Museum of Trenton, NJ: *The Twittering Machine*, 1997
 Emerging Voices Festival, UCSD: *Raging Against Their Chains* and *The Twittering Machine*, 1995
 CalArts Spring Music Festivals: *Distorting Mirror* and *Raging Against Their Chains*, 1992–1994
 New Music New Haven series, Yale School of Music, New Haven: *Singing Boxes*, 1991
 Yale Bach Society, *Without Undue Concern*, 1990

Dance and dance film performances

San Francisco Dance Film Festival: *Flock*, dance to *Flock-song* with violin performance by Julia Ogrydziak, choreography by Jodi Lomask, video by RJ Muna, 2014
 Nexus 2009, CU Boulder: *101*, dance to *The Twittering Machine*, choreography and dance by Mary Wohl Haan, video by AK Mullen, 2007
 Capacitor, San Francisco, *Biome*, dance to assorted music including *Singing Boxes*, choreography by Jodi Lomask, 2007-08
 Sans Souci Festival of Dance Cinema, Boulder, CO: *101*, dance to *The Twittering Machine*, choreography and dance by Mary Wohl Haan, video by AK Mullen, 2007
 Dairy Center for the Arts, Boulder, CO: *101*, dance to *The Twittering Machine*, choreography and dance by Mary Wohl Haan and Haan Dances, 2006

Commissions for compositions

Chromatic Turn, Amorsima Trio, 2020
Cigar-box Sarangi, Embedded Instruments INDIA, 2019
Abstraction with Reference, Ensemble Triopolis, 2016
unset, Chinati Foundation, 2014
Flock-song, Julia Ogrydziak and Capacitor Dance, 2013
after Diebenkorn: Sounds Modern, 2011
Calli: Calliope Duo, 2010
Charnel House: Pamela Mia Paul, 2010
Still Angry: MANTIS (University of Manchester), for Tornado Project, 2007
Wandering Through the Same Dream: Clarion Synthesis, 2005
Chant/Songe: F. Gerard Errante, 2004
Tender Intervals: EAR Unit, 2003
from "Calamus", SoYoung Lee, 2003
Edgewise: Négyesy–Nykter Duo, 2002
Shimmer: Shannon Wettstein, 2001
Ghost Dances: Robert Damm, 2001
Promises of Babylon: SONOR Ensemble, dir. Harvey Sollberger, 1999
Four Love Sonnets of Neruda: Canto Battuto, Switzerland, 1998

GR—V—: Vanessa Tomlinson, 1997
The Twittering Machine: Elizabeth McNutt, 1996
Altered in Transmission: Brett Reed, 1996
Marginalia: Erika Duke-Kirkpatrick, Robin Lorentz, 1994
Frei, Aber Einsam: Laura Kuennen-Poper, 1993
Five Soliloquies for flute alone: Elizabeth McNutt, 1992
Suite: How Lovely Shines the Morning Star: Third Unitarian Church of Chicago, 1991
Singing Boxes: Jonathan Dubay, 1991
Without Undue Concern: Yale Bach Society, 1990

Compositions

Seeking Refuge (libretto: Andrew May, 2018-19), in progress
Mixed-reality chamber opera, four singers and AV projection, 120'

Songs of the Transformed (text: Margaret Atwood), in progress
Soprano playing piano and hand percussion, 15;

Cigar-box Sarangi, in progress
Embedded instrument installation

Chromatic Turn, 2021
String trio, 2'

Cut and Run, 2019
Violin, guitar, percussion, 5'

Marimbarnettes, 2019
Kodaly marimba ensemble, 6'

rien ne coule plus, ni larmes, ni sang, ni sons, 2018
solo piano, 7'
premiere: Éva Polgár, Reuben Allred Memorial Concert, University of North Texas, 2/17/2018

Vanishing (text: Ralph Waldo Emerson), 2000/2017
flute/piccolo, piano, percussion, strings, computer, 22'
premiere (revised version): Nova Ensemble, Spectrum Concert Series, University of North Texas, 2/27/2017

Abstraction with Reference, 2016
clarinet, violin, and piano, 11'
premiere: Ensemble Triopolis, Denton, Texas 4/14/2016

unsettled questions (shadow and shape), 2015
flute and computer (or ESCAPE Unit), 10'
premiere: Elizabeth McNutt, International Computer Music Conference 2015, 9/27/2015

unset, 2015
12-24 instruments, 8 ESCAPE Units, and Donald Judd's *15 untitled works in concrete*, 60'
premiere: Sounds Modern ensemble, Marfa, Texas, 8/1/2015

Ada, 2014 (computer part last revised 2016)
violin and computer, 8'
premiere: Andrew May, Stanford University, 5/16/2014

Flower, 2014
electric violin and computer, 4'
premiere: Andrew May, Stanford University, 5/16/2014

Lachrimae Novae, 2013
string orchestra with violin solo, 10'
premiere: Lewisville Lake Symphony Orchestra, Texas, 11/3/2013

Flock-song, 2013
violin and computer, 9'
premiere: Julia Ogrzydziak, Massachusetts Institute of Technology, 5/1/2013

after Diebenkorn, 2011
flute, violin, piano, 8'

premiere: Sounds Modern, Fort Worth, Texas, 11/19/2011

Enfolded Strings (with NoiseFold duo), 2011
violin (improvising) and computer audio and graphics, 8'
premiere: Andrew May and NoiseFold, Denton, Texas, 2/14/2011

Calli, 2010
flute and piano, 3'
premiere: Calliope Duo, Sonic Diasporas Festival, La Jolla, California, 1/21/2011

Charnel House, 2010
piano solo, 7'
premiere: Pamela Mia Paul, Nohant Festival Chopin, France, 6/2010

Begin in Innocence, 2009
organ and symphonic wind ensemble, 12'
not yet premiered

Recyclers, 2009
large mixed ensemble and electronic sounds, 25'
premiere: Nova Ensemble, Fort Worth Modern Art Museum, 5/2/2009

Still Angry, 2007/2008
flute, clarinet, and computer, 8'
premiere (revised version): Tornado Project, Frederick Loewe Theater, NYU, 10/18/2008

Awake, Dreaming, 2007
violin and cello (improvising), 8 – 10'
premiere: Atomic Clock Music Ensemble, Denver, Colorado, 6/29/2007

Ripped-Up Maps, 1996/2007 (computer part last revised 2017)
violin or other solo instrument (improvising) and computer, 6 – 10'
premiere (revised version): Andrew May, ICMC, Copenhagen, Denmark, 8/28/2007

A Room Full of Ghosts, 2006 (computer part last revised 2017)
piccolo and computer, 7'
premiere: Elizabeth McNutt, Synthèse Festival, Bourges, France, 6/3/2006

Wandering Through the Same Dream, 2005 (computer part last revised 2017)
two clarinets and computer, 6'
premiere: Clarion Synthesis duo, Tokyo, Japan, 7/22/2005

Proteus, 2005
symphonic wind ensemble, 13'
premiere: University of Colorado Wind Ensemble, 2/8/2005

Chant/Songe, 2004 (computer part last revised 2017)
clarinet and computer, 11'
premiere: F. Gerard Errante, Santa Barbara, California, 2/19/2004

Treacherous Marbles, 2003
piano duo, 10'
premiere: Cremaschi-Leong Duo, Boulder, Colorado, 11/30/2006

Tender Intervals, 2003
violin, cello, piano, 8'
premiere: Atomic Clock Music Ensemble, Boulder, Colorado, 10/17/2003

from "*Calamus*", 2003
baritone voice, cello, piano, 6'
premiere: CU faculty ensemble, Boulder, Colorado, 3/2/2005

Edgewise, 2002
violin duo, 4 1/2'
premiere: Negyesy-Nykter duo, La Jolla, California, 11/20/2002

love is the every only god (text: E.E. Cummings), 2002
SATB choir with soloists, 8'
premiere: Boulder Chorale, Colorado, 4/30/2004

Shimmer, 2002 (computer part last revised 2017)
piano and computer or stereo recording, 12'
premiere: Shannon Wettstein, Boulder, Colorado, 2/13/2002

Ghost Dances, 2001

- violin and darabukka, 7'
premiere: Andrew May and Robert Damm, Mississippi State University, 4/3/2001
- Clarion Arabesque*, 2001
solo trumpet in c, 4'
premiere: Michael Brown, Mississippi State University, 4/3/2001
- Diatoms*, 2001
solo electric guitar, 4'
premiere: Chapman Welch, Mississippi State University, 4/3/2001
- Retake* (with Elizabeth McNutt), 2001 (computer part last revised 2014)
flute (improvising) and computer, 8 – 10'
premiere: Elizabeth McNutt, New Music Circle, St. Louis, Missouri, 3/23/2001
- Folly*, 2000
violin (improvising) and computer (also violin solo), 6 – 8'
premiere: Andrew May, Mississippi State University, 4/3/2001
- Promises of Babylon* (text: Andrew May), 1999
soprano, bass-baritone, and twelve instruments, 31'
premiere: SONOR Ensemble, La Jolla, California, 5/14/1999
- Cloning Dolly* (with E. McNutt, H. Castle), 1999
piccolo, violin, and live computer-controlled electronics, 10 – 12'
premiere: Castle-May-McNutt Trio, La Jolla, California, 5/24/1999
- Four Love Sonnets of Neruda* (text: Pablo Neruda), 1998
soprano and percussion, 27'
premiere: Shively-Cobb Duo, La Jolla, California, 4/28/1999
- Sketches of Ghosts*, 1998
solo piccolo, 7'
premiere: Elizabeth McNutt, FIM, Frankfurt, Germany, 10/19/1998
- GR—V-*, 1997
percussion (two players), 2 – 4'
premiere: Longshore-Tomlinson Duo, La Jolla, California, 5/8/1997
- Altered in Transmission*, 1997 (computer part last revised 2011)
vibraphone and computer, 15 – 20'
premiere: Brett Reed, La Jolla, California, 2/19/1997
- Strategies: A Card Game*, 1996
large improvising ensemble, 8 – 12'
premiere: Nova Ensemble, Denton, Texas, 9/13/2011
- Solo for Three*, 1996
trumpet in c, percussion, and violin, 8 1/2'
premiere: UCSD New Music Forum, La Jolla, California, 4/16/1996
- The Twittering Machine*, 1995 (computer part last revised 2017)
flute and computer, 7'
premiere: Emerging Voices Festival, La Jolla, California, 2/28/1995
- Chicago: Ten and Six to Eight* (text: Andrew May), 1995
soprano, flute, percussion, cello, and piano, 17'
premiere: UCSD student ensemble, La Jolla, California, 10/17/1995
- Aquí* (text: Octavio Paz), 1995
soprano and flute, 1 1/2'
premiere: McNutt-Sublett duo, La Jolla, California, 5/28/1995
- Five Soliloquies for flute alone*, 1993/1994
solo flute, 8'
premiere (revised version): Elizabeth McNutt, Darmstadt, Germany, 8/5/1994
- Suspensions*, 1994
flute, violin and piano. 2'
premiere: May-McNutt-Simonson Duo, Arcosanti, Arizona, 8/20/1994
- Liberty of Movement*, 1994
large conducted improvising ensemble, 5 – 10'
premiere: CalArts student ensemble, Newhall, California, 2/16/1994

- Marginalia*, 1994
violin and cello, 10'
premiere: duo, June in Buffalo Festival, New York, 6/6/1996
- Frei, Aber Einsam*, 1994
solo viola, 7'
premiere: Karen Elaine, La Jolla, California, 6/5/1995
- Raging Against Their Chains*, 1993
clarinet and percussion, 8'
premiere: Marty Walker and David Johnson, CalArts Spring Festival, 5/13/93
- Confluence*, 1993
violin and piano, 7 1/2'
premiere: Andrew May and Bryan Pezzone, Newhall, California, 5/3/1994
- Distorting Mirror*, 1993
string quartet, 6'
premiere: student quartet, CalArts Spring Festival, 5/14/94
- Drei Kleine Klavierstücke*, 1992
solo piano, 4'
premiere: Sandra Brown, Valencia, California, 9/16/92
- Prelude in B minor*, 1992
solo piano, 3'
premiere: Sandra Brown, Valencia, California, 2/19/92
- Suite: How Lovely Shines the Morning Star*, 1991
oboe, clarinet, cello, and piano, 17'
Third Unitarian Ensemble, Chicago, Illinois, 12/24/91
- Singing Boxes*, 1991 (original version withdrawn; 2013 revised version is *Flock-song*)
violin and electronics on recording, 9'
premiere: Jonathan Dubay, New Music New Haven, Connecticut, 5/1/91
- Without Undue Concern*, 1990
orchestra with electric guitar and drums, 15'
premiere: Yale Bach Society, New Haven, Connecticut, 11/15/1990
- contruction/destruction* (text: Anthony May), 1990
recorded electronics, 5'
- Sonata*, 1989
solo violin, 12'
premiere: Persephone Gibbs, Yale Composers Guild, 4/26/1989

Publications

Book Chapter

"Philippe Manoury's *Jupiter*," Mary Simoni, *Analytical Methods of Electroacoustic Music*. New York: Routledge, 2005

Editorial Essay

Andrew May and Margaret Schedel, "Sustainability in Electroacoustic Music," *Organised Sound* 11:3, December 2006

Studio Report

Andrew May, "Studio Report: Center for Experimental Music and Intermedia," *Proceedings of the International Computer Music Association, Copenhagen*. Ann Arbor, MI: International Computer Music Association, 2007.

Reviews

"Frederic Rzewski: *Non Sequiturs*," *Anarchist Review of Books* #3, Winter/Spring 2022 issue #3

"Third Practice Festival 2004," *Journal SEAMUS* 18:1, Spring 2005

"3rd October Afternoon," *ICMC 2003 Concert Reviews, ICMA Array* 24:2, Summer 2004

"David Rosenboom: *Invisible Gold*," *Computer Music Journal* 26:2, Summer 2002

"Philippe Manoury: *Jupiter*," *Computer Music Journal* 23:3, Fall 1999

Online articles

The Score Is an Affordance. DAMN. <https://newmusicpioneer.com/guest-post-the-score-is-an-affordance-damn> (guest post), 2019.

Subtlety, intricacy, and hidden complexity: not a manifesto. <https://newmusicpioneer.com/guest-post-subtlety-intricacy-and-hidden->

complexity-not-a-manifesto, 2015.

CD Recordings

“Diatoms” on Christian Verspay, *Blood Moon*, Wooden Arm Records WA781712, 2018

“Abstraction with Reference” on *Triopolis One* CD, Fleur de Son FDS58038, 2018

“Ada” on *SEAMUS Interactions 2016-17* release, SEAMUS Recordings 191924747888, download only:
<https://store.cdbaby.com/cd/interactions20172>, 2017 (peer reviewed)

“Still Angry” (also produced all six tracks) on *Tornado Project: trios for flute, clarinet, and computer*, Ravello Records RR7908, 2015

Andrew May, Imaginary Friends: seven compositions for instruments and computer, Ravello Records RR7861, 2012

“Edgewise” on János Négysesy and Páivikki Nykter, *Dedications 2*, Omega Editions 2012

“Still Angry” on *CDCM Volume 39: Music from the University of North Texas Center for Experimental Music and Intermedia*, Centaur Records CRC 3219, 2012

“Chant/Song” on *Music from SEAMUS volume 15*, SEAMUS EAM-2006, 2006 (peer review)

“Ripped-Up Maps,” Jeremy Baguyos, *Uncoiled Oscillations*, OCD Media, 2005

“The Twittering Machine” on *pipe wrench: flute + computer*, Electronic Music Foundation Media EMF CD 025, 2000

“The Twittering Machine” on *Music from SEAMUS volume 9*, SEAMUS EAM-2000, 1999 (peer review)

Claudio Spies, “Insieme” on *The Music of Claudio Spies*, Composers’ Recordings Inc. CRI CD 718 (as violinist), 1996

Software (all on-line at <http://andrewmaymusic.com/Software>)

MaxScript, scripting environment for interactive computer music in Max, 2020

CustoMixer, configurable diffusion mixer written in pure data environment, 2015 (used in ICMC 2015 Lyric Theater and Voertman Concert Hall venues, Merrill Ellis Intermedia Theater installation)

Real-time regression analysis toolkit: external objects and patches for Max and pure data environments, 2001 – 2015

Granular composition tools: written using Max and pure data environments, 2015

Audio input analysis tools: external objects and patches for pure data environment, 2014

Fileplayer, configurable system for message-driven multi-channel sound file playback, for Max environment, 2013

Playback and Reverb, graphic environment for live performance with fixed-media accompaniment, written using Max, 2012

PeakGraph application for visualization of audio data, written using Max, 2004 – 2009

Speaker Test Kit: software tools for measuring speaker and room response, written using Max, 2005

Scrumpty: a script-based real-time environment for theater sound and music production (in collaboration with sound designer Gary Grundeil), written using Max, 2005 (unreleased alpha version)

Radio broadcasts

Flower, KUZU 92.9 FM, Denton, 2020

Still Angry, KNTU 88.1 FM, Denton, 2014

Shimmer, Retake, and Still Angry, Foldover, WOBC 91.5 FM, Oberlin, OH, 2013

Wandering Through the Same Dream and Ripped-Up Maps, The New Edge, WMBR 88.1 FM Cambridge, MA, 2013

Retake and The Twittering Machine, KNTU 88.1 FM, Denton, 2012

The Twittering Machine, KGNU 88.5 FM, Boulder, 2004

Ripped-Up Maps, Yekaterinburg City Radio, Russia, 2003

The Twittering Machine, Virtual Concert Hall, Resonance FM 104.4, London, England, 2002

The Twittering Machine, Foldover, WOBC 91.5 FM, Oberlin, OH, 2002

Juried Paper Sessions

Studio Report: Center for Experimental Music and Intermedia, International Computer Music Conference, 2007

Plausible Models of Musicality in Real-Time Interaction, Scarborough Electro-Acoustic Festival, 2003, and CU Theory/Musicology Colloquium, 2003

Building the Celestial Railroad: The Transcendental Counterpoint of Charles Ives, College Music Society National Conference, 2002 and CU Theory/Musicology Colloquium, 2003

Applications of Regression Analysis to Musical Data in Real Time, SEAMUS National Conference, 2001

Panel presentations

Collaborating to Create a New Repertoire: The Tornado Project, University of North Texas, 2010

Surviving and Growing as a Long-Term Ensemble, panelist at CU Boulder College of Music, with the Entrepreneurship Center for

Music and the California EAR Unit, 2003

Issues of Gender in Music Technology, panelist at Third Practice Festival, University of Richmond, VA, 2002

Finding the Words to Talk About Your Music, panelist at CU Boulder College of Music, hosted by the Entrepreneurship Center for Music, 2002

Professional Activities

Membership in professional organizations

International Computer Music Association

Society for Electro-Acoustic Music in the United States

American Composers Forum

Broadcast Music, Inc. (composer affiliate)

Offices and committee assignments in professional organizations

Secretary and Treasurer, International Computer Music Association, 2004 – 2008

- held semi-annual board elections (2005, 2007)
- transcribed and distributed minutes from board meetings
- maintained budget oversight and reported to membership on budget status

Director for the Americas Region, International Computer Music Association, 2004 – 2010

- facilitated projects and collaborations among member institutions and individuals
- increased and diversified organization membership within the region
- increased awareness of ICMC activities and opportunities throughout region

Professional responsibilities and related activities

Director, Center for Experimental Music and Intermedia (CEMI), University of North Texas, 2005 – 2016 and 2019 – 2020

- planned long-term goals, activities, and budgets for CEMI
- trained and supervised CEMI TA's and TF's (4-6 each year)
- designed and implemented upgrades, coordinated development and maintenance of studios and the Merrill Ellis Intermedia Theater (MEIT), including major renovations 2009, 2016, 2020
- curated and provided technical direction, CEMI concert series (6-8 concerts per year)
- coordinated and provided technical direction, CEMI guest residencies
- implemented outreach and interdisciplinary activities
- coordinated CEMI publicity (TV, radio, newspaper, etc.) with UNT Public Information office
- coordinated CEMI web site design and development

new music organization Assistant Director: *Sounds Modern*, TX, 2007 – present

- 3 concerts per year, including Dallas – Fort Worth area musicians and invited guests

new music organization Co-Director: *Atomic Clock Music Events*, Denver and Boulder, CO, 2004 – 2007

- 3 concerts per year, including Denver – Boulder area musicians and invited guests

guest editor (with Margaret Schedel), *Organised Sound 11:3*, December 2006 (Cambridge University Press), 1995-6

- designed issue theme, wrote call for submissions, juried and edited articles

board member, Consortium to Distribute Computer Music, 2005 – 2009

- collaborated in planning, coordination, and production of CDCM series on Centaur label

Director of Music Technology, University of Colorado Boulder, September 2001 – May 2005

- collaborated with Information Technology Services personnel to plan, develop, and maintain two 16-station Computer Assisted Music Laboratories; administered security, scheduling, monitoring (CAML)
- planned, developed, and maintained electroacoustic music studio (CRUNCH)

Concert Production Activities

Sounds Modern, Fort Worth Modern Art Museum and Chinati Foundation, Marfa, Texas: contemporary concert music series (<http://www.soundsmodern.org>), 2007 – present

International Computer Music Conference, UNT (international): Technical Director, producing 33 concerts and 10 installations, September 25 – October 1, 2015

Electric LaTeX Festival, UNT (regional): assisted students with planning, organization, and technical direction for three concerts, November 21-22, 2014

CIME Conference (international), UNT: technical direction for 4 concerts, 4 installations, 3 lecture sessions, one telematic performance October 1-4, 2014

CEMIcircles Festival (national), UNT: planning, organization, and technical direction for 7 concerts comprising 46 works of music in 4 venues in Denton and Dallas, 2 art installations, 2 listening gallery sessions, electroacoustic instrument gallery 26 out-of-town guests, 21 alumni represented, research collaboration with UNT Libraries, October 3-5, 2013

Social Science: Sound, Perot Museum of Nature and Science: technical direction for UNT installations and demos, October 4, 2013

Spectrum concerts, 2005 – 2016, University of North Texas: technical direction for computer music works

Centerpieces concerts, 2005 – 2012, University of North Texas: student computer music concerts

Electric LaTeX Festival, UNT (regional): assisted students with planning, organization, and technical direction for three concerts, November 16-17, 2007

Music from CEMI, Synthèse Festival, Bourges, France: with Jon Christopher Nelson, co-organized a concert of student and faculty works, June 3, 2006

Atomic Clock Music Events (co-founder), Boulder, Colorado: contemporary music concert series (<http://www.soundsmodern.org/atomicclockmusic>), 2004 – 2007

Pendulum New Music (co-founder), University of Colorado, Boulder: 6-8 concerts per year of student compositions, projects in new music performance, guest performers, 2001 – 2005

Participation in performances

violinist, conductor, electronic musician, sound designer, arranger: *Sounds Modern* series, Fort Worth Modern Art Museum, Texas, 2008 – present

violinist, Trio du Sang, 2018 – present

violinist, *3 improv collabs*, Full City Rooster, Dallas, Texas, 2017

violinist, College Music Society National Conference, San Antonio, Texas, 2017

violinist and technologist, Denton Artists' Enclave *Menagerie* concert, UNT on the Square, 2017

violinist and technologist, *Spectrum* series, University of North Texas, 2017

electric violinist, *Cobra*, Full City Rooster, 2017

violinist, Nova ensemble, University of North Texas: music of Earle Brown, 2016

violinist, Joseph Klein, *Canetti-menagerie*, 2016

violinist, *Sounds Modern* series, Dallas Museum of Art: music of Earle Brown and Morton Feldman, 2016

violinist and technologist, SEAMUS National Conference, 2016

violinist and technologist, International Computer Music Conference, 2015

violinist and technologist, *Inner sOUNscapes* series, University of Oklahoma, Norman, 2016

violinist and technologist, *Sounds Modern* series, Chinati Foundation, Marfa, Texas, 2014 - 2015

violinist, *Esperanza* chamber music, UNT on the Square, 2015

violinist, CIME Conference, UNT, 2014

violinist and technologist, *Imaginary Conversations* concert, CCRMA, Stanford University, California, 2014

violinist, New York City Electroacoustic Music Festival, April 2013

violinist, University of Iowa Electronic Music Studios concert, May 2011

violinist, *Spectrum* series, University of North Texas, April 2011

violinist and technologist, NoiseFold concert, University of North Texas, February 2011

violinist, spoken word performer, and technologist, International Computer Music Conference 2007

violinist, Atomic Clock Music Ensemble, Boulder, Colorado, 2004 – 2007

violinist, Nova ensemble, University of North Texas: music of Rzewski, Ives, Tenney, 2006

conductor, *Spectrum* series, University of North Texas, April 2006

violinist and technologist, SEAMUS national conference, Eugene, OR, March 2006

violinist and technologist, *CEMI Presents* and *Centerpieces* concerts, University of North Texas, 2005–2011

violinist and technologist, Third International Festival of New Music, Las Vegas, NV, 2004

violinist, CU Boulder Faculty Tuesdays, Boulder, CO, 2003: music of Stravinsky and Bartók

violinist, Pendulum series, Boulder, CO, 2001–3: music of Spies, MacMillan, Campbell, Powell, May

violinist, *Notes from the Underground* concert, King Center Recital Hall, Denver, CO, 2002

conductor, New Music Forum, UC San Diego, 1995 and 2000

ensemble violinist, SONOR (faculty ensemble) and UC San Diego Creative Ensemble, 1993–97

guest conductor, GNOM, Baden, Switzerland, 1996

guest violinist, *Music Next Millenium*, San Francisco, CA, 1994

guest violinist, *Musics Alive!*, Ventura County Symphony, 1994
ensemble violinist, New Century Players (faculty ensemble), CalArts, 1991-1994

Technologist in performances with flutist Elizabeth McNutt

Inner sOUNdsapes Series, University of Oklahoma, Norman, 2016
Rice University, Houston, Texas, 2013
Sonic Arts Research Center, Belfast, United Kingdom, 2010
Cincinnati Conservatory of Music, Ohio, 2010
Arizona State University, West Campus, 2010
Sonorities Festival, Belfast, Northern Ireland, 2007
Synthèse Festival, Bourges, France, 2006
Society for Electro-Acoustic United States (SEAMUS) National Conference, 2006
University of Oklahoma (recital), Norman, 2007
National Flute Association convention, August 13, 2006
University of Texas, Austin, 2006
University of California, San Diego (lecture-recital), 2006
Third Practice Festival, University of Richmond, VA, 2005
Digital Arts Conference Series, Bowling Green, OH (recital), 2005
Center for Experimental Music and Intermedia, University of North Texas, 2005-2011
Spark Festival, Minneapolis, MN, 2005
Most Significant Bytes Festival, Mount Union College, OH, 2004
Boulder Museum of Contemporary Art, Colorado, 2004
Electronic Music Midwest Festival (featured guest artist performances), 2002
Workshop on Interaction, SEAMUS National Conference, Iowa City, 2002
Peabody Conservatory, Baltimore, MD (recital), 2002
New Music Circle, St. Louis, MO (recital), 2002

Selected music technology activities

Engineer and producer, Calliope Duo remote live recording session: Cindy McTee, *Circle Music*, 2021
Mixing and mastering engineer, Bitches Set Traps: *Sexist Instruments*, 2020
CD producer and engineer, *The Tornado Project: trios for flute, clarinet, and computer*, 2015 (Ravello Records)
beta tester, *eMotion* sensor system, 2013
CD producer and engineer: Andrew May, *Imaginary Friends*, 2012 (Ravello Records)
beta tester, *JamLink* networked audio system, 2009
audio design and support: Peabody Trio, Nasher Sculpture Garden, 2006
CD producer and engineer: Elizabeth McNutt, *pipe wrench: flute + computer*, 2000 (EMF Media)
alpha tester, pitch tracking systems: Miller Puckette, *ant~* and *fiddle~*, 1996–1999
sample library producer and engineer: *FluteSource*, 1996
recording studio assistant, University of California, San Diego, 1994
sound designer and technician: CalArts Spring Music Festival, Los Angeles, 1992

Grants and Awards

Artist residency, Kimmel Harding Nelson Center for the Arts, for work on chamber opera *Seeking Refuge*, Summer 2020
(postponed, then relinquished, owing to COVID-19 pandemic)
Artist residency, Brush Creek Foundation for the Arts, for work on chamber opera *Seeking Refuge*, April-May 2019
Artist residency, MacDowell Colony, for work on chamber opera *Seeking Refuge*, January-February 2018
Scholarly and Creative Activity Grant, UNT, 2016, *Vanishing* revision and online conducting system
Earle Brown Foundation Grant (Sounds Modern series), 2016
Emergency Grant, Foundation for Contemporary Arts, for *unset* performance, 2015
Small Grant Award, UNT, 2014, *Tornado Project* CD production
Texas Office of the Governor Grant (Sounds Modern series), 2014

City of Marfa Grant (Sounds Modern series), 2014
Scholarly and Creative Activity Grant, UNT, 2014, ESCAPE Units (portable self-contained computer music systems)
Junior Faculty Summer Fellowship, UNT, 2006, toolkit for real-time statistical analysis of music
Chant/Songe selected for *Music from SEAMUS* vol. 15 by National Conference attendees, 2006
PatsyLu Fund for Women's Music Project Grant, Open Meadows Foundation (Atomic Clock Music Events), 2006
Scientific and Cultural Facilities District Grant (Atomic Clock Music Events), 2005
Artist residency, Yaddo artists' colony, for work on *Lachrimae* for string quartet, July-August 2005
The Twittering Machine selected for inclusion in the Zentrum Paul Klee archive, Basel, Switzerland
Junior Faculty Development Award, UCB, for composition *Proteus* for wind ensemble, 2003
American Composers' Forum: *Retake* selected for Sonic Circuits X touring repertory, 2003
Margaret Jory Fairbanks Copying Assistance Grant for *Promises of Babylon*, 1999
The Twittering Machine selected for *Music from SEAMUS* vol. 9 by National Conference attendees, 1999
Finalist, SEAMUS / ASCAP Commission Competition, 1999
Finalist, ASCAP Foundation Grants to Young Composers, 1996