

Matthew Malsky

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Education:

- August 1990 Ph.D. with departmental honors, The University of Chicago, Composition/Music Theory.
Primary composition teachers—Ralph Shapey, Shulamit Ran and Howard Sandroff.
Primary music theory instructors—Robert Morgan, Joseph Strauss and Richard Cohn.
Composition: *Subtending the Right Angle* for eight instruments.
Thesis topic: “The Design of a Computer-assisted Compositional Tool.”
- June 1983 B.A. cum laude with departmental honors, Brandeis University, Music.
Primary composition teachers—Harold Shapero and Conrad Pope.
Primary music theory instructor—Allen Keiler.

Employment:

- 2011–2014 George N. and Selma U. Jeppson Professor of Music
- 2011–present Professor, Clark University, Department of Visual & Performing Arts/Music & Screen Studies Programs; affiliate appointments in Communication and Culture Program.
- 2003–2011 Associate Professor, Clark University, Department of Visual & Performing Arts/Music & Screen Studies Programs; affiliate appointments in Communication and Culture and Screen Studies Programs.
- 1997–2003 Assistant Professor, Clark University, Department of Visual & Performing Arts.
- 1994–1996 Visiting Assistant Professor, Clark University, Department of Visual & Performing Arts.
- Fall 1991 Visiting Assistant Professor, Brown University, Department of Music.

University Service:

- 2013– Director, Music Program
- 2013 Committee member, LEEP Campus Compass (oversight of campus liberal education initiative)
- 2013-2016 University Information Technology Committee (appointed University faculty committee)
- 2010–2013 Committee on Personnel (elected University faculty committee)
- 2008–2012 Chair, Department of Visual and Performing Art
Steering Committee, Higgins School of Humanities
- 2008–2011 Director, Music Program
- 2008–2009 Taskforce for Undergraduate Education (appointed by Provost)
- Spring 2007 Interim Chair, Department of Visual and Performing Arts
Interim Director, Music Program
- 2006–2008 Chair, University Information Technology Committee (appointed University faculty committee)

- 2005–2009 Director, Communication and Culture Program (co-director in AY2008–09)
 2003–2004 Chair, University Information Technology Committee (appointed University faculty committee)
 2001–2004 Director, Music Program
 2001–2004 University Graduate Board (appointed)
 1998–2000 University Faculty Senate Steering Committee (elected faculty committee)
 1995–present Communication and Culture Program Faculty Steering Committee
 1998–99 University Information Technology Committee (appointed)
 1997–2000 Department of Visual and Performing Arts Downing Street School Architect Advisory Committee

Teaching:

- at Clark: Undergraduate theory sequence:
 Diatonic Tonality;
 Chromatic Tonality;
 Counterpoint;
 20th Century Theory.
 Popular Music in the USA.
 Twentieth Century Music History.
 Rudiments of Music.
 Music as Discourse (Freshman Seminar).
 Film Sound & Music (Senior seminar).
 Soundtracks.
 Audio Culture.
 Music, Media & the Public Sphere (Senior seminar).
 Undergraduate sequence in music technology:
 Computer Music;
 Music & Multimedia
 Interactive Music Programming and Composition;
 Recording Arts and Audio Art;
 New Media Theory and Practice;
 Tutorial in Computer Music.
 Musical Acoustics.
 Live Sound.
 Aural skills labs (tonal & twentieth century).
 Communication and Culture (foundation course for Communication & Culture major)
 Composition seminars and private lessons.

Publications & Recordings:

- Compositions published: • *The Great Lover* for baritone voice, piano, & clarinet; Amalgamate Sound, 1993.
 • *An Acumen Quadrille* for guitar & double bass; published by TCA Publications, 1988.
 • All other compositions are self-published by Magnetic Flux Music (ASCAP).
- Recordings: • *The Maniac Chase: new music for silent film*, under contract with ERM Media (release expected Spring 2012).
 • *Music for String Quartet* by Matthew Malsky, Centaur Records, Inc., CRC3070 (2010).
 • *Awful Vegetables* (electroacoustic), on *Clairaudience: new music from electronic voice phenomena*, BohmMedia, bmc001 (2007).
- Audio Engineering: • *Music for String Quartet* by Matthew Malsky, Centaur Records, Inc., CRC3070 (2010).
 • *Complete Works for Solo Strings* by J.S. Bach, 3-CD set, Peter Sulski, viola. (under contract with

Centaur.)

- Book Chapters:
- “Early CinemaScope Sound Experiments,” *Living Stereo: Histories and Cultures of Multichannel Sound* edited by Paul Théberge, Kyle Devine and Tom Everett (Volume Editors). Under contract with The Continuum International Publishing Group. Expected publication date is March 2014. 8,000 words.
 - “Scoring Ruttman’s Berlin Film: considering music meaning in historical and modern contexts.” Manuscript accepted in *Making Music for Silent Films*, Edited by K.J. Donnelly (University of Southampton, UK) and Ann-Kristin Wallengren (Lund Univ., Sweden). Volume proposal under review with University of California Press.
 - “Sounds of the City: Alfred Newman’s ‘Street Scene’ and Urban Modernity.” Jay Beck and Anthony Grajeda, editors. *Lowering the Boom: Critical Studies in Film Sound* (University of Illinois Press, 2008), pp. 105–122.
 - “The Other *Street Scene*: Alfred Newman’s Film Music and Urban Modernity,” in *Street Scene: Der urbane Raum im Musiktheater des 20. Jahrhunderts*. Veröffentlichungen der Kurt-Weill-Gesellschaft Dessau, vol. 6, Stefan Weiss, Jürgen Schebera, editors (Münster/New York/München/Berlin; Waxman Verlag GMBH, 2006), pp. 57–68.
 - “Stretched from Manhattan’s Back Alley to MOMA: a social history of magnetic tape and recording,” *Technocultures of Music*, Rene T. A. Lysoff and Leslie C. Gay, Jr., editors, Music and Culture series. (Hanover: Wesleyan University Press, 2003), pp. 233–263.
- Articles:
- “Being Heard : Listening In — sound & our dystopian present” *World Picture Journal* [Autumn 2011/issue 6] “Wrong” ISSN 1938-1700 (<http://worldpicturejournal.com/>), invited submission, 17 pages in manuscript
 - “Fantasy and the concert hall: musical performance in the electroacoustic age.” *Reconstruction: a journal of cultural studies* [Winter 2004/4.1] “Technology and historiography: or, the science fiction of everyday life” ISBN 1547–4348 (<http://reconstruction.eserver.org/041/TOC.htm>), 28 pages in manuscript. Reprinted in *Search Journal for New Music and Culture*. Fall 2011 (Issue 9).
 - “A Composer’s Amanuensis on the Web.” *Proceedings of the 1998 International Computer Music Conference*. Ann Arbor, MI: International Computer Music Association, pp. 393–398
 - “A Beginner’s Guide to Wiring a Project Studio” *New Ways* 9(1) [Winter, 1994], Grand Rapids, Yamaha Corporation of America, pp. 26–27.
 - “Do I Really Sound Like That — Recording Technology and Musical Practices” *New Ways* 8(5) [Winter, 1993], Grand Rapids, Yamaha Corporation of America, pp. 45–57.
- Reviews:
- ICMC Session Review, “Session XII: Interactive and Generative Processes”, in *Array, Journal of the International Computer Music Association*, Spring 1998.
 - “A Report from the 1994 National Educational Computing Conference” *New Ways* 10(1) [Winter, 1994], Grand Rapids, Yamaha Corporation of America, pp. 30–31.
 - Compact Disc Review, “Steel & Bamboo” (Robert Dick/Steve Gorn) *Leonardo Music Journal*, September, 1993.

Awards/Grants:

- 2009 ERM Media recording — selected in an international film scoring competition as one of six composers (from over 650 submissions) to compose a score for Thomas Edison’s short 1904 silent film *The Maniac Chase*.
- 2009 Higgins School of Humanities major grant (individual).
Faculty Development Grant
- 2008 Higgins School of Humanities major grant.
COMM: Shared Inquiry Workshop on Teaching & Discussion with Sophie Haroutunian-Gordon (Northwestern University) and Don Whitfield (Great Books Foundation)

- 2008 Higgins School of Humanities program mini-grant.
MUSIC: Arcadian Winds concert.
COMM: Screening/Q&A with Felix Golubev, producer of documentary “Sex Slaves”
- 2006 Clark University, Extraordinary Merit Award
- 2006 Higgins School of Humanities program grant. C-Squared concert.
- 2005 Hillery Family Charitable Trust, travel stipend.
- 2005 First Prize, The S³ Project, NSF/Chicago Materials Research Center.
- 2005 Kurt-Weill-Gesellschaft, Dessau, Germany. travel stipend
- 2003 *To Have Done With*, selected as semi-finalist with Award of Quality, 2003 Hultgren Solo Cello Works Biennial.
- 2001–2 *To Have Done With* chosen as a “selected work” for Sonic Circuits IXth International Festival of Electronic Music and Art, American Composer’s Forum.
- Summer 2001 Higgins School of Humanities travel grant to present at “Music in Film & Media: Cliché or Emerging Language?” NYU/CINE-MUSICA-MEDIA Society.
- summer 1999 Clark University Research Board/Higgins School of Humanities (matching grant): *Intensive Summer Study of Max/MSP at the Center for New Music and Audio Technology*.
- 1997 Clark University Higgins School of Humanities; grant to young faculty in support of research: *Ambisonic Recording and a Hypertextbook in Computer Music*
- summer 1997 Asher Fellowship, Center for the Enhancement of Teaching and Learning, Clark University
- Fall 1997 Clark University Higgins School of Humanities Higgins Seminar designation for Film Sound/Music course.
- 1995-1996 Clark University Higgins School of Humanities program grant for conference/festival *The Sound of Multimedia*.
- 1995 Clark University curriculum development grant from the Office of the Dean of the College.
- 1991 ASCAP Foundation Grants to Young Composers Award finalist.
- 1990 University of Chicago, Department of Music, Departmental honors.
- 1990-2010 ASCAP Standard Award (ASCAPplus program).
- 1989 ASCAP Foundation Grants to Young Composers Award.
- 1983-1988 University of Chicago Tuition Scholarship and Assistantship.
- 1983 Rose Prize in Composition, Brandeis University.

Paper Presentations:

(peer review)

- May 2013 Music and the Moving Image Conference, NYU, New York
“Music Post-production in Early CinemaScope Films”
- March 2013 Society for Cinema and Media Studies, National Meeting, Chicago, IL
“Early CinemaScope Sound Experiments”
- March 2012 Living Stereo Conference, Carleton University, Ottawa
“CinemaScope & Stereo in Production and Exhibition.”
- May 2010 Music and the Moving Image Conference, NYU, New York
“Scoring Ruttman’s Berlin Film: considering music meaning in historical and modern contexts”
- March 2010 Society for Cinema and Media Studies, National Meeting, Los Angeles, CA

- “Scoring Ruttman’s Berlin Film: considering music meaning in historical and modern contexts”
- March 2005 Kurt-Weill-Festival, Dessau, Germany.
“The Other Street Scene: Alfred Newman’s Film Music and Urban Modernity”.
- March 2004 Society for American Music, Cleveland, OH.
“The Sound of Urban Modernity and Alfred Newman’s ‘Street Scene’”.
- July 2003 Feminist Theory and Music 7, Bowling Green State University
“A View from the Street: ‘Street Scene’ and the Portrayal of New York Women’s experiences on Film.”
- May 2002 Society for Cinema Studies, National Meeting, Denver, CO
“Lost in Space: the musical stage as fantasy in contemporary film and concert”
- April 2002 Society for Electro-acoustic Music, US (SEAMUS), National Meeting, Iowa City.
“Imaginary spaces, cultural fantasy, and the performance of electroacoustic music”
- June 2001 “Music in Film & Media: Cliché or Emerging Language?” NYU/CINE-MUSICA-MEDIA Society
“Lost in Space: the musical stage as fantasy in contemporary film and concert”
- Nov. 1998 Society of Composer Region I meeting, Connecticut College.
“From Manhattan’s Back Alley to MOMA: A Social History of Magnetic Tape and Recording”
- Oct. 1998 National Meeting of International Association for the Study of Popular Music (IASPM–US), UCLA.
“From Manhattan’s Back Alley to MOMA: A Social History of Magnetic Tape and Recording.”
- Oct. 1998 International Computer Music Conference, ICMA, University of Michigan.
“A Composers’ Amanuensis for the Web.”
- March 1998 New Music Festival, Western Illinois University.
“From Manhattan’s Back Alley to MOMA: A Social History of Magnetic Tape and Recording.”
- April 1997 Society for Electro-acoustic Music, US (SEAMUS), National Meeting, Kansas City.
- Nov. 1992 College Music Society, National Meeting, San Diego.
- March 1991 Society of Composers, Inc. Region V Conference, Carbondale, IL.

Invited Lectures, Panels, & Composition Master classes

- Feb. 2010 University at Albany
- Feb. 2009 International Perspectives on the History, Theory and Practice of Film Music, A Workshop at Clark University.
- March 2008 University at Albany
- Feb. 2007 University of Western Ontario
Wilfred Laurier University
- Nov. 2004 Tufts University.
- January 2004 The College of the Holy Cross.
- April 2002 University of Chicago, Graduate Composers Workshop.
- March 2001 Brooklyn College.
- April 2000 University of Iowa Computer Music Studio
“Live performance with Max/MSP”
- April 2000 University of Iowa Film Sound Conference: Walter Murch and the Art of Sound Design, “Orson Welles *Touch of Evil*,” session moderator.
- April 1996 Clark University, Higgins School of Humanities
“Using Computer Technology in the Humanities.”
- June 1991 Minnesota Composers Forum, Composer Roundtable Series.
“Algorithmic Composition and Computer Applications.”

April 1989 New Music Chicago Spring Festival: “Composers Roundtable”

Professional Experience:

- 2010– Editorial Board, International Journal of Contemporary Composition
- 2007–present Reader, *Search Journal for New Music and Culture*
- 2008 Performance on electric guitar: David Claman's *Ghostbusters* for four mobile electric guitars and electronics, Music With A View @ The Flea, NY USA.
- 2007, 2009, 2010 Adjudicator, music selection panel, stArt on the Street (“Central Massachusetts' largest arts street festival”)
- 2006– Electronic Music Foundation, Associate Director, Publications.
- 2006 Co–producer, The Extensible Electric Guitar Festival (concerts/symposium/run-out concerts), Clark University.
- 2006–07 Difficult Dialogues Project: faculty development program and steering committee.
- 2004 Co–producer, The Extensible Toy Piano Project (samples/composition competition/festival/symposium/run-out concerts).
- 2003 Adjudicator, Texas Music Educators Association, Composition Competition.
- 2002 Committee member, Paper Selection/Presentation, Society for Electro-Acoustic Music in the US (SEAMUS) 2002 National Conference, Iowa City, IA.
- 2000–2001 Internet discussion group co–moderator, International Computer Music Association subgroup for Interactive Composition.
- 2000–present Co-director, Group for Electronic Music.
- July 1999 Max/MSP Night School, Center for New Music and Audio Technology (CNMAT), University of California, Berkeley.
- March 1996 Conference/festival organizer, “The Sound of Multimedia: musical practice and interpretation in the age of digital (re)production.”
- 1995–present Director, Clark University Computer Music Studio
- June 1995 Invited Participant, Summer Faculty Workshop in Communications Policy, The Annenberg Washington Program in Communications Policy Studies, Washington D.C.
- 1992–1995 Computing Manager, Brown University, Coalition of Essential Schools/Annenberg Institute for School Reform.
- June–July 1990 Participant, Friends of the Gamelan Summer Wayang Workshop, Chicago, private study in Gambang with Mas Widiyanto.
- 1989–1990 Associate Director, Mostly Music, Inc., Chicago, IL.
- 1984–1990 Sound Technician, Contemporary Chamber Players, The University of Chicago.
- 1988–1989 Concert Manager, The New Art Ensemble.
- 1983–1988 Computer Music Studio Manager & Technician, The University of Chicago.
- 1988 Adjudicator, Illinois Music Educators Association, Composition Competition.
- 1986, 1987 The University of Chicago FM Synthesis/MIDI Summer Seminar, Instructor.
- 1984–1986 Recording Engineer, Goodspeed Hall/Electronic Music Studio, University of Chicago.
- 1987–1992 Consultant & Products Demonstrator, Opcode Systems, Macintosh software.
- Spring 1987 Technical Director, New Music Chicago Festival.
- 1985–1987 Flash in the Pan, Artistic Director (new music performing ensemble).
- 1987–1990 Founding member, Chicago Composers’ Consortium.
- 1985 Apprentice Electrician in audio, Santa Fe Opera Company, Santa Fe, New Mexico.

Recent Performances & Broadcasts:

Full details available on website

- 2013 April 3, 2013
 Reading session of Egged On, for solo piano @ Clark University
 Sarah Bob (Radius Ensemble), pianist
- Feb. 9, 2013
 Worcester Chamber Music Society @ Clark University
 with **The Archipelago of Regrets**, with Krista Buckland Reisner, violin; Joshua Gordon, cello;
 & Geoff Burleson, piano
- Feb. 12, 2013
 recording session at Mechanics Hall, Worcester MA
The Archipelago of Regrets & elegy with Peter Sulski & Mark Berger, violas
- March 24, 2013
Princess Nicotine, a new piano trio score for the 1909 silent film
 Clark University, Worcester MA
- 2012 October 2012
 recording session with electric guitarist Seth Josel
Transit of Venus for electric guitar & live computer processing
The Archipelago of Regrets, for piano trio
 The Capital Trio
 March 7, 2012 - University at Albany
 March 29, 2012 - Clark University
 March 30, 2012 - SUNY Oswego
- April 15, 2012
 Radius Ensemble @ Clark University
 featuring **Subtending the Right Angle** for octet & a newly revised **same river twice** for woodwind
 quintet.
- April 16, 2012
 recording session with Radius Ensemble
 at Mechanics Hall, Worcester MA
Subtending the Right Angle & a newly revised **same river twice**
- 2011
- Peter Sulski & Mark Berger, viola. *Elegy* for two Violas. Clark University
 - Nancy Newman, toy piano. *Heterogeneous* for toy piano with live electronics. BargeMusic, Brooklyn, NY.
 - Julian Milkis, clarinet, Sergey Antonov, cello with Sima Kustanovich, piano. *The Archipelago of Regrets*. Clark Univeristy
 - QX String Quartet. *Berlin: Symphony of a Great City* (for string quartet), University of Albany, Albany NY.
 - Robert Osborne, voice; Chester Brezniak, clarinet & Malcolm Halliday, piano. *The Great Lover* for bass voice, clarinet & piano (on a text by Rupert Brooke). Clark University.
 - Peter Sulski, viola. *The Discontents of Orpheus* for solo viola reprise of version with live electronics. Clark University
- 2010
- Gloria Damijan, toy piano & Daniel Lercher, electronics. *Heterogeneous* for toy piano & live electronics, impuls 2010 -Minutenkonzerte, Graz Austria. (invited)
 - thingNY presents: SPAM (v1.2). *Man Mann Lebt*, a spam for violin, voice, clarinet, saxophone & cello. University of the Streets and The Tank, New York, NY (peer review)
 - Seth Josel, electric guitar. *Transit of Venus* for electric guitar & live electronics. The Essl Museum, Klosterneuburg, Austria (peer review)
 - New York City Electroacoustic Music Festival, *Thirteen Way of Listening to a Loudspeaker*, for feedback-driven live computer processing. ISSUE Project Room, Brooklyn, NY (peer review)
 - Two Composers (Mark Berger & Ketty Nez), *the final digits of PI*, for viola & piano,. Performances at Boston University, Clark University; Middlesex Community College, MA. (invited)

- 2009
- Isabel Ettenauer, toy piano, *Heterogeneous*, The Essl Museum, Vienna, Austria (peer review)
 - Arcadian Winds, premiere of *the same river twice* for woodwind quintet, Boston University, MA and Clark University, MA. (invited)
 - QX String Quartet, *Berlin, Symphony of a Great City*, for string quartet with silent film, Clark University, MA (premiere) & Thayer Chamber Music Festival. (invited)
 - Spark Festival of Electronic Music & Arts, Minneapolis, MN, premiere of *Thirteen Way of Listening to a Loudspeaker*. (peer review)
- 2008
- Claudia Birkholz, *Heterogeneous*, EXPAN-Festival für Neue Musik, Villach, Austria and Porcia Palace Music Hall, Spittal/Drau, Austria; BKA, Berlin, Germany; Dampfzentrale Bern, Switzerland. (peer review)
 - ECCE, *The Discontents of Orpheus* for solo violin, Clark University, MA and Tenri Cultural Institute of New York. (invited)
 - Peter Sulski, *The Discontents of Orpheus*, Clark University, MA. (invited)
 - QX String Quartet, *Lacan*, Thayer Chamber Music Festival, Lancaster, MA (invited)
 - The Extensible Electric Guitar Festival, *The Transit of Venus*, Clark University, Worcester MA.
 - Peter Sulski, viola, *The Discontents of Orpheus*, Razzo Hall, Clark University, Worcester MA. (invited)
 - Rhode Island College, *awful vegetables*, Nazarian Center for the Performing Arts. (invited)
- 2007
- Claudia Birkholz, premiere of *Heterogeneous*. Hochschule für Künste Bremen, Germany, "the joy of toy" concert. (invited)
 - Penderecki String Quartet. 3 premiere performances of commissioned work, *Lacan* Worcester MA, Waterloo & London (Ontario). (invited)
 - C-squared (Lisa Cella, flute & Franklin Cox, 'cello), University of San Diego & University of California, Riverside, *Escaping the Delta*. (invited)
 - *The Last Piano*, University at Albany on a program "Music from the Extensible Toy Piano Festival".
- 2006
- QX String Quartet, performances of *Valley of Dying Stars* at Thayer Summer Chamber Music Festival and at Clark University. (invited)
 - C-squared (Lisa Cella, flute & Franklin Cox, 'cello) premiere performance of commissioned work at Clark University, *Escaping the Delta*, for flute, cello and live computer processing. (invited)
- 2005
- Penderecki String Quartet. Reading of *Valley of Dying Stars* at biannual reading session. (peer review)
 - Mistral Ensemble, Andover Chamber Music Series, premiere of *Cyan–Magenta–Yellow* for flute, viola and cello. (invited)
- 2004
- Holy Cross Chamber Players, College of the Holy Cross. *Valley of Dying Stars*. (invited)
 - Paul Gregory, guitar. premiere of *Transit of Venus*. Clark University. (invited)
 - Group for Electronic Music, Clark University. premiere of *The Crowning: A Blessed Event* for theremin, toy piano and live computer processing. (invited)
- 2003
- Clark University, Worcester String Quartet, Premiere of *Valley of Dying Stars*. (invited)
 - Reading of *Valley of Dying Stars* by the Lydian String Quartet, Brandeis University
 - Joy of Music Program, Worcester, MA. (invited)
 - Clark University Sinfonia, *State Street Gavotte*, Clark University, Razzo Hall. (invited)
- 2002
- Clark University, dedication ceremony of the Jenny and Anthony Razzo Recital Hall.
Premiere of *Tiresias* for chorus and Clark University Chorus tour, Montreal, Canada (invited)
 - iChamber performance series, Arizona State University (peer review)
 - Society for Electro-Acoustic Music in the US, Seamus2002 National Conference, University of Iowa, Iowa City, (peer review)
 - Solo recital, Patty Monson, flute, Clark University/GEM. (invited)
 - University of Chicago, Mary Stolper (invited).

- 2001 • Solo recital, Esther Lamneck, clarinet, New York University. (invited)
 • University of Iowa (invited)
 • Solo recital, Frank Cox, Clark University/GEM (invited) *To Have Done With* (premiere)
- 2000 • En Red O 2000—Electric Songs, Barcelona, Spain. (peer review)
 • WOBC (live internet broadcast), Oberlin, OH, FOLDOVER program (peer review)
 • Bowling Green State University New Music and Art Festival, Bowling Green, OH. (peer review)
 • Society for Electro-Acoustic Music in the US, SeamusY2K National Conference, University of North Texas, Denton. (peer review)
 • Bytes of Art Festival @ Ylem: Artists Using Science and Technology (San Francisco and available through the Internet at <http://www.ylem.org/artists/blee/BofA/abcell.html>) (peer review)
 • University of Edinburgh, Mathews Gallery, (peer review)
- 1999 • Ultima Festival, Oslo, Norway. (invited)
 • American Composers Forum Sonic Circuits Series, Clark University, Worcester, MA. (invited)
 • Australasian Computer Music Conference, Wellington, New Zealand. (peer review)
 • The International Computer Music Festival, Kobe, Japan. (peer review)
 • Society for Electro-Acoustic Music in the US (SEAMUS) National Conference San Jose, CA. (peer review)
- 1998 • 1998 Next Wave Festival, Melbourne, Australia. (peer review)
 • Earwaves internet streaming/broadcast [www.holographone.com/earwaves/earwayplay/Jan98.htm], (peer review)
 • Alt-x internet streaming/broadcast (www.altx.com)
 • The Arts Now Series, North Carolina State University. (peer review)
 • University of Iowa as part of the 1998 Society for Electro-Acoustic Music American Music Week. (invited)
 • New Music Festival, Western Illinois University. (peer review)
 • Video-Salon-'98, University of Wisconsin-Milwaukee. (peer review)
 • WCNY-FM Syracuse, NY, WUNY-FM Utica & WJNY Watertown, NY Fresh Ink program, “Poetic Music II” , Society for New Music. (peer review)
- 1997 • Bytes of Art Festival, ART-TECH; gallery of the Silicon Valley Institute of Art and Technology. (peer review)
 • Sonic Residues, St. Kilda, Australia (peer review)
 • 22nd Annual Clarinet Symposium, University of Oklahoma (invited)
 • Oberlin Conservatory of Music (invited)

Compositions:

Egged On for solo piano (2013) A soundtrack to the 1926 silent comedy by Charley Bowers.

Princess Nicotine; or the Smoke Fairy for violin, cello and piano (2012). A soundtrack to the 1909 Vitagraph silent film.

elegy for two violas (2011) [12 minutes]

The Archipelago of Regrets for violin, cello and piano (2010). Commissioned by The Capital Trio. [18 minutes]

The Maniac Chase for flute, clarinet, violin, cello, piano and percussion (2010). A soundtrack to the 1904 Edison silent film. Under contract with ERM Media for release on DVD/CD in Spring 2011. [15 minutes]

“*he was somebody’s baby*” homage á W. Murch (in progress) electroacoustic (for diffusion).

The final digits of PI (2009) for viola and piano. Commissioned by The Two Composers (Mark Berger & Kitty Nez). Premiere at Boston University. [12 minutes]

- Man, Mann Lebt* (2009) for voice, violin, clarinet, saxophone & cello. Written for thingNY. [2 minutes]
- Berlin, Symphony of a Great City, Akt I* (2009) for string quartet, soundtrack to W. Ruttmann's 1927 silent film. [15 minutes]
- Thirteen Ways of Listening to a Loudspeaker* (2008) for feedback-driven computer system. [8 minutes, 30 seconds]
- the same river twice* (2008) for woodwind quintet. Commissioned by the Arcadian Winds. [12 minutes]
- The Discontents of Orpheus* (2007) for solo viola with live computer processing. Commissioned by Peter Sulski. [11 minutes]
- Heterogeneous* (2007) for toy piano with live computer processing. [8 minutes]
- Awful Vegetables* (2007) for fixed media/electroacoustic. Commissioned by BohnMedia for CD release in 2007. [7 minutes]
- Lacan* (2007) for string quartet with live computer processing. Commissioned by the Penderecki String Quartet. [20 minutes]
- Escaping the Delta* (2006) for flute, cello & live computer processing. Commissioned by C-Squared. [8 minutes 30 seconds]
- The Last Piano* (2005) for toy piano and live computer processing. Premiered at the Extensible Toy Piano Festival, Nov. 2005. [10 minutes]
- Magnetic Rag* (2005) for piano four-hands. [4 minutes]
- Cyan, Magenta and Yellow* (2005) for flute, viola, and cello. Commissioned by Mistral/Andover Music. [7 minutes, 30 seconds]
- Transit of Venus* (2004) for acoustic guitar and live computer processing. [10 minutes]
- The Crowning: A Blessed Event* (2004) for Theremin, Toy Piano, circuit-bent electronic organ and live computer processing. [17 minutes]
- Valley of Dying Stars* (2003) for string quartet (with optional networked computer system and multi-channel diffusion.) [16 minutes]
- Tiresias* (2002) for chorus [4 minutes, 30 seconds]
- Before Krapp's Last Tape* (2001), electroacoustic (for diffusion). incidental prelude to a production of Beckett one act plays. [25 minutes]
- To Have Done With*, (2001) for solo 'cello and live computer processing for Frank Cox, Ensemble Köln. [7 minutes]
- glue* (2000) for MIDI keyboard four-hands with computer. [9 minutes]
- The Well of Fancy Dry* (2000) for solo flute and live computer processing. [7 minutes, 30 seconds]
- Ancient Devices* (1999/1992) for clarinet and live computer processing (2— and 6— channel versions) Commissioned by *Double Dialog* (John Bruce Yeh (Chicago Symphony Orchestra) & Howard Sandroff (University of Chicago). [12 minutes]
- The Rose Village* (1998) for digitally processed video with soundtrack (or two-channel tape). [14 minutes]
- Prelude to an Alchemical Wedding* (1993) for organ. [8 minutes] Commissioned by Gretchen Longwell Cooley
- Dance!* (1991) for piano, four hands [6 minutes] Commissioned by Nancy Newman and Martha Mockus.
- luckily for us, a mountain is a mammal...* (1990) for tape. [9 minutes]
- The Great Lover* (1989) for baritone, clarinet, & piano [12 minutes] Commissioned by Mostly Music, Inc.
- Untitled* (1989) soundtrack for video with dance choreographer/video artist.
- Alternative Viewpoints* (1989) soundtrack for monthly Chicago-based cable program.
- Subtending the Right Angle* (1989) for flute, oboe, clarinet, alto sax, trumpet, trombone, piano, bass Awarded ASCAP Foundation Grant to Young Composers. [14 minutes]
- Versus* (1988) for clarinet, horn, double bass, percussion, and computer-controlled synthesizer. [25 minutes]
- Sonata* (1988) for performer-controlled synthesizer. [6 minutes]

Belmont Harbor (1988) for String Orchestra [8 minutes]

Commissioned by the Music Arts School Orchestra, Winnetka, IL.

Ballad of the Strand Strand (1987) for synthesizer and narrator, text by P.R. Barrie.

Putting the Devil in Hell (1987) for narrator, oboe, piano, DX7, & computer-controlled synthesizer. [12 minutes]

A Fish Descending a Staircase (1987) electronic soundtrack for video by Elizabeth Hoffman.

An Acumen Quadrille (1986) for double bass and guitar [6 minutes]

Commissioned by American String Teachers Association.

Freize (1986) for computer-controlled synthesizer. [9 minutes]

Stone Soup (1985) for piano, four hands.

Five Eliot Songs (1985) for mezzo-soprano and piano. [32 minutes]

Chaconne (1985) for solo violin. [11 minutes]

Quartet (1983) for violin, flute, horn, and bassoon. [15 minutes]