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Education

University of California, San Diego, Ph.D (in progress), 2015-present (M.A. completed in 2017 as part of doctoral work)

Harvard College, Cambridge, Massachusetts, A.B. cum laude, with highest honors in music, December 2013

Rockport High School, Rockport, Massachusetts, 2004-2008

Composition Studies

Rand Steiger, Distinguished Professor, University of California, San Diego, 2017-present

Roger Reynolds, University Professor, University of California, San Diego, 2015-17

Trevor Baca, Harvard University, 2013-14

Chaya Czernowin, Walter Bigelow Rosen Professor of Music, Harvard University, 2011-13

Hans Tutschku, Director of the Harvard University Studio for Electroacoustic Composition, Harvard University, 2011-2013

John McDonald, Chair, Graduate Composition, Tufts University, 2006-9

Festivals and Residencies

Composers Conference (formerly known as Wellesley Composers Conference), Brandeis University, August 2018

Mise-en Music Festival 2018, New York City, June 2018

MATA Festival, April 2018, New York City, April 2018

Composit festival, Rieti, Italy, July 2017 (studies with Pierlugi Billone)

Summer Institute of Contemporary Performance Practice (SICPP), Boston, Massachusetts, June 2017 (studies with Georg Friedrich Haas)

Listhus Artist Residency, Olafsfjordur, North Iceland, August 2016

Darmstadt Summer Course for New Music, Darmstadt, Germany, August 2014

SoundSCAPE festival, Maccagno, Italy, July 2014 (studies with Rand Steiger and Ricardo Zohn-Muldoon)

List of Works and Performances (2011-2019)

[in progress] new piece for chamber orchestra, to be performed by the UC San Diego Chamber Orchestra, University of California, San Diego, May 2019.

[in progress] new piece for percussion quartet, commissioned and to be performed by Red Fish Blue Fish, University of California, San Diego, April 2019

the empty room (iii) for bass flute and violin, to be performed by Michael Matsuno and Illana Waniuk, at the University of California, San Diego, May 2019 (~9)

glacial fields for flute, clarinet, violin (2), viola, cello and double bass, performed at Composers Conference, Brandeis University, August 2018 (~12)

Mosaic: Sand, Stone, Stucco Ten miniatures for bass clarinet, with projected photographs, written for and performed at Mise-en Music Festival, NYC, June 2018 - based on fifteen photographs taken in Arizona January 2018 (~17')

Revised version: to be performed by Madison Greenstone, at the University of California, San Diego, February 2018

a thin line between for large tam-tam, commissioned and performed by James Beauton, performed at University of California, San Diego, May 2018; performed by James Beauton with movement/choreography by Justin Morrison at the San Diego Symphony's Hearing the Future festival, January 2019 (~15)

the empty room (ii) for Bb clarinet and violin, commissioned and performed by Carlos Cordeiro and Julia Glenn, Longy School of Music, Cambridge, May 2018 (~10')

the empty room (i) for bass clarinet and cello, performed by Marco Ignotti and Giorgio Casati, Composit festival, Rieti, Italy, July 2017 (~8')

[O] for two double basses, live spatialization and projections, performed by Matt Kline and Kiyoe Wellington, April 2017, Conrad Prebys Music Center Experimental Theater, University of California, San Diego -based on photographs taken in Northern Iceland during August 2016 (~18')

early morning (dew, spider web) for American Sign Language performer, commissioned and performed by Chris Clarino at Conrad Prebys Concert Hall, University of California San Diego, December 2016 and January 2019; presented at Eureka! Musical Minds of California Conference, California State Fullerton, Feb. 2017 and New Music Gathering, Boston Conservatory, May 2018 (~10)

through a mist, lightly for bass flute, bass clarinet, cello, bass and live spatialization, performed by Michael Matsuno, Madison Greenstone, Tyler Borden, Matt Kline and Johannes Regnier, Conrad Prebys Music Center Experimental Theater, University of California, San Diego, October 2016; Summer Institute for Contemporary Performance Practice (SICPP), June 2017 (flexible length, 12 to 16')

pale, pale light for percussion and mezzo-soprano, performed by James Beauton and Ashley Cutright, Conrad Prebys Music Center, University of California, San Diego, January 2016; performed by Russell Greenberg and Sarah Brailey, MATA Festival 2018, Church of the Epiphany, NYC, April 2018 (~10')

silver, flutter for solo cello, commissioned and performed by Alan Toda-Ambaras, Harvard University, November 2015 (~12')

lace/leaf commissioned and performed by the Sudbury Guitar Trio, SoundSCAPE festival, Maccagno, Italy; Vondereau Museum, Fulda, Germany; Egon's Studio concert series, Amsterdam, the Netherlands, July 2014; SoundBox concert series, Cincinnati, Ohio, January 2017 (~6')

not now, not only commissioned and performed by the Bach Society Orchestra (Orchestral Composition Competition), Paine Hall, Harvard University, November 2013 (~7')

(not, as yet...) for string quartet and electronics, performed as part of the Harvard University Studio for Electroacoustic Composition HYDRA concert series, with Julia Glenn, Sumire Hirotsumi, George Meyer, and Lucien Werner, Paine Hall, Harvard University, May 2013 (~19'); senior thesis awarded summa cum laude honors, and Hugh F. MacColl Prize for Original Composition

the bones of things for string orchestra, commissioned and performed by the Brattle Street Chamber Players, Paine Hall, Harvard University, November 2012 (~9')

Skeletons: an experiment for string quartet, performed in recital for composition tutorial with Chaya Czernowin, May 2012 (~6')

Sunday morning, mid-December for violin, cello and clarinet, performed by the Juventas New Music Ensemble, Paine Hall, Harvard University, March 2012 (~7')

Pear Tree electroacoustic work, an interdisciplinary project based on Klimt's painting, performed as part of Harvard University Studio for Electroacoustic Composition HYDRA concert series, at the Arthur M. Sackler Art Museum, December 2011 (~7')

From the Shadows for solo flute, performed by Zachary Sheets, Harvard New Music concert December 2010, Lowell House, Harvard University; revised and played in September 2011 (~7')

Work, Curation and Teaching Experience

Curator of graduate student events and the SD Soundings Festival of Contemporary Music, University of California, San Diego, September 2018-present

Teaching assistant, University of California San Diego Music Department, Fall 2015- June 2018

Project Coordinator, "Chinary 75" celebration, University of California, San Diego, November 2017

Co-coordinator and curator, “Focus” visiting composers series, University of California, San Diego, 2016-17

Gil Rose, Boston Modern Orchestra Project and BMOP/sound 2010 to 2014: assistant to director, helped with recording and production of portrait CD's of prominent 20th and 21st century composers, concert production

Harvard Composers Association 2009-13: co-founded a concert series for undergraduate composers. Funded and hired professional ensembles, organized collaborations with other artists

International Music Network (intern) 2010: marketing, website management for a booking agency working with jazz and world musicians