

Charlie Sdraulig

Curriculum Vitae

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Education and Qualifications

2015 – 2020	Doctor of Musical Arts; Composition; Stanford University (USA) Dissertation: “ <i>Composing Social Dynamics</i> ”; adviser: Emeritus Professor Brian Ferneyhough; committee: Professor Jonathan Berger, Associate Professor Jaroslaw Kapuscinski, and Dr Erik Ulman
2010 – 2011	Master of Music in Composition (Distinction); Royal College of Music (UK)
2004 – 2008	Bachelor of Music (First Class Honours); Piano and Composition; The University of Melbourne (Australia)
2004 – 2008	Bachelor of Arts; Majors in History and French; The University of Melbourne (Australia)
2004	Licentiate Diploma of Music of Australia, Piano; Australian Music Examinations Board
2002	Associate Diploma of Music of Australia, Piano; Australian Music Examinations Board

Experience

Educational – Tertiary

Monash University, Australia

2022 – present	Teaching Associate, Composition and Music Technology <i>ATS3140 & ATS3141: Composition lessons</i> (one on one supervision of undergraduate projects) <i>ATS2091 & ATS2902: Music Theory and Ear Training</i> (Classical) <i>ATS2127: Spatial Composition Techniques</i>
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The University of Melbourne, Australia

2021 – present	Teaching Associate (lecturing and tutoring), Melbourne Conservatorium of Music <i>MUSI20061: Music Language 2: Chromaticism & Beyond</i> (Music Theory) <i>MUSI30246: Music as Noise: Making Sound Art</i> (Ethnomusicology) <i>MUSI30025: Orchestration</i>
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2021 – present	Academic Tutor, Trinity College Various Music History, Music Psychology, and Music Theory subjects
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2009	Tutor <i>MUSI20061: Music Language 2</i> (Music Theory)
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Stanford University, USA

2020	Instructor; creative workshop/seminar; co-designed course with J. Herndon and P. Alessandrini <i>Music 223D: Sound Practice: Embodiment and the Social</i> supported by a Stanford Center for Teaching and Learning Teaching Advancement Grant
2018 – 2020	Research Assistantship, Ric Weiland graduate fellowship Recognizing outstanding work and contributions to the community; one of fifteen awarded across the entire Stanford School of Humanities and Sciences
2017 – 2019	Guest Lecturer <i>Music 223B: Sonic Experiments in Composition</i> <i>Music 32N: Sculpting with Sounds, Images and Words</i>
2016 – 2018	Teaching Assistant (with lecturing and administrative responsibilities) <i>Music 155/255 & Art Studio 239: Intermedia Workshop</i> (Creative technologies)

Music 23: Elements of Music III (Music Theory: Chromatic and extended Harmony)
Music 21: Elements of Music I (Music Theory: Introduction to Harmony)
Music 22: Elements of Music II (Music Theory: Introduction to Chromatic Harmony)
Music 122C: Introduction to 20th-Century Composition
Crossroads of Arts and History in 20th Century Poland (Bing Overseas Studies Program)
Music 122A: Counterpoint

Educational – Primary and Secondary (Piano, Theory teacher, and accompanist)

2013 – 2015 Finton House School, Wandsworth, London, England
 2012 – 2015 Wandsworth School’s Saturday Music Centre, London, England
 2011 – 2015 Ricards Lodge High School, Wimbledon, London, United Kingdom
 2009 – 2010 Caulfield Grammar School, Melbourne, Australia
 2005 – 2010 Melbourne High School, Australia (Theory and Accompaniment only)

Selected festivals and commissions

2023 FEY’stival, Castel Fey, France
 David Moran (Cello) commission

2022 ANAMSet Festival, Melbourne, Australia
 Archipel Festival, Geneva, Switzerland

2021 Lucerne Festival Forward, Switzerland
 Rainy Days Festival, Philharmonie Luxembourg
 Musica Electronica Nova, Wrocław, Poland
 BBC3 Radio Broadcast, New Music Show, UK
 Australian National Academy of Music (ANAM Set) commission

2020 FIK Festival, Elbphilharmonie, Hamburg (cancelled - COVID)
 Kinetic: I N T I M A T E – festival, Manchester, UK, funded by Arts Council England (headline act)

2019 CREATIE Festival, Royal Conservatoire Antwerp, Belgium
 KALV Festival, Sweden
 Ear to the Ground #3, De Bijloke, Ghent, Belgium
 Phoebe Green (viola) and Leach Scholes (percussion) commission

2018 SPOR festival, Aarhus, Denmark
 ELISION ensemble commission

2017 Akademie Schloss Solitude Sommerfest, Stuttgart, Germany
 MATA festival, NY, USA
 Spektral Quartet commission, Chicago, USA

2015 ‘Music Listens Back’ Festival, Institute of Contemporary Art, Boston, MA, USA

2014 Distractfold Ensemble commission, Manchester, UK
 Zubin Kanga commission (piano solo)

2013 ‘Some Recent Silences’, King’s Place, London, UK; Commission for Apartment House
 Composer’s Marathon V – Festival, Wiener Konzerthaus, Vienna, Austria

2012 Sonic Vigil 7 festival, Cork, Ireland

2011 Mercury Quartet commission with Funds from the Vaughn Williams Trust

2009 Melbourne Symphony Orchestra commission, Cybec 21st Century Australian Composers Program

Fellowships and Awards

2020	Speak Percussion SD Series 2.0 creative development funding
2019	Cité Internationale des Arts residency, Paris, France Supported by a grant from the Office of the Dean for the Humanities and Arts, Stanford University, USA
2018 – 20	Ric Weiland Chapman graduate fellow, Stanford University, USA Recognizing outstanding work and contributions to the community, one of fifteen awarded across the entire School of Humanities and Sciences at Stanford
2018	Representation with the Australian Music Centre (Publisher)
2017 – 18	Alice Wilber Chapman graduate fellow, Stanford University, USA
2015 – 17	Graduate Fellowship, Stanford University, USA
2013	Fellowship to attend the Schloss Solitude Summer Academy, Stuttgart, Germany Supporting a commission for Ensemble SurPlus
2011	Scholarship supported by the Ernst von Siemens Music Foundation to attend Music Village, Mount Pelion, Greece to work with Beat Furrer
2010	Joyce McKenna Graduate Travelling Scholarship, The University of Melbourne, Australia Supporting post-graduate study at the Royal College of Music, London, UK

Publications

- Sdraulig, C., Fusi, M., Huang, W. & Rouger, G. (2023). A fragility, which connects: music as a social encounter. *CeReNeM Journal*, 8, 13-30.
- Sdraulig, C. (2022). One to one: composing social dynamics. *Perspectives of New Music*, 60(2), 91-134.
- Sdraulig, C. & d'Heudières, L. (2022). Attending to attending: performing audience personae in contemporary music. *Tempo*, 76(300), 18-32.
- Sdraulig, C. & Lortie, C. (2019). Recent Audio Scores: Affordances and Limitations. In C. Hope, N. Grant & L. Vickery (Eds.), *Fifth International Conference on Technologies for Music Notation and Representation*. Paper presented at *TENOR '19*, Monash University, Melbourne, Australia, 23-27 July (pp. 38-45). Melbourne, VIC: Monash University.
- Sdraulig, C. (2018). The Effect of Loudness on the Perceptual Representation of Voiceless Vowel and Fricative Timbres. In E. Thoret, M. Goodchild & S. McAdams (Eds.), *Timbre Is a Many-Splendored Thing*. Paper presented at *Timbre 2018*, McGill University, Montreal, Canada, 4-7 July (pp. 148-149). Quebec: McGill University.

Recent Presentations and Conference Papers

2022	Stanford University, CA, USA; Composition Forum; Invited artist's talk University of Music and Performing Arts, Vienna; Musical Togetherness Symposium CANZ Nelson Composers Workshop; Nelson Centre of Musical Arts, New Zealand; Invited artist's talk The University of Edinburgh, UK; Conference on Interdisciplinary Musicology University of Huddersfield, UK; Rethinking Participatory Processes Through Music Symposium
2021	Bath Spa University, UK; Creative Sound Forum, Invited artist's talk University of Leeds, UK; Vibrant Practices Symposium
2019	Royal Conservatoire Antwerp, Belgium; CREATIE festival, Invited panelist University of Southampton, UK; Invited artist's talk Monash University, Australia; Conference on Technologies for Music Notation and Representation
2018	University of North Georgia, GA, USA; Research on Contemporary Composition conference

Harvard University, Cambridge, MA, USA; Harvard Group for New Music Colloquium; Invited artist's talk
The University of Tennessee, Knoxville, TN, USA; UT Contemporary Music Festival conference
Lilburn House, Wellington, New Zealand; Invited artist's talk
Sydney Conservatorium of Music, University of Sydney, Australia; Invited artist's talk
Melbourne Conservatorium of Music, The University of Melbourne, Australia; Invited artist's talk
McGill University, Montreal, Canada; Timbre Is a Many-Splendored Thing conference
Harvard University, Cambridge, MA, USA; Ex-centric music studies conference

2017 University of California San Diego, CA, USA; Invited artist's talk
University of California Berkeley, CA, USA; Invited artist's talk

Selected citations

Gottschalk, J. (2016). *Experimental music since 1970*. New York, NY; London: Bloomsbury Academic, an imprint of Bloomsbury Publishing Inc.

Huang, W. (2021). The Pragmatic Musical-Gestural Performer. In W. Brooks (Ed.), *Experience Music Experiment* (pp. 35-60). Belgium: Leuven University Press.

Rutherford-Johnson, T. (2017). *Music after the fall: Modern composition and culture since 1989*. Oakland, California: University of California Press.

Saunders, J. (2022). Group behaviours as music. In R. Timmers, F. Bailes & H. Deffern (Eds.), *Together in Music: Participation, Co-Ordination, and Creativity in Ensembles* (pp. 13-23). UK: Oxford University Press.

Shockley, A. F. (2018). *The contemporary piano: A performer and composer's guide to techniques and resources*. Lanham: Rowman & Littlefield.

Service

2019 Center for Computer Research in Music and Acoustics, Stanford University
Graduate Music Symposium: *Musical Frames*
Organization committee member, submission reviewer, panel moderator,
technical and event production

2017 – 2020 Department of Music, Stanford University, CA, USA
Diversity and Inclusion Work Group
Graduate Composition student representative, discussion moderation,
event planning and logistics, minutes, and website content

2015 – 2020 Department of Music, Stanford University, CA, USA
Composition Advisory Council
Administration, budgeting and production of events with invited ensembles in residence Funded by a
grant from the Office of the Dean for the Humanities and Arts

Curation

2018 Co-curator and performer in Lilburn House Residency concert with Antonia Barnett-McIntosh

2017 Co-curator of California Electronic Music Exchange Concert (CEMEC) at Stanford University, CA, USA

2016 – 2020 Co-director, curator and performer in 'people making sounds' with Weston Olencki
A Bay-area based project that presents experimental sound art and conceptual music; performances at
the Center for New Music, San Francisco; CCRMA, Stanford University; B4BEL4B, Oakland; Darmstadt,
Germany; Spectrum, New York; Arts at 29 Garden, Harvard University

2014 Co-curated the concert 'Focus and Physicality' with Elo Masing, City University London Concert Series

2013 – 2015 Member of the 'Kammer Klang' organisational team in residence at Café OTO, Dalston, London, UK
Supported by the PRS for Music Foundation and Arts Council England

Professional Affiliations

2020 – Present	APRA writer member
2018 – Present	Associate Artist, Australian Music Centre

Relevant Skills

Software	Finale, MuseScore and Sibelius notation software Reaper (and similar Digital Audio Workstations such as Pro Tools and Ableton) Adobe Creative Cloud (especially Illustrator, Photoshop and Premiere) iZotope RX post-production Microsoft Office
Programming languages	Max/MSP/Jitter R (statistics for psychoacoustics, music cognition)
Production	Live sound, recording, mixing, videography, and stage management

Charlie Sdraulig

Worklist and performances

- In progress **[untitled work]** for saxophone and electronics
For Joshua Hyde
- [untitled work]** for gestural performer, pressure-sensitive floors, and electronics
For Iran Sanadzadeh
- 2023 **arc** for cello and electronics
For David Moran
25 October 2023; The Eleventh Hour, Fitzroy, Australia
- 2022 **ground** for trumpet in C, trombone, and electronics
For ELISION (Tristram Williams and Benjamin Marks), published by the Australian Music Centre
13 May 2022; Melbourne Recital Centre, Australia
27 October 2022; Mattie Barbier and Weston Olencki; Elliott Program Center, Stanford, CA, USA
- debris** for electronics and performers *ad lib.*
27 October 2022; Madison Greenstone, Max Murray, and Nina Guo; Elliott Program Center,
Stanford, CA, USA
- 2021 **Aside** for solo violin
For Mia Stanton, commissioned by the Australian National Academy of Music as part of the ANAM Set
Published by the Australian Music Centre
14 – 15 May 2022; Abbotsford Covent, Melbourne, Australia
- Tether studies** for viola, prepared glockenspiel, and electronics
For Phoebe Green and Leah Scholes, supported by Speak Percussion as part of their SD Series 2.0
[Premiere forthcoming]
- 2020 **enfold** performance-installation for pianist on an amplified, old upright piano, and audience
For Gwen Rouger, published by the Australian Music Centre
20 December 2019; Cité internationale des arts, Paris, France (manuscript version)
21 – 23 February 2020; Kinetic: I N T I M A T E – festival, Manchester, UK (revised version)
16 April 2020; Max Murray; Elliott Program Center, Stanford, CA, USA (Cancelled)
- 2019 **tend** performance-installation for gesturing, vocalizing performer and audience
For Winnie Huang
15, 17 & 18 December 2019; Cité internationale des arts, Paris, France
21 – 23 February 2020; Kinetic: I N T I M A T E – festival, Manchester, UK
20 – 21 November 2021; Lucerne Festival Forward, Switzerland
- Crying wolf** for amplified vocalist, chamber orchestra, and electronics
For Ensemble Dal Niente, published by the Australian Music Centre
14 April 2019; Dinkelspiel Auditorium, Stanford, CA, USA
- one to one** performance-installation for vocalizing violinist and audience
For Marco Fusi, published by the Australian Music Centre
8 March 2019; CCRMA Stage, Stanford, CA, USA
9 August 2019; KALV Festival, Sweden
3 & 5 December 2019; CREATIE festival, Royal Conservatoire Antwerp, Belgium
15, 17 & 18 December 2019; Cité internationale des arts, Paris, France
21 – 23 February 2020; I N T I M A T E – festival, Manchester, UK
16 April 2020; Lester St. Louis; Elliott Program Center, Stanford, CA, USA (Cancelled)
Broadcast: 16 January 2021; Marco Fusi; BBC3 Radio, New Music Show, UK
- 2018 **fade** for amplified vocalists, sound engineer, and dynamic noise floor
For Ekmeles
19 May 2018; CCRMA Stage, Stanford, CA, USA

whispering in one another's ears music theatre for six performers, objects, lighting,
and four-channel electronics

For mocrep

21 April 2018; Nitery Theater, Stanford, CA, USA

2017

many translations for amplified percussion trio

For line upon line percussion

28 May 2017; CCRMA Stage, Stanford University, CA, USA

1, 2 & 3 June 2017; Big Medium Gallery, Austin, TX, USA

we've never been so close for solo voice and electronics

Commissioned by Joshua Hyde

19 March 2017; Samuel Stoll; CCRMA Stage, Stanford University, CA, USA

11 May 2017; Joshua Hyde; Spectrum, New York, NY, USA

22 January 2018; soundinitiative at Espace des arts sans frontières, Paris, France

apart and alike for two large unequal groups, and a moderator-conductor

For James Weeks and the CoMA (Contemporary Music for All)

25 July 2017; CoMA 2017 Summer School, Orkney, Scotland

21 March 2019; a.pe.ri.od.ic, Fulton Street Collective, Chicago, IL, USA

2016

scan for string quartet or octet

Commissioned by the Spektral Quartet

3 April 2016; Elliott Program Center, Stanford University, CA, USA

12 May 2017; Spektral Quartet; Constellation, Chicago, IL, USA

19 January 2018; JACK quartet; CCRMA Stage, Stanford University, CA, USA

alike and apart for two trombones

For Weston Olencki and Matt Barbier (Rage Thormbones)

28 January 2017; CCRMA Stage, Stanford University, CA, USA

29 November 2017; Scholes Street Studio, Brooklyn, NY, USA

emulator for sensor augmented cymbal and electronics

5 April 2016; Charlie Sdraulig, cymbal; California Electronic Music Exchange Concert
(CEMEC), ROD Concert Hall, CalArts, CA, USA

9 April 2016; CEMEC, Littlefield Concert Hall, Mills College, CA, USA

16 April 2016; CEMEC, CCRMA Stage, Stanford University, CA, USA

22 April 2016; CCRMA Open House, CCRMA, Stanford University, CA, USA

30 April 2016; people making sounds, B4BEL4B, Oakland, CA, USA

2 May 2016; people making sounds, CCRMA Stage, Stanford University, CA, USA

28 May 2016; Juan Martinez, cymbal; Liminar Ensemble, CCRMA Stage,
Stanford University, CA, USA

23 July 2016; Charlie Sdraulig, cymbal; 'Weisslich 8', Hundred Years Gallery, London, UK

10 August 2016; people making sounds, Open Space Showcase, Lichtenbergschule,
Darmstadt, Germany.

2015

one and another for two voices (and electronics)

For the Quince Contemporary Vocal Ensemble

5 March 2016; Elliott Program Center, Stanford University, CA, USA

collector for solo piano

Commissioned by Zubin Kanga, published by the Australian Music Centre

6 October 2015; City University Concert Series, London, UK

9 June 2016; Gwenaëlle Rouger, piano; 'Fragile Strength',
Cité Internationale des Arts, Paris, France

12 March 2017; Adam Tandler, piano; Center for New Music, San Francisco, CA, USA

20 April 2017; Adam Tandler, piano; Rothko Chapel, Houston, TX, USA

26 April 2017; Adam Tandler, piano; MATA festival, New York, NY, USA

30 June 2017; Gwenaëlle Rouger, piano; 'Caravan': a series of performances for one
spectator at a time, Sommerfest, Akademie Schloss Solitude, Stuttgart, Germany.

3, 4 & 6 May 2018; SPOR Festival, Aarhus, Denmark

3 – 10 March 2019; Théâtre de Verre, Paris, France
 30 – 31 March 2019; Kalandeberg, Ghent, Belgium
 6 April 2019; Ear to the Ground Festival #3, De Bijloke, Ghent, Belgium
 5 – 7 May 2020; CDA d'Enghein les Bains, France (Cancelled)
 12 – 14 May 2020; Switch Festival, Vanves, France (Cancelled)
 10 – 12 June 2020; USINE SONORE Festival, La Neuville, Switzerland (Cancelled)
 27 – 29 September 2020; FIK Festival, Elbphilarmonie, Hamburg (Cancelled)
 6 – 9 October 2020; Théâtre de Vanves, France
 16 – 25 April 2021; Festival Archipel 2021, Genève, Switzerland (Cancelled)
 29 – 30 May 2021; Musica Electronica Nova, Wrocław, Poland
 20 – 21 November 2021; Rainy Days Festival, Philharmonie Luxembourg
 1, 2, 8 & 9 March 2022; Centre des arts, Enghien-les-Bains, France
 2, 3, 9 & 10 April 2022; Archipel Festival, Geneva, Switzerland
 13 – 15 May 2022; Passages Transfestival, Metz, France
 20 – 22 May 2022; Passages Transfestival, Esch-sur-Alzette, Luxembourg
 2 – 3 July 2022; MAC VAL - Musée d'art contemporain du Val-de-Marne, France
 18 – 20 November 2022; Festival Aujourd'hui Musiques, Théâtre de l'Archipel, Perpignan, France
 9 – 10 September 2023; FEY'stival, Castel Fey, France

2014

category for solo tuba

Commissioned by Max Murray

3 August 2014; Frankfurter Künstlerclub, Nebbienschen Gartenhaus, Frankfurt, Germany
 3 December 2014; Arts @ 29 Garden, Harvard University, Cambridge, MA, USA
 1 March 2015; Goethe-Institut, 170 Beacon St, Boston, MA, USA
 5 May 2015; CCRMA Stage, Stanford University, CA, USA
 25 October 2015; Leap Before You Look: Black Mountain College 1933-1957,
 'Music Listens Back' event curated by Timothy McCormack,
 the Institute of Contemporary Art, Boston, MA, USA
 22 February 2016; ensemble apparat, St Paul's Hall, University of Huddersfield, UK
 29 December 2021; Kota Sakamoto, tuba; Tokyo Concerts Lab, Nishiwaseda, Shinjuku-ku, Japan
 9 September 2022; UrBANGUILD, Kyoto, Japan
 10 September 2022; UrBANGUILD, Kyoto, Japan

binary for flute, clarinet, percussion, violin, viola and cello

Commissioned by Distractfold

4 October 2014; International Anthony Burgess Foundation, Manchester, England
 8 April 2017; Elliott Program Center, Stanford University, CA, USA

2013

back and forth for amplified toy piano and bass guitar

Commissioned by Federico Costanza and Lucia D'Errico

18 October 2013; Contemporanea Festival, Udine, Italy

no one both for violin, viola and cello

For Ensemble SurPlus, published by the Australian Music Centre

16 August 2013; Schloss Solitude Summer Academy, Stuttgart, Germany

few for solo voice

Published by the Australian Music Centre

29 April 2014; Ethan Hayden, voice; '[null point] 1. too little/too much: extreme
 limitations in contemporary music and sound poetry',
 Hallwalls Contemporary Art Center, Buffalo, NY, USA.
 2 February 2015; Michael Baldwin, voice; the Cellar at Corby St, Huddersfield, UK
 29 May 2015; Bastard Assignments, At your place: Lawrence's, London, UK
 1 April 2016; Weston Olencki, voice; hk&tcs, CCRMA Stage, Stanford University, CA, USA
 21 April 2016; High Concept Labs, Chicago, IL, USA
 1 July 2016; Ethan Hayden, voice; 'Null Point 9',
 Hallwalls Contemporary Art Center, Buffalo, NY, USA
 24 May 2018; Tony Whitehead, voice; 'a quiet night in', St Martin's Church,
 Cathedral Close, Exeter, UK

between for flute and violin

Published by the Australian Music Centre

21 April 2014; mmm... (Reiko Manabe, flute and Shungo Mise, violin) presents:

'Circle of Friends vol.6', Sugunami-ku, Tokyo, Japan

3 May 2014; Ilze Ikse, flute and Elo Masing, violin; 'Weisslich', Hundred Years Gallery, London, UK.

1 June 2014; Music and/as Process 2nd Annual Conference, Canterbury Christ Church University, Canterbury, UK

28 October 2014; 'Focus and Physicality', City University Concert Series, London, UK

2012

close for clarinet, voice and cello

Commissioned by Tim Rutherford-Johnson (Apartment House), published by the Australian Music Centre

22 September 2013; 'Some Recent Silences' concert curated by Tim Rutherford-Johnson, King's Place, London, UK

5 October 2013; Ensemble Platypus, Composer's Marathon V –

Festival for young contemporary music, Wiener Konzerthaus, Vienna, Austria

12 February 2019; Proximity Ensemble, St Margaret's Church, Manchester, UK

trace for descant recorder with piano

Commissioned by Duo H|A (Hannah Coleman and Anne Veinberg)

4 October 2012; 72 Erskine, Sydney, Australia

7 and 8 October 2012; Queens College, The University of Melbourne, Australia

Broadcast: 12 October 2014; Resonance FM, London, England

string for one to four players

For the London Sinfonietta's installation at the 'Impossible Brilliance: The Music of Conlon Nancarrow' festival.

21 April 2012; Southbank Centre, London, England

9 May 2014; Mainly Two (Marie Schreer and John Garner, violins), Norfolk House Music Room of the Victoria and Albert Museum, London, UK

22 May 2014; Zaha Hadid Gallery, London, UK

carousel for three players

24 November 2012; Quiet Music Ensemble, Sonic Vigil 7 festival, Cork, Ireland

11 August 2013; Supernormal festival, Braziers Park, Oxfordshire, England

hush for harp and cello

For the Shoals Duo (Martino Panizza and Alice Purton), published by the Australian Music Centre

24 April 2012; Royal College of Music, London, England

11 November 2013; Pavia 2000 Festival, Italy

Broadcast: 9 April 2013; Resonance FM, London, England

2011

music for an interior for clarinet in Eb, violin, cello and piano

Commissioned by the Mercury Quartet for their 'Mercury Radar' series at the Forge, Camden, London with funds from the Vaughn Williams Trust.

20 September 2011; the Forge, Camden, London, England.

ill heard for alto flute, bass clarinet, violin, cello, piano and conductor

For Beat Furrer and the dissonArt ensemble at Music Village 2011

23 August 2011 Agios Lavrendios, Mount Pelion, Greece.

2010

never mind for solo bass clarinet

Commissioned by Heather Roche

30 October 2011; IMOO, Ottawa, Canada

9 May 2014; Leeds Contemporary Music Weekend, Clothworkers Centenary Concert Hall, School of Music, University of Leeds, Leeds, UK

2009

Still for 25 players

Commissioned by the Melbourne Symphony Orchestra

for the Cybec 21st Century Australian Composers Program for 2009-10

2 February 2010; Melbourne Symphony Orchestra conducted by Brett Kelly, Iwaki Auditorium, Melbourne, Australia