

Christopher Luna-Mega

510-775-5354 | christopher.luna-mega@sjsu.edu | christopherlunamega.com

EDUCATION

Ph.D.	University of Virginia Charlottesville, VA <i>Music Composition & Computer Technologies</i> Edgar Shannon Fellow, Jefferson Scholars Foundation Dissertation: “Environmental Sonic Translation” Committee: Matthew Burtner, Judith Shatin, Ted Coffey, Leah Reid	May 2021
M.A.	University of Virginia Charlottesville, VA <i>Music Composition</i>	May 2018
M.A.	Mills College Oakland, CA <i>Music Composition</i> Committee: Fred Frith, Zeena Parkins, John Bischoff, James Fei, Roscoe Mitchell Thesis: “Translations of Soundscapes into Music for Performers”	May 2013
B.M.	Escuela Nacional de Música – UNAM Mexico City, Mexico <i>Music Composition</i> Committee: Ulises Ramírez, Gabriela Ortiz, Arturo Uruchurtu, Sergio Cárdenas <i>Magna Cum Laude</i>	May 2010
B.A.	Universidad Iberoamericana Mexico City, Mexico <i>Communications</i> <i>Magna Cum Laude</i>	May 2002

TEACHING EXPERIENCE

Assistant Professor, San José State University	Fall 2021–current
Seminar in Music Systems and Theory (Graduate Level)	Spring 22, 23
Electroacoustic Music II	Spring 22, 23
Music Appreciation	Summer, 2022
Counterpoint	Fall 21, 22
Electroacoustic Music I	Fall 21, 22
Composition (Applied Lessons)	Fall 2021–current
Teaching Assistant, University of Virginia	Fall 2015–Spring 2021
Orchestration (Teaching Assistant for Benjamin Rous)	Fall 2020
New Music Ensemble (Assistant Director/Teaching Assistant for I-Jen Fang)	Fall 2017–Spring 2018
Performance with Computers (Instructor)	Fall 2017
Ecoacoustics (Teaching Assistant for Matthew Burtner)	Spring 2017
Musicianship III (Instructor)	Spring 2016
Digital Music and Sound Art Composition (Instructor)	Fall 2015
Faculty, The Walden School	
Musicianship (Instructor)	Summer 2017
Composition (Instructor)	Summer 2017
Teaching Assistant, Mills College	
Graduate Advanced Orchestration Seminar (Teaching Assistant for Roscoe Mitchell)	Spring 2013
Musicianship I (Instructor)	Fall 2012
Teaching Assistant, Escuela Nacional de Música–UNAM (Mexico City)	
Music Composition (Instructor)	Spring 2008

HONORS, AWARDS & FELLOWSHIPS

City of San José Abierto Program Grant (\$5,000)	2023
Artistic Excellence Programming Grant (\$7,000)	2021–2022
Buckner W. Clay Award in the Humanities (\$3,000)	2019–2020
Jefferson Scholars Foundation Fellowship (\$90,000)	2015–2020
Coastal Futures Conservatory Fellowship (\$3,000)	2019
Environmental Resilience Institute Summer Research Fellowship (\$12,000)	2019
Elizabeth Mills Crothers Award for outstanding musical composition (Mills College)	2013
Escuela Nacional de Música – UNAM (Mexico): Magna Cum Laude	2010

TEACHING AREAS

Environmental Sound Composition

The course explores how music can incorporate detailed patterns of natural systems, focusing on acoustic analysis of environmental sounds recorded in the field and their translation into music for instruments and electronics.

Studies pre-existing literature on soundscape ecology, ecoacoustics, zoomusicology and applied spectral techniques.

Examines compositional choices on instrumentation, notation, and performance formats.

Applies topics to undergraduate and graduate courses.

Music Composition

Undergraduate and graduate level, individual lessons and classroom seminar composition lessons. A wide range of styles are offered in individual lessons, depending on the student; seminars focus on contemporary techniques such as sonification, spectral processes, and algorithmic and computer-assisted composition.

History and Composition of Electronic Music

The course studies the history, theory and practice of electronic music and sound art through a wide range of musical genres, traditions and techniques.

Students compose original compositions with various software (Audacity, Logic Pro, Reaper, Max MSP, Spear, etc.), midi controllers, and different sound diffusion techniques.

New Music Ensemble

The course introduces students to performance practices including indeterminacy, graphic scores, text scores, conducted improvisation and collective composition.

Repertoire includes: indeterminate scores, graphic scores, text scores, and computer-generated scores.

Students are encouraged to submit work.

Music Theory and Counterpoint

Theory I through Post-Tonal Theory and analysis of contemporary works.

For contemporary works, topics include: algorithmic, computer assisted, and spectral composition.

Renaissance, Baroque and Contemporary styles.

Orchestration

Undergraduate and graduate level courses ranging from basic concepts, such as instrumental groups, transposition and notation, to stylistic exercises ranging from the Classical to the contemporary periods.

Musicianship

Basic through advanced levels, blending aural skills, traditional musicianship and improvisation.

Composition and Improvisation

Undergraduate and graduate versions of a course that examines the intersection between composition and improvisation, integrating both practices creatively, historically, and analytically.

From the western composition tradition, students learn various types of notation that offers different degrees of control, from traditional notation to animated graphic scores.

Within a broad range of multi-cultural improvisation traditions, the course explores techniques of development, group communication, and form.

LECTURES, TALKS, WORKSHOPS

“Sonification of tides,” LTER Network’s 2022 All Scientists’ Meeting, Asilomar, CA. Fall 2022

“Interdisciplinary collaboration”, with Joshua Jones (UCSD) and Edgar Valero (SJSU). Hammer Theatre. Spring 2022

“Environmental Sonic Translation”, at RSCA in 5—Sustainable Futures (SJSU). Spring 2022

“Sonification and instrumentation techniques in *Forestcover*,” for the Music Dept, Univ. of Oregon. Spring 2021

“Musical Aesthetics of the Natural World.” Jefferson Journal Symposium, Jefferson Scholars Foundation, Univ. of Virginia. Fall 2019

“Geysir: Musical Translation of Geological Noise.” Computer Music Multidisciplinary Research (CMMR), Centre National de la Recherche Scientifique (Marseille). Fall 2019

“Under the Sea Ice: Arctic underwater eco-acoustics.” Coastal Futures Festival, Univ. of Virginia. Fall 2019

“Investigating the Effects of Increasing Forest Cover on Climate, and Translating the Results into Music.” Environmental Resilience Institute, Univ. of Virginia. Fall 2019

“François-Bernard Mâche’s *Korwar*.” South Central Graduate Music Consortium (SCGMC). Fall 2018.

“Sound-model-based Instrumental Composition.” Jefferson Scholars Foundation Symposium. Spring 2018.

“Oceanic Partial Analysis and Composition,” for the Music Dept, Univ. of Virginia. *Sound Studies* course. Fall 2017.

“Audio Workshop.” Research Design Studio at the School of Architecture, Univ. of Virginia. Fall 2017.

SELECTED PERFORMANCES

Diferencial New Music Series – CENART (National Center for the Arts) Mexico City, Mexico July 2022
Chamber, *Night Music*, for string trio, alto sax., bassoon & electronics. Ensamble Liminar

The Nature of Music – Other Minds | Berkeley, CA May 2022
Chamber, *Night Music—extended version*, for reed quintet & electronics. Splinter Reeds; self, electronics

Ecoacoustics Series at the Hammer Theater | San José, CA May 2022
Chamber, *Under the Sea Ice* and *Water Studies*, for string quartet and electronics. Friction Quartet; Luna-Mega, electronics

New Music South Bay Concert, SJSU, School of Music and Dance | San José, CA April 2022
Solo + Electronics, *Waves Break Aural Shores*, for saxophone and electronics. Michael Hernandez, sax; self, electronics

Listening Hour, SJSU, School of Music and Dance | San José, CA November 2021
Sonification, *Forestcover*, for piano solo and electronics. self, piano and electronics

Crozet Arts Initiative concert | Crozet, VA August 2020
Sonification, *Forestcover*, for piano, viola, and cello. Danielle Wiebe-Burke, viola; Schuyler Slack, cello; Luna-Mega, piano

Digitalis | Charlottesville, VA May 2020
Electroacoustic soundscapes, *Sounds in Pilgrimage*, electronics

Sounding Science: Listening for Coastal Futures | BIC, Machipongo, VA September–December 2019
Sonification, PO_4^{3-} | NH_4^+ and *Piano étude no. 2: tidal flow*, for electronics and video

Coastal Futures Festival | Charlottesville, VA September 2019
Chamber, *Under the sea ice*, for string quartet & electronics. Rivanna String Quartet; self, electronics

Splinter Reeds | Charlottesville, VA February 2019
Chamber, *Night music*, for reed quintet & electronics. Splinter Reeds; self, electronics

National Student Electronic Music Event | Charlottesville, VA February 2019
Spatialized installation in five channels, *Through summersultryings*. Self, electronics

Technosonics XIX Music Festival | Charlottesville, VA September 2018
Performance with *WAI* from New Zealand. WAI, Māori instruments; EcoSono Ensemble; self, piano

New York City Electroacoustic Music Festival | New York, NY July 2018
Electroacoustic, *La torre de Chitor*, for flute & electronics. Gianni Trovalusci, flute; self, electronics

Spectrum | Brooklyn, NY February 2018
Ensemble, *Waves Break Aural Shores*, for saxophone quartet and electronics; New Thread Quartet

Seoul International Computer Music Festival | Gwanju, S. Korea October 2017
Electroacoustic, *La torre de Chitor*, for flute and electronics. Byung-Chul Oh, flute; Hyang-sook Song, electronics

EcoSono Festival of Environmental Music and Sound Art | Anchorage, Alaska July 2017
Ensemble, *Geysir*, for flute, alto sax, trumpet, cello and electronics. Ecosono Ensemble

ACcelerate Creativity and Innovation Festival Washington, DC	April 2017
Electronic, <i>Diadrona</i> , for laptop ensemble. Mobile Interactive Laptop Ensemble (University of Virginia); self, conductor, mix	
AngelicA Bologna, Italy	May 2017
Orchestral, <i>Splatter</i> (in collaboration with Roscoe Mitchell), Orchestra del Teatro Comunale di Bologna; Tonino Battista, conductor	
Tectonics Glasgow, Scotland	February 2017
Orchestral, <i>Splatter</i> (in collab. with Roscoe Mitchell). BBC Scottish Symphony Orchestra; Ilan Volkov, conductor	
Avant X Toronto, ON, Canada	October 2016
Chamber orchestra, <i>Splatter</i> (in collab. with Roscoe Mitchell). Montreal Toronto Art Orchestra	
L'Off Montreal, QC, Canada	October 2016
Chamber orchestra, <i>Splatter</i> (in collab. with Roscoe Mitchell). Montreal Toronto Art Orchestra	
Tectonics Reykjavik, Iceland	April 2016
Orchestral, <i>Splatter</i> (in collaboration with Roscoe Mitchell), Iceland Symphony Orchestra; Ilan Volkov, conductor	
Mills Music Now Oakland, CA	September 2016
<i>Vortex</i> , for The William Winant Percussion Group	
Manuel Enríquez International Festival of New Music Mexico City, Mexico	October 2013
Ensemble, <i>Water Studies 1 and 2</i> , for string quartet, Arcano Quartet	
Surco, Candelario Huizar Festival of Concert Music Mexico City, Mexico	June 2011
Orchestral, <i>Topografías</i> , Aguascalientes Symphony Orchestra (Mexico); David Rocha, conductor	
Manuel Enríquez International Festival of New Music Mexico City, Mexico	October 2010
Orchestral, <i>Topografías</i> , National Symphony Orchestra (Mexico); José Luis Castillo, conductor	

PUBLICATIONS

La Lluvia y la Sequía. Rural Situationism (Littlefield, Texas) 2023

Time's Arrow. Other Minds Records (San Francisco) 2022

Splatter. Performed by the Orchestra del Teatro Comunale di Bologna, I dischi di angelica (Bologna), in Mitchell's *Splatter*, 2020

Aural Shores, Environment-Derived Composition, Vol. 1. Edgetone Records (San Francisco) 2020

"Musical Aesthetics of the Natural World," paper (with Eli Stine) in the *Jefferson Journal* (Charlottesville), 2019

"Geysir: Musical Translation of Geological Noise," paper (with Jon Gomez) in *Proceedings of the Computer Music Multidisciplinary Research 14th International Symposium* (Marseille), 2019

Splatter. Performed by the Montreal Toronto Art Orchestra, Nessa Records (Chicago), in Mitchell's *Ride the wind*, 2018

Water study No. 2. Performed by The Luna Ensemble, Cutty Strange Records (NYC), *Vol 1*, 2017

ADMINISTRATION

School of Music and Dance, San José State University | San José, CA | *Music Technology Coordinator* 2021–Present

- Coordinates the Music Technology Program within the B.A. in Music
- Currently designs the Bachelor of Arts in Music Technology Program that the School of Music and dance intends to offer in 2024–2025.

Coastal Futures Conservatory, University of Virginia | Charlottesville, VA | *Festival Committee* 2018–2021

- Adjudicated the Coastal Futures Conservatory commission competition (2021)
- Co-curated repertoire for the 2019 festival
- Co-directed technical design for the 2019 sound art exhibition
- Co-edited 2019 sound art exhibition written material

Society for Electro-Acoustic Music in the United States Charlottesville, VA <i>Installation Manager</i>	2020
<ul style="list-style-type: none"> Designed production logistics for the installations presented during the 2020 Festival (* the event was cancelled due to the COVID-19 Pandemic) 	
Department of Music, University of Virginia Charlottesville, VA <i>Visiting Ensembles Committee</i>	2016–2019
<ul style="list-style-type: none"> Programmed and produced visiting ensemble concerts Managed departmental budget for ensemble residencies 	
Department of Music, University of Virginia Charlottesville, VA <i>Colloquium Committee</i>	2015–2016
<ul style="list-style-type: none"> Participated in selecting guest speakers for the colloquium series Assisted with colloquia production 	
The Luna Ensemble Oakland, CA <i>Founder & Director</i>	2013–Present
<ul style="list-style-type: none"> Curated repertoire and produced the ensemble's concerts Managed the ensemble's budget Directed PR and advertising for the ensemble's activities 	
Radio UNAM Mexico City, Mexico <i>Program Designer & Broadcast Researcher</i>	2009–2011
<ul style="list-style-type: none"> Designed contemporary music special broadcasts Programmed classical and contemporary music Hosted contemporary music programs, interviews and special broadcasts 	
Radar: Festival of Experimental Music Mexico City, Mexico <i>PR and Radio Committee</i>	2007–2008
<ul style="list-style-type: none"> Designed, wrote and hosted the festival's series of radio programs 	

INTERVIEWS / MEDIA REVIEWS

Rob Haskins, review of <i>Time's Arrow</i> album, on the Music & Musical Performance journal	2022
Zeena Parkins, on Sound American music journal, about the orchestral piece, <i>Splatter</i> , a collaboration with saxophonist Roscoe Mitchell, founder of the Art Ensemble of Chicago	2022
Ed Hermann, on KALW Public Media 91.7 FM Bay Area, about <i>Time's Arrow</i> album	2022
Charles Amirkhanian, in Other Minds' <i>The Nature of Music</i> series	2022
Rizoma (portrait 40 min. documentary on my work, aired in Mexico City), "Campos Sonoros"	2020
Tobias Fischer, Fifteen Questions, Germany	2020
Sound Archive Selections, Radio UNAM, Mexico City	2013
Dulce Huet, "Christopher Luna-Mega," Mexican Institute for the Radio, Mexico City	2010

TECHNICAL SKILLS

Audio/Notation: Logic Pro, Max, Open Music, Partiels, Orchids, Acousmographie, Audition, SPEAR, Sibelius
 Plug-ins: Izotope-RX, GRM tools, Soundmagic Spectral, IRCAM suite

Sound Recording: Multi-microphone recording techniques, mixing, on-stage amplification

Computer/Media: MS Office, G Suite (Google Apps), Mac OS X

FILM SCORES

<i>Campos sonoros</i> , by Rizoma	2020
<i>The Keeper of the sheep</i> , by Iván Espinosa	2009
<i>10/24</i> , by Pablo Alberti	2007

LANGUAGES

Fully bilingual in Spanish and English

AFFILIATIONS

Rural Situationism (Littlefield, Texas)
 Other Minds (San Francisco)
 I dischi di angelica (Bologna)
 Edgetone Records (San Francisco)

Computer Music Multidisciplinary Research (CMMR)
American Composers Forum (ACF)
American Society of Composers, Authors, and Publishers (ASCAP)
Society for Electro-Acoustic Music in the United States (SEAMUS)
Nessa Records (Chicago)
Cutty Strange Records (New York City)
Estudio Rizoma (Mexico)
Radio UNAM (Mexico)

LIST OF WORKS

Orchestra

Splatter (2016), 5 min.

Orchestra

(3.3.3.3.- 4.3.3.1. – 3 perc., strings – 14.12.10.8.6)

Premiere: April 15, 2016. Iceland Symphony Orchestra, cond. Ilan Volkov. Harpa Concert Hall, Reykjavik

Performances:

May, 2017. BBC Scottish Symphony Orchestra, cond. Ilan Volkov. Grand Hall, Glasgow

May, 2017. Orchestra del Teatro Comunale di Bologna, cond. Tonino Battista. Teatro Manzoni, Bologna

Topografías (2009), 14 min.

Orchestra

(2.2.2.2.- 4.2.3.1. – 1 perc., strings – 10.8.6.6.4)

Premiere: September 30, 2009. Orquesta Sinfónica de la Escuela Nacional de Música, cond. Sergio Cárdenas. Sala Nezahualcóyotl, Mexico City

Performances:

February, 2011. Orquesta Sinfónica de Aguascalientes, cond. David Rocha. Teatro Hinojosa, Jerez, Mexico

May, 2010. Orquesta Sinfónica Nacional (Mexico), cond. José Luis Castillo. Sala Blas Galindo. Mexico City

Chamber Orchestra

Splatter – chamber orchestra version (2016), 5 min

(fl, cl, bn, alto sax, bass, sax, tpt, trm, tb, 2 perc., vb, pno, e. gtr, vla, db)

Premiere: October 15, 2016. Gesù, Montréal, Canada. Montréal-Toronto Art Orchestra, cond. Gregory Oh

Performances:

October, 2016. The Music Gallery. Toronto, Canada. Montréal-Toronto Art Orchestra, cond. Gregory Oh

Jatyantara parinamah (2013), 20 min.

(cl, ten sax, tbn, 2 perc, elec. guit., ac. guit, harp, pno, 2 vl, 2 vc, electronics)

Premiere: March 7, 2013. Littlefield Concert Hall, Mills College, Oakland, CA

Mills College Contemporary Ensemble, cond. Christopher Luna-Mega

Freeway and stop sign (2012), 9 min.

(cl, 2 ten sax, horn in f, 3 perc, 4 elec. guit, 2 pno, vl, vc, db, electronics)

Premiere: November 26, 2012. Littlefield Concert Hall, Mills College

UC Berkeley JIM/Mills College MIE joint ensemble, cond. Christopher Luna-Mega

Performances:

June, 2014. The Luggage Store Gallery, San Francisco, CA. The Luna Ensemble

August, 2014. San Francisco Community Music Center. The Luna Ensemble

November, 2017. The Bridge, PAI, Charlottesville, VA. University of Virginia New Music Ensemble, cond. Christopher Luna-Mega

Ensemble (4–8 players)

Night music (2019/2022), 9 min/35 min (extended version)

(ob, cl, alto sax, bass cl, bn, spatialized electronics)

Premiere: February 2, 2019. Old Cabell Hall, University of Virginia. Splinter Reeds

Performances: May 11th, 2022. David Brower Center, Berkeley, CA. Splinter Reeds (extended version)

Waves Break Aural Shores (2018), 10 min.

(saxophone quartet –soprano, alto, tenor, bass–, electronics)

Premiere: February 19, 2018. Spectrum, Brooklyn, NY. New Thread Quartet

The arrow of time (2017), 11 min.

(2 percussionists, 2 pianists)

Premiere: January 27, 2017. Old Cabell Hall, University of Virginia. Yarn|Wire

Geysir (2016), 8 min.

(7 pianists –telematic–, electronics –spatialized)

Premiere: October 20th, 2016. Old Cabell Hall, University of Virginia. Esther Kim, piano 1; Tim Booth, piano 2;

Seung-Hye Kim, piano 3; Gabrielle Chen, piano 4; John Mayhood, piano 5; Nick Anderson, piano 6; Nancy Zhu, piano 7; Zhen Wang, electronics; Christopher Luna-Mega, electronics.

Performances:

July, 2017. EcoSono Festival of Environmental Music and Sound Art, Anchorage, Alaska. Ecosono Ensemble

Under the sea ice (2016), 11 min.

(string quartet, electronics)

Premiere: January 29, 2016. Old Cabell Hall, University of Virginia. JACK Quartet

Performances:

September, 2019. Coastal Futures Festival, University of Virginia. Rivanna String Quaret

Vortex (2015), 6 min.

(5 percussionists – glock., 2 mar., 2 roto tom, 2 tam tam, bass drum)

Premiere: Littlefield Hall, Mills College, Oakland, CA. The William Winant Percussion Group

Redwood region (2014), 9 min.

(cl, 2 perc, pno, vc, 2 electronic performers)

Premiere: August 3, 2014. San Francisco Community Music Center, San Francisco, CA.

The Luna Ensemble

Performances:

June, 2014. The Luggage Store, San Francisco, CA. The Luna Ensemble

August, 2014. Fractal Mindgaze Hut, Oakland, CA. The Luna Ensemble

October, 2014. Duende, Oakland, CA. The Luna Ensemble

Breath and slope (2013), 6 min.

(gamelan-based metalophone sextet)

Premiere: June 1, 2013. Emerald Tablet Gallery, San Francisco, CA.

The Lightbulb Ensemble

A run (2013), 7 min.

(fl, ten sax, perc, harp, 2 vl, vc)

Premiere: April 22, 2013. Littlefield Concert Hall, Mills College, Oakland, CA.

Katie Harrel, flute; Joshua Marshall, tenor saxophone; Jon Myers, percussion;

Stephan Haluska, harp; Tim Kim, violin I; Dylan Neely, violin II; Kimberly

Sutton, cello; cond. Christopher Luna-Mega

Water studies No. 1 and 2 (2012), 7 min.

(string quartet)

Premiere: April 13, 2012. Littlefield Concert Hall, Mills College.

Arditti String Quartet

Performance: June, 2013. Museo Nacional de Arte, Mexico City, Cuarteto Arcano.

Transcription 2 (2011), open duration

(cl, glock, mar, piano, vc, field recording)

Premiere: December 7, 2011. Littlefield Concert Hall, Mills College.

Rachel Condry, clarinet; Robert Lopez, glockenspiel; Nava Dunkelman, marimba; Evelyn Davis, piano; Crystal

Pascucci, cello; Christopher Luna-Mega, cond.

El guardador de rebaños /XIV – homenaje a Alberto Caeiro (2010), 10 min.

(cl, soprano, piano, vl, vc)

Premiere: June 26, 2010. Sala Xochipilli, Mexico City, Mexico.

Citlali Rosas, clarinet; Teresa Navarro, soprano; Fernando Carmona, piano; Jesús Sánchez, violin; Claudia Cosme, cello; cond. Christopher Luna-Mega

Performance: November 30, 2011. Littlefield Concert Hall, Mills College. Mills College Contemporary Performance Ensemble, cond. Steed Cowart.

Escenas para maderas (2007), 11 min.

(fl, ob, cl, horn in f, bn)

Premiere: November 29, 2007. Sala Xochipilli, Mexico City, Mexico

Quinteto de Alientos de la Escuela Nacional de Música.

Performance: March 27, 2008. Sala Carlos Chávez, Mexico City, Mexico.

Quinteto de Alientos de la Escuela Nacional de Música.

C h a m b e r (2 – 3 p l a y e r s)

Forestcover, sonification of business as usual deforestation contributing to 4°C warming (2019-2020), 9 min.

(pno, vla, vc, electronics)

Premiere: August 13, 2020. Pro Re Nata Brewery, Crozet, VA. Christopher Luna-Mega, piano, electronics; Danielle Wiebe-Burke, viola; Schuyler Slack, cello

Sound model improvisations (2018), 10 min.

(fl, e. guit, electronics)

Premiere: October 17, 2018. Twisted Branch Tea Bazaar, Charlottesville, VA. Diego Villaseñor, flute; Christopher Luna-Mega, e. guitar, electronics.

El claro que abre (2007), 5 min.

(cl in Bb, vibraphone)

Premiere: June 6, 2007. Sala de Ensayos, Escuela Nacional de Música, Mexico City, Mexico.

Luis Mora, clarinet; Xipactli Olmos, vibraphone.

Duo para violonchelo y violín (2006), 4 min.

(vl, vc)

Premiere: November 18, 2006. Sala Xochipilli, Mexico City, Mexico.

Erika Cano, violin; Owen Aguilar, cello.

With the tides (2004), 5 min.

(acoustic guit, vc, pno)

Premiere: March 15, 2005. Esplanada de la Universidad Iberoamericana, Mexico City. Pedro Alcacer, guitar; Christopher Luna-Mega, piano; María Lipkau, cello.

S o l o

Waves Break Aural Shores (solo version for Michael Hernandez) (2022), 10 min.

(soprano/alto saxophone solo and electronics)

Piano étude No. 2 ‘tidal flow’ (2019), 4 min.

(piano solo)

La torre de Chitor (2017), 9 min.

(flute and electronics)

Premiere: September 8, 2017. The Bridge, PAI, Charlottesville, VA. Kelly Sulick, flute; Christopher Luna-Mega, live electronics

Performances:

October 2017. Seoul International Computer Music Festival, Gwanju, S. Korea. Byung-Chul Oh, flute; Hyang-sook Song, electronics

July 2018. New York City Electronic Music Festival. Abrons Arts Center. Gianni Trovalusci, flute; Christopher Luna-Mega, live electronics

On the harmony of air (2017), 5 min.

(clarinet and electronics)

Premiere: September 8, 2017. The Bridge, PAI, Charlottesville, VA. Shawn Earle, clarinet

Stop Sign on Richards and Kapiolani Roads (2012), 4 min.

(tenor saxophone and electronics)

Premiere: April, 2012. Ensemble Room, Mills College. Joshua Marshall, tenor saxophone

The flow that binds us (for Patricia) (2011), 4 min.

(multi-track piano)

Recording: November 28, 2011. Center for Contemporary Music, Mills College.

Christopher Luna, piano.

Reflejo (2008), 9 min.

(piano solo)

Premiere: October 5, 2008. Sala Carlos Chávez, Mexico City, Mexico.

Fernando Carmona, piano.

Performance: December 5, 2009. Sala Julián Carrillo –Radio UNAM, Mexico City, Mexico.

Andante libre (2006), 5 min.

(piano solo)

Premiere: October 4, 2006. Sala Xochipilli, Mexico City, Mexico.

Fernando Carmona, piano.

Prelude for Clarinet (2006), 4 min.

(clarinet in Bb solo)

Premiere: June 16, 2006. Sala Xochipilli, Mexico City, Mexico.

Hugo Manzanilla, clarinet.

E l e c t r o n i c s

La Lluvia y la Sequía (2023), 33 min.

(electronics, field recordings, electric guitar, recorder)

Album release public listening: May 19th, 2023

Conceptual Play Occurs (2022), 5 min.

(electronics, spoken word)

Performance: November 30, 2022. Paseo de César Chávez, San José State University

Sounds in Pilgrimage –experimental audio documentary on the Camino de Santiago (2020–2022), 5 hr., 40 min.

(field recordings, improvisations, and sound collages)

Under the Sea Ice –electronic version (2020), 9 min.

(field recordings, re-syntheses, and processing)

Train [Angle 1] (2019), 5 min.

(field recording and processing)

Piano étude No. 2 ‘tidal flow’ (2019), 4 min.

(tide sonification and field recording)

Performance: Sounding Science: Listening for Coastal Futures, BIC, Machipongo, VA, September–December 2019

PO₄³⁻ | NH₄⁺ (2012), 7 min.

(water quality sonification and field recording)

Performance: Sounding Science: Listening for Coastal Futures, BIC, Machipongo, VA, September–December 2019

Stop sign study (2012), 4 min.

(field recording and electronics)

Performance: October 16, 2015. Chapel at the University of Virginia

Stream (2012), 5 min.

(field recording and electronics)

Installation

Sounds in Pilgrimage –multi-space meditations on the Camino de Santiago (2020), open duration
(spatialized field recordings, video, and sound collages)

Through summersultryings (2019), 70 min., open duration
(spatialized field recordings in five channels)

Premiere: February 7, 2019. National Student Electronic Music Event, Charlottesville, VA

Om, for resonating found objects (2012), 30 min., open duration
(transduced objects and electronics)

Premiere: December 4, 2014. Chapel at Mills College, Oakland, CA

Field Recording (selected)

Central Valley ranch land (2023) Central Valley, CA. 1 hr.
Stereo, mono, and hydrophone recordings

Sounds of pilgrimage (2020) Navarra and Rioja, Spain, 340 min
Stereo recordings of sounds related to the *Camino de Santiago* pilgrimage

Highway (2019) Charlottesville, VA, 7 min
Stereo recording of Highway 29, near Rivanna Trail

Train (2019) Charlottesville, VA, 5 min
Stereo recording of a freight train crossing a Rivanna Trail bridge

Stridulating insects (2018) Albemarle, VA, 73 min
Five-channel spatialized recording in Walnut Creek Park

Alpine farmland (2017) Rigi, Switzerland, various recordings
Stereo recordings of cowbells and trains

Pacific ocean (2016) Guerrero, Mexico, 10 min
Stereo recording of breaking waves in the shoreline

Hallgrímskirkja (2016) Reykjavik, Iceland, 5 min
Stereo recording of the bell at Halgrim church

Geysir (2016) Haukadalur valley, Iceland, 10 min
Stereo close microphone recording of a geyser pool

Two helicopters (2015) Sedona, Arizona, 6 min
Stereo recording of helicopters in the Sedona airport

Stream (2011) Lagunas de Zempoala, Mexico, 4 min
Mono close microphone recording of a stream