

CURRICULUM VITÆ

JOHN MacCALLUM
john.m@ccallum.com
<http://john-maccallum.com>

21 Glenwood Ave.
Oakland, CA 94611 U.S.A.
+1-510-332-2170

3 Rue Crespin du Gast
75011 Paris, France
+33 (7) 69 36 88 36

Born: February 21, 1976—Long Beach, CA
Nationality: U.S.A.

Current Position

Postdoctoral Researcher, Inria / CNRS / Université Paris-Sud, Université Paris-Saclay

Education

2004–2010 PhD in Music Composition, University of California, Berkeley
1999–2003 MMus in Composition, McGill University
1996–1999 BMus in Composition / Theory, University of the Pacific

Appointments Held

2016 Assistant Research Scientist, TerraSwarm Research Center, University of California, Berkeley
2013–2016 Postdoctoral Researcher, TerraSwarm Research Center / Center for New Music and Audio Technologies (CNMAT), University of California, Berkeley
2012–2013 Lecturer, California College of the Arts, Oakland / San Francisco, CA
Course taught: *Math and Media*
2011–2012 Visiting Lecturer in Music Composition / Technology, Northeastern University, Boston, MA
Courses taught: *Composition with Random Processes*, *Interactive Real-Time Performance*, *Composition Seminar*, *Western Music since 1900*, *Private Composition Lesions*
2010–2011 Lecturer in Music Composition, University of California, Berkeley
Course taught: *Composition*
2008–2011 Musical Systems Designer, Center for New Music and Audio Technologies (CNMAT), University of California, Berkeley

Teaching Experience

Syllabi available upon request

2012–2013 California College of the Arts (Lecturer)

- **Math and Media:** An exploration of the intersection of artistic practice with the mathematical concepts of structure, space, abstraction, and quantities and how they change.

2011–2012 Northeastern University, College of Arts, Media and Design (Visiting Professor)

- **Composition with Random Processes:** A seminar focused on the practice of making music with random processes. Through discussion, listening and reading assignments, and short compositional *esquisses*, students explored the practical, historical, technical, and aesthetic issues and implications surrounding the use of randomness and chance processes in European and North American music of the late twentieth-century.
- **Interactive Real-Time Performance:** Introduction to Max/MSP with an emphasis on composition, sound synthesis, and real-time human-computer interaction.
- **Music Composition Seminar:** Undergraduate composition seminar (three hours per week), in which students were encouraged to explore, via short exercises, compositional trends and techniques such as spectral harmony, randomness, open-form and aleatoric notation, extended techniques, and *musique concrète*.
- **Music Since 1900:** Survey of musical styles and concepts active in Europe and North America during the twentieth-century.
- **Composition Lessons:** Supervised the composition of new works by 11 students (4 in the Fall, and 7 in the Spring) through weekly hour-long individual lessons.

2010–2011 University of California, Berkeley, Department of Music (Lecturer)

- **Music Composition (155):** Undergraduate composition seminar (three hours per week), in which students were encouraged to explore, via short exercises, compositional trends and techniques such as spectral harmony, randomness, open-form and aleatoric notation, extended techniques, and *musique concrète*.

2005–2007 University of California, Berkeley, Department of Music (Graduate Student Instructor)

- **Introduction to Computer Music (158):** Taught basic programming skills in Max/MSP and general topics of computer music and digital audio. Managed a lab twice a week and developed supporting materials (software) for the class.
- **Music Perception and Cognition (108/208):** Developed supporting materials for topics including auditory and cerebral physiology, auditory scene analysis, perceptual dissonance, and auditory illusions. Created and graded exams, and ran study sessions.
- **Introduction to Western Music (27):** Presented two lectures per week covering a wide range of topics from the history of western music including sonata form, opera, art song, the early 20th century, post-war Darmstadt, and music and politics/censorship. Created and graded assignments and exams.

2000–2002 McGill University, Faculty of Music (Teaching Assistant)

- **Melody and Counterpoint, Renaissance Style:** Renaissance-style species counterpoint for music majors. Topics included first through fifth species in two parts, and first species in three parts. Responsibilities included two lectures per week, and grading homework and exams.
- **Elementary Harmony and Analysis:** Four-part harmony for music majors. Topics included diatonic chords, harmonic progression, tonality, modulation, seventh chords and secondary dominants. Taught two lectures per week, created and graded homework and exams.

Compositions

- 2018 *III:circulation* (30') For 3 dancers wearing ECGs, video, and live electronics.
Work in progress showings at Coventry University, UK, and Lake Studios Berlin.
- 2018 *III:portraits* (18') Two short films shown simultaneously.
Premiered at Lake Studios Berlin during "Unfinished Fridays".
- 2018 *III:cloud* (30') For 2 dancers wearing ECGs and two musicians.
Created and documented at CLOUD/Danslab, The Hague, NL with Teoma Naccarato, Laura Boudou, Christian Smith (percussion), and Ryan Kelly (percussion).
- 2016–17 *III:tangente* (30') For 3 musicians, 3 dancers wearing ECGs, and 3 breath practitioners.
Created and premiered at Tangente Dance in Montréal, QC.
- 2016 *III:cœur de cochon* (7.5') Short film.
Premiered in London at Guest Projects during Weisslich V. 10.
- 2016 *III:respire* (10') For three breath practitioners.
Created and premiered at the Djerassi Resident Artists Program.
- 2016 *Study III* (8') For dancer with ECG, and bass flute.
Realized in collaboration with Teoma Naccarato (choreographer), Stacey Pelinka (bass flute), and Laura Boudou (dancer). Created and premiered at the Djerassi Resident Artists Program.
- 2015 *Limn* (7') For flute, cello, and live electronics.
Commissioned by the Left Coast Chamber Ensemble and premiered by Stacey Pelinka (flute) and Leighton Fong (cello), October 25–26, 2015.
- 2015 *Synchronism* (3–4 hours)
Performance Art Installation with Teoma Naccarato (choreographer / performer) consisting of one-on-one performance, sound installation, and a sound sculpture. Premiered at the Summerworks Festival, Toronto, ON, August 12–15.
- 2015 *Synchromism* (35') For organ (Rosales, Op. 16)
Commissioned by Cyril Deaconoff and supported by a grant from the Fleishhacker Foundation. Premiered at the First Presbyterian Church of Oakland, CA on June 14, 2015.
- 2015 *Study II* (8') For dancer with ECG, percussion, and live electronics
Realized in collaboration with Teoma Naccarato (choreographer / performer) and Loren Mach (percussion). Premiered at the Ubiquitous Swarm Lab, UC Berkeley.
- 2015 *Antony: A Reimagining* (15') For live electronics
A reimagining of David Wessel's work *Antony* (1977) done in collaboration with Matthew Goodheart and Adrian Freed as a memorial to David Wessel for the San Francisco Tape Music Festival.
- 2014 *Study I* (8') For dancer with ECG, and live electronics
Realized in collaboration with Teoma Naccarato (choreographer). Premiered at Ircam, Bekah Edie, dancer.
- 2014 *Hyphos* (10') For alto flute, bass clarinet, cello, and live electronics
Commissioned and premiered by [Earplay](#) in San Francisco, CA.
- 2012–13 *Delicate Texture of Time* (13') For flute, clarinet, sax, 2 percussion, violin, viola, and cello
Commissioned by the [ECO Ensemble](#) supported by a grant from the Mellon Foundation. Premiered in Berkeley, California
- 2010 *Aberration* (8') For percussion trio
Commissioned and premiered by [Rootstock Percussion](#) (Chris Froh, Dan Kennedy, and Loren Mach) at the Freight and Salvage in Berkeley, CA.

- 2010 *El Árbol de la noche triste* (10') For viola and live electronics
Written for and premiered by Ellen Ruth Rose, at the Mondavi Center in Davis, California.
- 2008 *...blankness...* (12') For viola, vibraphone, and live electronics
Premiered by Raphaël Chazal and Romain Garcera at the MANCA festival in Nice, France.
- 2007 *...frozen into shards of ice...* (15') For live electronics
Premiered in Berkeley, CA
- 2007 *...almost like hail...* (18') For percussion and live electronics
Written for and premiered by Chris Froh in Berkeley, California.

Publications

- 2018 1. John MacCallum, Teoma Naccarato, "Collaboration as differentiation: Rethinking interaction intra-actively" *Performance Philosophy* Vol. 4, No. 2 (2019): 1–25.
- 2018 2. Teoma Naccarato, John MacCallum, "[The touch of the stethoscope: Shaping context in intimate performance](#)" *TEMPO* Vol. 73, Issue 287 (January 2019): 71–75, Cambridge University Press.
- 2018 3. John MacCallum, Teoma Naccarato, "From Tempo to Temporalities" Under submission.
- 2017 4. Teoma Naccarato, John MacCallum, "[Critical Appropriations of Biosensors in Artistic Practice](#)" International Conference on Movement and Computing (MOCO), London, UK.
- 2017 5. John MacCallum, Teoma Naccarato, Laura Boudou, Stacey Pelinka "[Peripheral Encounters](#)" Leonardo, MIT Press, Volume 50, No. 3.
- 2017 6. Peader Kirk, Teoma Naccarato, John MacCallum "[Intimate Listening](#)" *Performance Research*, Volume 22.
- 2016 7. Teoma Naccarato, John MacCallum, "[From Representation to Relationality: Bodies, Biosensors, and Mediated Environments](#)," *Journal of Dance and Somatic Practices*: 8.1, Embodiment, Interactivity, and Digital Performance.
- 2016 8. Jean Bresson, John MacCallum, Adrian Freed, "[o.OM: Structured-Functional Communication between Computer Music Systems Using OSC and Odot](#)" Proceedings of the ACM SIGPLAN International Workshop on Functional Art, Music, Modelling and Design (FARM), Nara, Japan.
- 2015 9. Jean Bresson, John MacCallum, "[Tempo Curving as a Framework for Interactive Computer-Aided Composition](#)," Proceedings of the Sound and Music Computing Conference (SMC), Maynooth, Ireland.
- 2015 10. John MacCallum, Matthew Goodheart, Adrian Freed, "[Antony: A Reimagining](#)," Proceedings of the International Computer Music Conference (ICMC), Denton, Texas.
- 2015 11. John MacCallum, Ilya Rostovtsev, Rama Gottfried, Jean Bresson, Adrian Freed, "[Dynamic Message-Oriented Middleware with Open Sound Control and Odot](#)," Proceedings of the International Computer Music Conference (ICMC), Denton, Texas.

- 2015 12. John MacCallum, Teoma Naccarato, “[The Impossibility of Control: Real-time Negotiations with the Heart](#),” Proceedings of the Electronic Visualization in the Arts Conference (EVA), London, UK.
- 2015 13. John MacCallum, Teoma Naccarato, “[Choreography and Composition of Internal Time](#).” Workshop on “Collaborating with Intelligent Machines: Interfaces for Creative Sound”, CHI, Seoul, South Korea.
- 2015 14. Jean Bresson, Dimitri Bouche, Jérémie Garcia, Thibaut Carpentier, Florent Jacquemard, John MacCallum, Diemo Schwarz, “[Projet EFFICACe: Développements et perspectives en composition assistée par ordinateur](#),” Proceedings of the Journées d’Informatique Musicale, Montréal, Québec.
- 2014 15. John MacCallum, Adrian Freed, David Wessel, “[New Tools for Aspect-Oriented Programming in Music and Media Programming Environments](#),” Proceedings of the International Computer Music Conference (ICMC), Thessaloniki, Greece.
- 2014 16. Adrian Freed, David DeFilippo, Rama Gottfried, John MacCallum, Jeff Lubow, Derek Razo, David Wessel, “[o.io: a Unified Communications Framework for Intermedia and Cloud Interaction](#),” Proceedings of the International Computer Music Conference (ICMC), Thessaloniki, Greece.
- 2013 17. John MacCallum, Adrian Freed, David Wessel, “[Agile Interface Development using OSC Expressions and Process Migration](#),” Proceedings of the New Interfaces for Musical Expression Conference (NIME), Daejeon, South Korea.
- 2013 18. Adrian Freed, Frances-Marie Uitti, Sam Mansfield, John MacCallum “[‘Old’ is the new ‘New’: a Fingerboard Case Study in Recrudescence as a NIME Development Strategy](#)” Proceedings of the New Interfaces for Musical Expression Conference (NIME), Daejeon, South Korea.
- 2011 19. Adrian Freed, John MacCallum, Andrew Schmeder, “[Composability for Musical Gesture Signal Processing Using New OSC-based Object and Functional Programming Extensions to Max/MSP](#),” Proceedings of the New Interfaces for Musical Expression Conference (NIME), Oslo, Norway.
- 2011 20. Adrian Freed, John MacCallum, Andrew Schmeder, “[Dynamic, Instance-Based, Object-Oriented Programming in Max/MSP Using Open Sound Control Message Delegation](#),” Proceedings of the International Computer Music Conference (ICMC), Huddersfield, UK.
- 2010 21. Adrian Freed, John MacCallum, Andrew Schmeder, David Wessel, “[Visualizations and Interaction Strategies for Hybridization Interfaces](#),” Proceedings of the New Interfaces for Musical Expression Conference (NIME), Sydney, Australia.
- 2010 22. John MacCallum, Andrew Schmeder, “[Timewarp: A Graphical Tool for the Control of Polyphonic Smoothly Varying Tempos](#),” Proceedings of the International Computer Music Conference (ICMC), Manhattan / Stony Brook, NY.
- 2009 23. John MacCallum, Andrew Schmeder, David Wessel, “[Timbral Migration: Stochastic Processes for the Control of Smooth Spectral Transformation](#),” Proceedings of the International Computer Music Conference (ICMC), Montréal, Québec.

- 2008 24. John MacCallum, Aaron Einbond, “[Real-Time Analysis of Sensory Dissonance](#),” Computer Music Modeling and Retrieval: Sense of Sounds, edited by Richard Kronland-Martinet, Sølvi Ystad and Kristoffer Jensen, 203-211, Berlin / Heidelberg: Springer.
- 2005 25. John MacCallum, Aaron Einbond, “[Real-Time Analysis of Sensory Dissonance \(abr.\)](#),” Proceedings of the International Computer Music Conference (ICMC), Copenhagen, Denmark.
- 2005 26. John MacCallum, Jeremy Hunt, and Aaron Einbond, “Timbre as a Psychoacoustic Parameter for Harmonic Analysis and Composition,” Proceedings of the International Computer Music Conference (ICMC), Barcelona, Catalunya.

Talks

Conference talks that correspond to an article listed above have been omitted.

- 2018 *What escapes computation in interactive performance?*
Round table discussion at the conference of Movement and Computing (MOCO) 2018.
- 2016 [Choreography and Composition of Internal Time: Biosensors as an Intervention in Creative Practice](#)
Colloquium on Interdisciplinary Creation/Research Methodologies: Art, Body and New Technologies, Santiago, Chile.
- 2016 *Choreography and Composition of Internal Time: Biosensors as an Intervention in Creative Practice*
Trinity Laban Conservatoire of Music and Dance.
- 2016 *Choreography and Composition of Internal Time: Biosensors as an Intervention in Creative Practice*
Center for Dance Research (C-DaRE), Coventry University.
- 2015 *Limn: Illuminating Traces of Interaction*
Center for the Arts, Religion, and Education, Berkeley, CA
- 2015 *Prescriptive and Descriptive Notational Strategies for Polytemporal Composition*, with Teoma Naccarato
Interactivity in music composition and performance: EFFICACe international workshop, McGill University, Montréal
- 2015 *Choreography and Composition of Internal Time*, with Teoma Naccarato
UC Berkeley, February 27, 2015.
- 2014 [Choreography and Composition of Internal Time](#), with Teoma Naccarato
IRCAM, Séminaires Recherche et Création, December 12, 2014
- 2014 *Choreography and Composition of Internal Time*, with Teoma Naccarato
Goldsmith University, November 16, 2014.
- 2014 *Choreography and Composition of Internal Time*, with Teoma Naccarato
Sussex University, November 14, 2014.
- 2014 [Choreography and Composition of Internal Time](#), with Teoma Naccarato
Ircam, Séminaires Recherche et Création, October 13, 2014.
- 2014 [Polytemporal Composition](#)
IRCAM, November 4, 2014.
- 2012 *Asynchrony, Plesiochrony, and Virtual Tempos: Thoughts on Rhythm and Time*
McGill University, December 20th, 2012.

- 2012 *Asynchrony, Plesiochrony, and Virtual Tempos: Thoughts on Rhythm and Time*
Institute for Psychoacoustics and Electronic Music, Gent, Belgium, November 21st, 2012.
- 2012 *Open Sound Control Data Stream Processing*
UC Berkeley SwarmLab Winter Retreat, May 18th, 2012.
- 2012 *Asynchrony, Plesiochrony, and Virtual Tempos: Thoughts on Rhythm and Time*
IRCAM, Séminaires Recherche et Création, March 6th, 2012.
- 2012 *Asynchrony, Plesiochrony, and Virtual Tempos: Thoughts on Rhythm and Time*
Northeastern University, Colloquium, January 26th, 2012.
- 2010 *Software Tools for Musical Interaction*
Concordia University, Design and Computational Arts Program, 2010.
- 2010 *El Árbol de la noche triste*
UC Davis Composer Colloquium Series, 2010.
- 2010 *El Árbol de la noche triste*
UC Berkeley Composer Colloquium Series, 2010.
- 2010 *Recent Research at CNMAT*
UC Davis Electronic Music Seminar, 2009.
- 2008 *Indeterminacy in Electronic Music*
Conservatoire National à Rayonnement Régional de Nice, 2008.
- 2007 *...frozen into shards of ice...*
University of Gothenburg Composition Seminar, 2007.
- 2006 *Recent Works*
UC Berkeley Composer Colloquium Series, 2006.
- 2006 *Why Does Modern Music Sound So Weird?*
Napa Valley Symphony Musical Experience Lecture Series, Copia Winery, 2006.

Workshops

- 2018 *Workshop: Relational Listening* (2 hours)
Lake Studios, Berlin.
- 2018 *Workshop: Relational Listening* (full day)
Guildhall School of Music and Drama, London, UK.
- 2017 *Intersections In Music, Movement, And Technology* (3 days, 8 hours per day)
Center for New Music and Audio Technologies, Berkeley, CA.
- 2017 *Workshop: Relational Listening* (2 sessions, each one hour)
Dance and Somatic Practices Conference, Coventry, UK.
- 2017 *Workshop: Relational Listening* (1 day, 4 hours)
CLOUD/Danslab, Den Haag, Netherlands.
- 2017 *Workshop: Relational Listening* (2 days, 8 hours per day)
University of Roehampton, London, UK.
- 2009– *Max/MSP Introductory and Advanced Summer Workshops*
CNMAT, UC Berkeley
- 2009–2010 *Max/MSP Developer's Workshop (C, Java, and Javascript)*
CNMAT, UC Berkeley

Residencies

- 2019 Synthesis Center, College of Arts Media and Engineering, Arizona State University (with Teoma Naccarato)
- 2018 CLOUD/Danslab, The Hague, NL (with Teoma Naccarato)
- 2018 Lake Studios Berlin (with Teoma Naccarato)
- 2017 [CLOUD/Danslab, The Hague, NL](#) (with Teoma Naccarato)
- 2016 Djerassi Resident Artists Program (with Teoma Naccarato)
- 2015 Synthesis Center, College of Arts Media and Engineering, Arizona State University (with Teoma Naccarato)
- 2014 Ircam Musical Research Residency (with Teoma Naccarato)

Programming Languages

I am proficient and able to work, teach, and direct research in C, C++, Common LISP, Java, Javascript, Max/MSP/Jitter, OpenMusic, Perl, Python, PHP, Lua, Flex, Bison, Matlab, Mathematica, and \LaTeX .

Performances

- 2018 *III:circulation*
Teoma Naccarato (dancer/video), Laura Boudou (dancer), John MacCallum (live electronics)
Coventry University, private showing.
- 2018 *III:respire, III:cœur de cochon, III:portraits*
Teoma Naccarato (dancer/video), Justyna Kalbarczyk (dancer), Rachel Facchini (dancer), John MacCallum (live electronics/video)
Lake Studios Berlin “Unfinished Fridays”.
- 2018 *III:circulation*
Teoma Naccarato (dancer/video), Justyna Kalbarczyk (dancer), Rachel Facchini (dancer), John MacCallum (live electronics)
Lake Studios Berlin, private showing.
- 2018 *III:circulation*
Teoma Naccarato (dancer/video), Laura Boudou (dancer), John MacCallum (live electronics)
Coventry University, private showing.
- 2018 *Limn*
Stacey Pelinka (flute), Leighton Fong (cello), Stephen Bingen (electronics)
UC Davis Noon Concert Series.
- 2018 *Limn*
Stacey Pelinka (flute), Leighton Fong (cello), Amadeus Regucera (electronics)
Center for New Music, San Francisco.
- 2017 *III:respire* and *III:cœur de cochon*
Weisslich Vol. 10, London, UK.
- 2017 *III:tangente*
Tangente Dance, Montréal, QC, Canada.
- 2016 *Hyphos*
MANCA Festival, Nice, France.

- 2016 *Hyphos*
Earplay: Tod Brody (alto flute), Peter Josheff (bass clarinet), Ellen Ruth Rose (viola)
Festival of New American Music, Sacramento State University.
- 2016 *III:respire*
John MacCallum, Teoma Naccarato, Laura Boudou
Djerassi Resident Artists Program
- 2016 *Study III*
Teoma Naccarato (choreographer), Stacey Pelinka (bass flute), Laura Boudou (dancer)
Djerassi Resident Artists Program
- 2016 *El Árbol de la noche triste*
Marie Ythier (cello), John MacCallum (electronics)
CMMAS, Morelia, Mich., México
- 2016 *Limn*
Left Coast Chamber Ensemble: Stacy Pelinka (flute), Leighton Fong (cello), John MacCallum (live electronics)
CCRMA, Stanford University
- 2015 *Limn*
Left Coast Chamber Ensemble: Stacy Pelinka (flute), Leighton Fong (cello), John MacCallum (live electronics)
Center for the Arts, Religion, and Education (CARE)
- 2015 *Limn*
Left Coast Chamber Ensemble: Stacy Pelinka (flute), Leighton Fong (cello), John MacCallum (live electronics)
San Francisco Conservatory of Music
- 2015 *Limn*
Left Coast Chamber Ensemble: Stacy Pelinka (flute), Leighton Fong (cello), John MacCallum (live electronics)
142 Throckmorton Theatre, Mill Valley, CA
- 2015 *Antony: A Reimagining*
John MacCallum, Matthew Goodheart, electronics
International Computer Music Festival (ICMC)
- 2015 *Synchronism*
Teoma Naccarato (one-on-one performance)
Montréal, QC
- 2015 *Synchronism*
Teoma Naccarato (one-on-one performance), John MacCallum (live electronics)
Summer Works Festival, Toronto ON
- 2015 *Synchromism*
Cyril Deaconoff (organ), John MacCallum (live electronics)
First Presbyterian Church of Oakland, CA
- 2015 *Study II*
Teoma Naccarato (dancer), Loren Mach (percussion) John MacCallum (live electronics)
Ubiquitous Swarm Lab Summer Retreat, Berkeley, CA
- 2015 *Antony: A Reimagining*
John MacCallum, Matthew Goodheart, electronics
San Francisco Tape Music Festival

- 2014 *Study I*
Bekah Edie (dancer), John MacCallum (live electronics)
Ircam
- 2014 *The Delicate Texture of Time*
Eco Ensemble
Venice Biennale
- 2014 *...frozen into shards of ice...*
John MacCallum
Center for New Music, San Francisco, CA
- 2014 *...frozen into shards of ice...*
John MacCallum
Berkeley Arts Fest.
- 2014 *Hyphos*
Earplay: Tod Brody (alto flute), Peter Josheff (bass clarinet), Ellen Ruth Rose (viola)
San Francisco, CA
- 2013 *Aberration*
Rootstock Percussion Trio (Chris Froh, Dan Kennedy, Loren Mach)
Music in the Mountains Summerfest, Nevada City, CA
- 2013 *The Delicate Texture of Time*
ECO Ensemble
Berkeley, CA
- 2013 *Aberration*
Rootstock Percussion Trio (Chris Froh, Dan Kennedy, Loren Mach)
University of California, Davis
- 2012 *Aberration*
Rootstock Percussion Trio (Chris Froh, Dan Kennedy, Loren Mach)
Festival of New American Music, Sacramento, CA
- 2012 *Aberration*
Rootstock Percussion Trio (Chris Froh, Dan Kennedy, Loren Mach)
Central Pacific Rail Road Tunnel 6, Donner Pass, California
- 2012 *...frozen into shards of ice...*
Music Technology Faculty Concert (Johnny Meek performing)
Fenway Center, Boston, MA
- 2012 *Aberration*
McGill Percussion Ensemble
Pollack Hall, McGill University
- 2011 *El Árbol de la noche triste*
Jin-Won Yoon (viola)
Seoul International Computer Music Festival
- 2011 *Aberration*
Rootstock Percussion Trio (Chris Froh, Dan Kennedy, Loren Mach)
Community Music Center, San Francisco
- 2010 *Aberration*
Rootstock Percussion Trio (Chris Froh, Dan Kennedy, Loren Mach)
Berkeley New Music Project, UC Berkeley, California
- 2010 *Aberration*
Rootstock Percussion Trio (Chris Froh, Dan Kennedy, Loren Mach)
Classical at the Freight, Freight and Salvage, Berkeley, California

- 2010 *Aberration*
Rootstock Percussion Trio (Chris Froh, Dan Kennedy, Loren Mach)
California State University Sacramento
- 2010 *El Árbol de la noche triste*
Benjamin Taylor, viola
Spark Festival, Minneapolis, MN
- 2010 *El Árbol de la noche triste*
Ellen Ruth Rose, viola
Berkeley New Music Project, UC Berkeley, California
- 2010 *El Árbol de la noche triste*
Ellen Ruth Rose, viola
Empyrean Ensemble, Mondavi Center for the Performing Arts, Davis, California
- 2009 *...blankness...*
Pemi Paull, (viola), Fabrice Marandola, (percussion)
International Computer Music Conference (ICMC), McGill University, Montréal, QC
- 2009 *...blankness...*
Darcy Rindt (viola), Loren Mach (percussion)
Berkeley New Music Project, UC Berkeley
- 2008 *...blankness...*
Raphaël Chazal (viola), Romain Garcera (percussion)
MANCA Festival, Nice, Côte d'Azur
- 2008 *...almost like hail...*
Chris Froh (percussion)
UC Davis Percussion Festival
- 2007 *...almost like hail...*
Chris Froh (percussion)
Berkeley New Music Project, UC Berkeley
- 2007 *...frozen into shards of ice...*
Fire Wire Ensemble
Chicago, IL
- 2007 *...frozen into shards of ice...*
John MacCallum, live electronics
MANCA Festival, Nice, Côte d'Azur
- 2007 *...frozen into shards of ice...*
International Computer Music Festival (ICMC)
Royal Danish Library, Copenhagen, Denmark
- 2007 *...frozen into shards of ice...*
John MacCallum (live electronics)
CNMAT/CCRMA Exchange, Stanford University
- 2007 *...frozen into shards of ice...*
John MacCallum (live electronics)
Berkeley New Music Project, UC Berkeley

References

Dr. Edmund Campion
Director
Center for New Music and Audio Technologies
Professor of Composition
Department of Music
University of California, Berkeley
1750 Arch St.
Berkeley, CA 94720
Cell: 510-206-2936
Email: campion@cnmat.berkeley.edu

Adrian Freed
Cell: 510-423-1100
Email: adrian@adrianfreed.com

Dr. Ronald Bruce Smith
Professor of Composition
College of Arts, Media, and Design
Northeastern University
360 Huntington Ave.
Boston, Massachusetts 02115
Cell: 617-549-1499
Email: rbs@ronaldbrucesmith.com