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CURRICULUM VITAE

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TEACHING EXPERIENCE

Associate Professor, Stanford University—2007-present.

The Leland & Edith Smith Faculty Scholar, 2010-2013.

Stanford Parents University Fellow in Undergraduate Education (part of the *Bass University Fellows Program*), 2010-2015.

Director, [sic]—the Stanford Improvisation Collective.

Assistant Professor, Stanford University—2000-2007.

2003 Walter J. Gores Award for excellence in teaching; given annually to one junior professor.

Potter College (residential research college) *Faculty Fellow*.

John Philip Coghlan Fellow (a two-year endowed chair), 2004-2006.

Assistant Professor, Mississippi State University—1997-2000.

Assistant Professor (*The Dayton-Hudson Visiting Artist*), Carleton College—Fall, 1996.

Lecturer, UCSD—Summer, 1996 and Winter/Spring, 1997.

Associate, UCSD—Spring, 1994 and 1995-1996.

Teaching Assistant, UCSD—1990-1996.

Senior Teaching Assistant (Supervisor/Trainer), UCSD—1992-1993 and 1995-1996.

COURSES TAUGHT († denotes a curricular invention)

At Stanford University

Music Theory

Graduate Seminar in Composition

† Graduate Seminar on Indeterminacy

† Graduate Seminar on Collaborative Composition

Undergraduate Seminar in Composition

† Seminar on Experimental Instrument Design and Performance (a course at CCRMA)

† Musique Concrète in the Digital Era (an electroacoustic music composition course at CCRMA)

† Composition for Electronic Musicians (an electroacoustic music composition course at CCRMA)

† Trans-Idiomatic Improvisation ([sic]—the *Stanford Improvisation Collective*)

† The Interaction of Art and Pop (a freshman seminar)

† Silence! The Music of John Cage (a freshman seminar; cross-listed in American Studies)

† The “Work” of Art as Verb and Noun (a freshman seminar)

† Contemporary Art in Paris: A Trans-Idiomatic Survey

† The Paris Art Practicum

† The British Invasion

† The Oxford Trans-Idiomatic Arts Practicum

† The Amsterdam Trans-Idiomatic Arts Practicum

† Rock, Sex, & Rebellion (cross-listed in American Studies)

† The Beatles (a freshman seminar)

The Work of Art & Creation of Mind (a graduate course in Education; team-taught by faculty from Music, Dance, Drama, Art, and Education)

† Humor in Music (team-taught Stanford University course at Hope House, a halfway house for women parolees; taught through the Stanford Center for Ethics and Society; also taught as a freshman seminar)

Graduate Thesis Committee Service: The D.M.A. in Composition; The Ph.D. in Computer-Based Music Theory and Acoustics

At Mississippi State University

Undergraduate Seminar in Composition

Music Theory

Form and Analysis

Orchestration and Arranging

History and Appreciation of Music

Graduate Thesis Committee Service: The M.F.A. in Electronic Visualization

† A formal series of technology tutorials on digital editing for faculty colleagues

At Carleton College

Undergraduate Seminar in Composition

† The Interaction of Art Music and Popular Music

At the University of California, San Diego

Undergraduate Seminar in Composition

† The History of Jazz Virtuosity

† Values in Rock Music

Folk and Popular Music

History of African-American Music I & II (cross-listed in the Ethnic Studies Department)

COURSES TAUGHT (*continued*)

As a UCSD Teaching Assistant (with lecture responsibilities)

Contemporary Art Music	The Beethoven Symphonies
American Music	Music, Science, and Computers
The Beatles	Introduction to Music Making
Music Theory	

Individual Instruction

Graduate Mentoring in Composition	Honors Program in the Humanities Thesis Advising
Undergraduate Composition Concentration	Independent Studies in Composition
Mentoring (senior capstone thesis)	Jazz Piano

Other Teaching

Stanford University *Bing Overseas Seminar*, Amsterdam, The Netherlands. Intensive summer course, 2012 & 2014.
 Stanford University *Bing Overseas Study Program*, Oxford University, England. Spring quarter, 2011.
LABORATORIUM weeklong course, deSingel /Conservatory of Antwerp, Belgium, March, 2011.
 Visiting Professor, University of Chile, Santiago, September, 2009.
 Master Artist, Atlantic Center for the Arts, Florida, *Residency #134*, June/July, 2009.
 Stanford University *Bing Overseas Study Program*, Paris, France. Winter quarter, 2009.
 Stanford University *Sophomore College: Musical Collisions and Radical Creativity*. Intensive summer course, 2008.
Improvisation and Experimentation: Creative Approaches to Making and Teaching Music. Weeklong course in Singapore, 2007.
 Residency Program Visiting Artist, Banff Centre for the Arts, Alberta, Canada, 2006.
 Guest Composition Professor, University of Oregon, 2006.

OFF-CAMPUS LECTURES

Multi-day Visiting Composer Residencies:

California State University Fresno, upcoming, 2013†	Louisiana State University, 2006†
Sam Houston State University, Texas, 2013†	Southern Oregon University, 2005†
Southern Oregon University, 2013	California State University, Sacramento, 2005†
University of California, Irvine, 2012†	Lawrence University, Wisconsin, 2003†
University of California, Santa Barbara, 2012†	Dartmouth College, Hanover, New Hampshire, 2002†
University of Florida, 2011†	Lewis University, Illinois, 2002†
Brigham Young University, 2011†	University of North Texas, 2001†
Institute PRO ARTE, St. Petersburg, Russia, <i>PRO ARTE Festival</i> , 2008†	University of Oregon, 2001†
Queen’s University Belfast, Ireland—Sonic Arts Research Centre, <i>SONORITIES Festival</i> , 2007†	Brevard College, North Carolina, 2001†
Banff Centre for the Arts, Canada, 2006†	Southern Oregon University, 2001†
Oberlin College, 2006†	College of Santa Fe, New Mexico, 1999
Duke University, 2006†	Radford University, Virginia, 1999
	University of Missouri, Kansas City Conservatory, 1998

† Including a “retrospective” portrait concert.

Individual Guest Lectures & Colloquia:

Columbia University, New York City, upcoming, 2014	McGill University, Montreal, CIRMMT, 2010
Miami University, Ohio, upcoming, 2013	Singapore Yong Siew Toh Conservatory (digital visitor series), 2009
Princeton University, upcoming, 2013	Yale University, 2009
Rotterdam Conservatory (CODARTS), Netherlands, 2012	University of Oregon, 2009
Concordia University, Montreal, 2012	Sorbonne University, Paris, 2009
Carleton College, Minnesota, 2011	San Francisco State University, 2008
Royal College of Music, London, 2011	University of Illinois, 2008
Oxford University, Brasenose College, 2011	Roosevelt University, Chicago, 2008
Queen’s University, Belfast, Ireland, 2011	Northwestern University, 2008
Harvard University, 2010	University of California, Berkeley, 2007
Brandeis University, 2010	Cleveland State University, 2007
Boston University, 2010	University of Virginia, 2006
Northeastern University, 2010	Aalborg University, Copenhagen, Denmark, 2006
San Francisco Conservatory, 2010	Bowling Green State Univ, 2006 († portrait concert only)
University of California, San Diego, 2010	

Individual Guest Lectures & Colloquia *(continued)*

University of Minnesota, Minneapolis, 2006
 DePaul University, Chicago, 2006
 Columbia University, New York City, 2006
 University of California, Davis, 2005
 University of California, Berkeley, CNMAT, 2005
 University of Leuven, Belgium, MATRIX
 Musicology Center, 2004
 University of California, San Diego, 2004
 University of Toronto, 2004
 Eastman School of Music, 2004
 Northwestern University, 2003
 Harvard University, 2003
 Princeton University, 2003
 Columbia University, Computer Music Center, 2003
 Brooklyn College Conservatory of Music, 2003
 New England Conservatory of Music, 2002
 Bruckner Conservatory, Linz, Austria, 2002
 San Francisco State University, 2002
 University of Northern Iowa, 2002

University of California, Berkeley, 2001
 Wesleyan University, 2001
 Orchestra Tech Festival (panelist only). The American
 Composers Orchestra, New York City, 2001
 University of Chicago, 2001
 Irino/JML Foundation, Tokyo, Japan, 2001
 Hong Kong University, 2001
 Hong Kong Baptist University, 2001
 Hong Kong Academy for Performing Arts, 2001
 Illinois State University, 2001
 University of Missouri, Kansas City Conservatory, 2001
 Carleton College, Minnesota, 2000
 St. Cloud State University, Minnesota, 2000
 University of Illinois, 2000
 Janacek Akademie, Czech Republic, 2000
 University of California, San Diego (panelist only), 1998
 Young Nordic Music Festival, Malmö, Sweden 1994
 Darmstadt Summer Courses, Darmstadt, Germany, 1994
 Darmstadt Summer Courses, Darmstadt, Germany, 1992

EDUCATION

Ph.D. in Music Composition, The University of California, San Diego, 1996.

Dissertation

The Janus Cycle, eleven works culminating in *Triple Concerto for Piano, Percussion, and Contrabass with Two Percussionists, Guitar, Harp and Large Choir*.

Brian Ferneyhough, doctoral committee chair.

Rand Steiger, Steven Schick, Vladimir Konecni (psychology), George Lipsitz (ethnic studies), committee members.

Qualifying Exam Topics

Aesthetics and Methodology as Observed through Reactions of Composers to a Musical Control.

Indeterminacy in Notation.

Pelle Gudmundsen-Holmgreen's Triptykon for Percussion and Orchestra.

M.A. in Music Composition, The University of California, San Diego, 1992.

Thesis

Temporal Realities, a portfolio including *Attention Span* for string trio interrupted by television viewer accompanied by piano;

Nepotism for octet of strings and percussion; and *Zero-One* for the *mousetrap*, an original electroacoustic sound-sculpture.

Joji Yuasa, masters committee chair.

Brian Ferneyhough, Rand Steiger, committee members.

B.A. in Music, *magna cum laude*, Carleton College, 1989.

Study Abroad

Copenhagen University, Fall 1987.

The University of France at Pau, Spring 1986.

Senior Thesis

The Evolution of Temporal Dissonance in Conlon Nancarrow's Compositional Style.

MENTORS

Principal Composition Teachers

Brian Ferneyhough, Joji Yuasa, Rand Steiger.

Additional Teachers Include

Roger Reynolds, Phillip Rhodes, Mary Ellen Childs, Keith Humble, Steven Schick.

Multiple Informal Lessons

Conlon Nancarrow, Per Nørgård, Charles Kronengold.

PUBLICATIONS**DISCOGRAPHY—FULL-LENGTH FEATURE CDs & DVDs**

- 2010 **The Metaphysics of Notation** A DVD with performances, documentary film, & animations; Innova CD787. St. Paul: The American Composers Forum/Innova Records.
- 2008 **Sock Monkey** A CD of solo, chamber, and orchestra works; Innova CD706. St. Paul: The American Composers Forum/Innova Records.
- 2006 **Asylum** A CD of chamber works; Innova CD666. St. Paul: The American Composers Forum/Innova Records.
- 2005 **The Bible without God** A double CD of live mousekettier performances; Innova CD649. St. Paul: The American Composers Forum/Innova Records.
- 2005 **56 1/2 ft.** A CD of chamber works; Innova CD646. St. Paul: The American Composers Forum/Innova.
- 2004 **Disciplines** A CD of solo acoustic works; Innova CD628. St. Paul: The American Composers Forum/Innova.
- 2004 **Martian Anthropology** A CD of orchestral & choral works; Innova CD617. St. Paul: The American Composers Forum/Innova Records.
- 2003 **Catfish** A CD of chamber works; Tzadik TZ7094. Tzadik Records, a project of Hips Road.
- 2003 **Intellectual Property** A CD of chamber works for acoustic and electronic instruments combined; Innova CD602. St. Paul: The American Composers Forum/Innova Records.
- 2002 **The Apple Doesn't Fall Far from the Tree** (by The Applebaum Jazz Piano Duo). A CD of jazz standards and original compositions for two pianos (with Robert Applebaum); Innova CD565. St. Paul: The American Composers Forum/Innova Records.
- 1999 **The Janus ReMixes: Exercises in Auto-Plundering** A CD of computer music; Innova CD532. St. Paul: The American Composers Forum/Innova Records.
- 1996 **Mousetrap Music** A CD of sound-sculpture improvisations; Innova CD511. St. Paul: The American Composers Forum/Innova Records, 1996.

DISCOGRAPHY—APPEARANCES ON MIXED COMPOSER CDs AND DVDs

- 2013 **Curb Weight Surgical Field** for grand piano and two players. Performed by Aiyun Huang and Thomas Rosenkranz on the CD *Inflorescence: Music from soundScape*, New Focus Recordings FCR140.
- 2013 **Catfish** for percussion trio. Performed by Morris Palter on the vinyl LP *This Place/Our Body vol. 1 & 2*, Blue Leaf Records MSP 23.
- 2008 **On the Nature of the Modern Age** for piano duo and live electronics; 5.1 audio DVD version. Performed by duo runedako and appearing on the audio DVD *Escapement*; Everglade Records.
- 2006 **Variations on Variations on a Theme by Mozart** for 4-channel tape commissioned by the Third Practice Festival and appearing on the audio DVD [*re*]; Everglade Records EVG06-01.
- 2004 **Pre-Composition** for 8-channel tape (stereo mix). *Music from SEAMUS volume 13* CD anthology of works selected at the 2003 national conference. SEAMUS Records—The Society for Electro-Acoustic Music in the U.S.
- 2004 **Omnibus Etude** for solo piano. On *Oni Buchanan: Solo Piano*, Velvet Ear Records.
- 2003 **Entre Funérailles IV** for solo flute. On *Cornucopia*, SCI (Society of Composers, Inc.) CD anthology. Capstone Records (CPS-8725).
- 2003 **56 1/2 ft.** for chamber orchestra and **Janus ReMix** for 2-channel tape. Excerpts from the respective recordings in the accompanying CD to the textbook *Theory Essentials: An Integrated Approach to Harmony, Ear Training, and Keyboard Skills, Volume 2* by Connie E. Mayfield. Thomson/Schirmer.
- 2002 **Network Effects** (by Digital Cutup Lounge). Composer of tracks 3, 5, & 22; contributor/collaborator on tracks 2, 4, & 8. Gogo Records GOGODCL-002-0302.
- 1999 **Dead White Males ReMix** for 2-channel tape. On *Sonic Circuits VII*, a CD compilation featuring “the best electronic music of 1999”; Innova CD116. St. Paul: The American Composers Forum/Innova Records.

DISCOGRAPHY—SELECTED FILM MUSIC

- 2006 **Encounter: Merce**. Film music for a DVD documentary of the 2004-2005 Merce Cunningham Dance Company residency—*An Interdisciplinary Exploration through the Arts*—at Stanford University. Stanford University Lively Arts.

PUBLICATIONS (continued)**EDITED VOLUMES, ARTICLES & SCORE REPRINTS**

- 2012 ***Pedagogical Praxis and Curricular Infrastructure in Graduate Music Composition.*** *Contemporary Music Review*, Volume 31, Part 4, 2012, edited by Mark Applebaum and Erik Ulman. Includes the paper *Existential Crises in Composition Mentorship and the Creation of Creative Agency*.
- 2010 ***The Metaphysics of Notation.*** Excerpts from the score in the textbook *Sight Sound Motion: Applied Media Aesthetics*, Sixth Edition by Herbert Zettl. Wadsworth/Cengage, 2010.
- 2006 ***Progress Report: The State of the Art after Sixteen Years of Designing and Playing Electroacoustic Sound-Sculptures.*** A detailed examination of original instruments and reflections on their cultural context. *New Music and Aesthetics in the 21st Century*, volume 4. Also published by the Canadian Electroacoustic Community's eContact! 12.3: http://cec.concordia.ca/econtact/12_3/index.html.
- 2004 ***Culture Sculpture*** An essay about building original instruments and inventing a corresponding musical culture. In *Community Matters*, a reader for writers, 2nd Edition, edited by Marjorie Ford and Elizabeth Schave Sills; published by Addison Wesley Longman Press.
- 2003 ***56 1/2 ft.*** for chamber orchestra and ***Janus ReMix*** for 2-channel tape. Excerpts from the respective scores in the textbook *Theory Essentials: An Integrated Approach to Harmony, Ear Training, and Keyboard Skills, Volume 2* by Connie E. Mayfield. (Pages 368 & 386.) Thomson/Schirmer.
- 2002 ***Entre Funérailles IV*** for solo flute, score. SCI (Society of Composers, Inc.) Journal of Music Scores, volume 32.
- 2002 ***The Go-Go's*** Entry in *Women and Music in America Since 1900: An Encyclopedia*, Greenwood Press.
- 2000 ***The Fine Art of Auto-Plundering*** *Sounding Board*, the journal of the American Composers Forum, April, 2000.

COMMISSIONS

- 2012 Consortium commission *30* for percussion ensemble. Commissioning parties include Southern Oregon University (lead commissioner); Griffith University, Queensland Conservatorium, Australia / Ba Da Boom Percussion; University of Southern California; University of Kentucky; Oberlin College Conservatory; University of Tennessee / nief-norf Project; Juilliard Conservatory; University of Alaska, Fairbanks; Francis Marion University; Humboldt State University; Glendale Community College, Arizona; University of Guanajuato, Mexico; Central Washington University; University of Wisconsin, Stevens Point / Amphion Percussion; Lawrence University; University of Nebraska, Omaha; Lewis & Clark College; Sam Houston State University; University of New Mexico; McGill University, Montreal; the Los Angeles Percussion Quartet; University of California, San Diego / red fish blue fish.
- 2011 Meet the Composer commission for *Rabbit Hole* for the San Francisco Contemporary Music Players.
- 2011 Commission from Australian percussion duo The Sound Collectors for *Gone, Dog, Gone!*
- 2010 Consortium commission for *Aphasia* for Nicolas Isherwood by the GRM—Le Groupe de Recherches Musicales (Paris), the Centre de Recherches et de Formation Musicales de Wallonie (Brussels), Musica Experimento (Rome), the University of Oregon (Eugene), and the Stanford University Lively Arts (Palo Alto).
- 2010 Commission by the Machine Project, *Little William Theater | Festival of New Music* at the UCLA Hammer Museum, for *Coat Room*, an octet made of four duos.
- 2009 Commission by Aiyun Huang and Tom Rosenkranz for *Curb Weight Surgical Field* duo for piano and percussion.
- 2009 Commission by Benjamin Binder for *Pause* for piano.
- 2009 Commission by the Banff Centre for the Arts, Canada for *Straitjacket* for Steven Schick.
- 2007 Commission by the Quiet Music Festival, Cork, Ireland for *Medium*.
- 2007 Commission by the sfSound Ensemble for *The Composer's Middle Period*.
- 2006 Commission by the Fromm Foundation for *Concerto for Florist and Orchestra* for the La Jolla Symphony Orchestra. Score and parts preparation funded by the 2010-2011 UCSD *Thomas Nee Commission*.
- 2006 Request by the Stanford Symphony Orchestra for *Sock Monkey*.
- 2006 Commission by the Meridian Arts Ensemble for *Magnetic North* for soloist, brass quintet, and percussion.
- 2006 Commission by the Third Practice Festival for a 4-channel piece, *Variations on Variations on a Theme by Mozart*, for the Everglade Records DVD [re].
- 2005 Commission by duo runedako for *On the Nature of the Modern Age* for piano duo and live electronics.
- 2004 Request by the Stanford Jazz Orchestra for *Agitprop*, for electroacoustic sound-sculpture soloist and jazz ensemble.
- 2004 Commission by the Merce Cunningham Dance Company for *The Bible without God*, a 34-minute site-specific event sponsored by Stanford University Lively Arts.
- 2004 Commission by Festival ADEvantgarde (Munich) for *Martian Anthropology 4•5•6* for the collaborative opera *Es lebe der Sport*.
- 2004 Commission by the Paul Drescher Ensemble for *Martian Anthropology 7•8•9*.
- 2004 Request by Magnus Andersson for the guitar solo *DNA*.
- 2004 Request by the James Sewall Ballet Company, Minneapolis, to choreograph a dance (*Awedville*) to the piece *Strike: 3/2+5:2 Groove* (from *Mousetrap Music*).
- 2004 Request by the Stanford Symphony Orchestra for *Martian Anthropology 1•2•3*.
- 2003 Commission by Champ D'Action (Belgium) for *The Blue Cloak* for sound-sculpture soloist and ensemble for the 2005 TRANSIT Festival, Belgium.
- 2002 Commission by the Vienna Modern Festival 2004 for *Asylum* for Ensemble XX. Jahrhundert.
- 2002 Commission by the Harmida Trio for the piano trio *Jetsam*.
- 2002 Commission by *Electronic Music Midwest* for *Pre-Composition* for 8-channel tape.
- 2001 Commission by the St. Lawrence String Quartet for *20*.
- 2001 Request by The University of Illinois New Music Ensemble for a cycle of works (*Sum=Parts*) including a wind quintet (*Merit*), string trio (*Seriousness*), trio of two percussion plus piano (*Integrity*), trombone plus contrabass duo (*Depth*), and trumpet solo (*Authenticity*).
- 2001 Commission by the Illinois State University Contemporary Music Players for *56 1/2 ft.* for chamber orchestra.
- 2000 Request by Helen Bledsoe for the flute solo *Entre Funérailles IV*.
- 1999 Request by the Jackson State University Symphony Orchestra for *Skumfiduser!* for orchestra and tape.
- 1998 Request by the Skin & Bones percussion duo for *Go, Dog, Go!*
- 1997 Commission by Betty Freeman for a piano work for Leonard Stein's 1998-1999 Los Angeles *Piano Spheres* series; premiered by Gloria Cheng.
- 1997 Commission by the Carleton College Concert Band for *Ambitus*.
- 1996 Commission by Zeitgeist for *column facing on 3 behind lintel*.
- 1995 Commission by the Paul Drescher Ensemble for *Scipio Wakes Up (and Smells the Coffee)*.
- 1995 Request by the University of California, San Diego Singers for *Triple Concerto*.
- 1995 Commission by the University of California, San Diego Carillon Society for *Elegy*.

Commissions *(continued)*

- 1994 Commission of a theatrical arrangement of *S-tog* by the Tokyo ensemble *MANUFACTURE*.
- 1994 Request by Steven Schick for the marimba solo *Narcissus: Strata/Panacea*.
- 1993 Commission by the Merce Cunningham Dance Foundation/David Tudor for a 90-minute work performed at the 1993 Minneapolis *Flux-Arena-Rama* sponsored by the Walker Art Center.
- 1992 Commission by the American Composers Forum Composer Commissioning Program for the orchestral work *Dead White Males*.
- 1991 Commission of the computer music piece *Catastrophe* by Mitchell Levine for the Los Angeles production of Arthur Kopit's drama *Wings*.
- 1990 Request by the Northwestern University Contemporary Music Ensemble for *Nepotism* for octet of strings and percussion.
- 1987-2006 Various commissions for dance ensemble and incidental music for theater and film.

FEATURED FESTIVAL VISITING ARTIST

- Center for Creativity and the Arts* residency. California State University Fresno, upcoming, 2013. 4 lectures, 2 concerts.
- Contemporary Music Festival*. Sam Houston State University, Texas, 2013. 12 performances, lecture, master class.
- 61st Festival of Contemporary Music*. Louisiana State Univ, 2006. 17 performances at 5 concerts, 3 lectures, 2 master classes.
- ECLECTRONICA Microfestival*. University of Michigan, 2004. 2 concerts, lecture.
- Electronic Music Midwest 2002*. Kansas City, 2002. 17 performances at 11 concerts.
- A Little Now Music*. Brevard College, North Carolina, 2001. 3 concerts, 3 lectures.

FESTIVAL VISITING ARTIST (AMONG ONE OR MORE OTHER FEATURED ARTISTS)

- Other Minds 19*, San Francisco, upcoming, 2014.
- Time Stands Still: Notation in Music Practice*, Wesleyan University, 2013.
- Comprovisations—Improvising Technologies in the Performing Arts* conference, Concordia University, Montreal, 2012.
- Atlantic Center for the Arts: Residency #134*. Master Artist. New Smyrna Beach, Florida, 2009.
- Roots & Rhizomes: Contemporary Percussion Performance*. Banff Centre for the Arts, Banff, Canada, 2009.
- PRO ARTE Festival*, St. Petersburg, Russia, 2008.
- Quiet Music Festival*, Cork, Ireland, 2008.
- Instruments/Interfaces Festival*, Musik-Akademie der Stadt Basel, Switzerland, 2008.
- SONORITIES Festival*, Belfast, Ireland, 2007.
- Stockholm New Music*, Sweden, 2006.
- Festival of New American Music*. California State University, Sacramento, 2005.
- TRANSIT Festival*. Leuven, Belgium, 2005.
- UNYAZI Electronic Music Festival 2005*. Johannesburg, South Africa, 2005. (Without attendance.)
- Time Canvas Festival*. Het MukHa Museum for Contemporary Art, Antwerp, Belgium, 2004.
- New Music Marathon*. Northwestern University, 2003.
- EMC Electronic Music Festival*. Lawrence University, Wisconsin, 2003.
- Orchestra Tech*. As one of 22 selected delegates. Sponsored by the American Composers Orchestra, New York, 2001.

FESTIVALS & CONFERENCES HOSTED

- Host, *Pedagogical Praxis and Curricular Infrastructure in Graduate Music Composition: A Symposium to Analyze its Current State and Consider Reform*. At Stanford University, 2012. Eight delegates from peer institutions, paper sessions, composition juries, roundtables, and subsequent edition of conference proceedings.
- Chair, UCSD *Sonic Diasporas* Festival Steering Committee, 2011. At the University of California, San Diego. 3 days, 2 keynotes, 13 concerts, 6 paper sessions, 4 installations, video loop.
- Co-host, SCL (The Southeastern Composers League) 1999 annual conference. 3-day festival at Mississippi State University.
- Curator and host of *Cultural Boundary Transgressions* symposia, Carleton College, 1996.

EXHIBITIONS***The Metaphysics of Notation* 2008**

- 12 panels, 1 large print, 2 mobiles.
- *Schneider Museum of Art, Southern Oregon University*, Ashland, OR. With weekly musical performances. March-April, 2013.
 - *Score & Music Conference at the Orpheus Music Research Institute*, Ghent, Belgium. Animated version presented on video loop. December, 2010.
 - *Portland Center Stage, Gerding Theater at the Armory*, Portland, OR. With four weekly performances. February, 2010.
 - *Cantor Art Center, Rowland K. Rebele Gallery, Stanford University*. With weekly musical performances. April 2009-March 2010.

***Medium—Quartet* 2008**

- 16 panels.
- *The Downtown Restaurant*, Berkeley, California, April-August, 2008.

AWARDS & HONORS

- 2010 *Leland & Edith Smith Faculty Scholar*, Stanford University.
- 2010 *Hazy Family University Fellow*, Stanford University, one of the *Bass University Fellows*.
- 2005 *Mentor Recognition Award* from the University of California, San Diego honoring “exceptional ability to inspire young people to achieve academic and personal excellence.”
- 2005 *The EMS Prize* (Electronic Music Sweden) for *Pre-Composition* for 8-channel tape. Second prize.
- 2004 SEAMUS *Award for Best Use of Technology*. Given at the 2004 SEAMUS conference for the mouseketier sound-sculpture.
- 2003 The *Walter J. Gores Award* for excellence in teaching, Stanford University. Given annually to one senior professor, one junior professor, and two teaching assistants.
- 2003 *Pre-Composition* for 8-channel tape was selected among all works performed at the 2003 national SEAMUS conference at Arizona State University for inclusion in the annual SEAMUS CD anthology (volume 13).
- 2003 *Appreciation of Mentorship Award*, Stanford University “in recognition of mentoring first year students and valuable contributions to Expanded Advising Programs.”
- 2002 American Composers Orchestra *Whitaker Reading Sessions* invitee for *Skumfiduser!* for orchestra and tape, conducted by Dennis Russell Davies.
- 2001 The 2001 Hultgren Solo Cello Works Biennial citation for *Sargasso (83+)* for cello.
- 2000 Mississippi Association of Broadcasters *Silver Award for Best Public Program* in the Educational Division for the Mark Applebaum Trio’s live concert broadcast.
- 1997 The 1997 *Stephen Albert Award* for “the most promising young composer” administered by the American Music Center.
- 1996 UCSD Jazz Performance and Composition Award.
- 1995 UCSD Department of Music *The 1995 Teaching Assistant Excellence Award*.
- 1994 UCSD Jazz Performance and Composition Award.
- 1993 The 1993 *Southern California Jazz Society Prize*.
- 1992 UCSD Department of Music *The 1992 Teaching Assistant Excellence Award*.
- 1989 The Carleton College Class of 1989 *Sigred & Erling Larsen Award in the Creative and Performing Arts*.

NOTEWORTHY GRANTS & SCHOLARSHIPS

- 2006 American Composers Forum *Encore* grant for *Magnetic North*.
- 2004 Stanford University *John Philip Coghlan Fellowship* (a two-year, endowed chair).
- 2001 *Meet the Composer* grant for *OrchestraTech* festival of the American Composers Orchestra, New York City.
- 2001 *Meet the Composer* grant for residency at the University of North Texas.
- 1999 *The Historical Global Introduction of Mississippi Arts to the World Wide Web: An Alliance of MSU Music, Technology & Education, and Apple Computer, Inc.*, a \$57,706 grant from Apple Computer to facilitate the first live broadcast of a Mississippi arts program on the World Wide Web. The program was a concert of the Mark Applebaum Jazz Trio on September 14, 1999.
- 1998 Mississippi State University Humanities and Arts Research grant: *Interactive Sound Pavilion: A Constructed/Performative Space for Producing Music*; with architect David Perkes.
- 1997 Villa Montalvo Artist Colony Residency; awarded the colony’s 1997 *Hincks Fellowship*.
- 1997 American Music Center Margaret Fairbank Jory Copying Assistance grant for *column facing on 3 behind lintel*.
- 1996 American Music Center Margaret Fairbank Jory Copying Assistance grant for *Scipio Wakes Up*.
- 1994 Darmstadt New Music Summer Courses Tuition Scholarship.
- 1994 The Jazz Society of Southern California 1994 Scholarship Prize.
- 1994 American Music Center Margaret Fairbank Jory Copying Assistance grant for *Dead White Males*.
- 1994 UCSD grant for the recording of *Mt. Moriah* by the Arditti String Quartet.
- 1992 UCSD Office of Graduate Studies and Research grant to film a teaching assistant training video.
- 1992 Darmstadt New Music Summer Courses Tuition Scholarship.
- 1988 Carleton College Committee for the Arts travel grant to interview Conlon Nancarrow in Mexico.

LIST OF WORKS WITH PERFORMANCE HISTORY

Orchestral

***Concerto for Florist and Orchestra* (17') 2009**

- For performance florist and large orchestra. Commissioned by the Fromm Foundation, Harvard University.
- La Jolla Civic Symphony Orchestra, Steven Schick, conductor, 2011. Two performances.

***Sock Monkey: Transcription of a Little Girl Running around the House* (10') 2007**

- Piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, bassoon, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, 4 percussion, piano (doubling celesta), 2 harps, strings. Requested by the Stanford Symphony Orchestra.
- Recorded by the Stanford Symphony Orchestra for the Innova CD *Sock Monkey*, 2008.
 - Recorded by the Stanford Symphony Orchestra, 2007.
 - Stanford Symphony Orchestra, Jindong Cai, conductor, 2007.

***Martian Anthropology 1•2•3* (12') 2004**

- Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, 7 percussion, timpani, piano (doubling celesta), 2 harps, strings. Requested by the Stanford Symphony Orchestra.
- Recorded by the Stanford Symphony Orchestra for the Innova CD *Martian Anthropology*, 2004.
 - Stanford Symphony Orchestra, Jindong Cai, conductor, 2010. Two performances; movement II only.
 - Stanford Symphony Orchestra, Jindong Cai, conductor, 2004.

***Skumfiduser!* (10') 2001**

- 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, 4 percussion, strings, two-channel electronic tape (CD). Requested by the Jackson State University Symphony Orchestra.
- Recorded by the Stanford Symphony Orchestra for the Innova CD *Martian Anthropology*, 2004.
 - Stanford Symphony Orchestra, Ann Krinitsky, conductor, 2003.
 - Read by the American Composers Orchestra, Dennis Russell Davies, conductor; public reading at Columbia University, 2002.

***Dead White Males (Lunching in the Perspectival Cafeteria)* (18') 1993**

- 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, 3 percussion, piano, harp, strings. Commissioned by the *Composers Commissioning Program* of the American Composers Forum and the Jerome Foundation.
- Recorded by the Stanford Symphony Orchestra for the Innova CD *Martian Anthropology*, 2004.
 - Stanford Symphony Orchestra, J. Karla Lemon, conductor, 2001.
 - Carleton College Symphony Orchestra, Paul Ousley, conductor, 1994.

***Lament* (4') 1991**

String orchestra.

Choral & Operatic

***Martian Anthropology 4•5•6* (15') 2005**

- Chamber opera: SATB soli, 4 dancers, 4 actors, 2 violins, viola, cello, contrabass, electric guitar, percussion, Logos Foundation (Gent, Belgium) MIDI robot orchestra, video projection. Commissioned by Festival ADEvantgarde 2005 as part of the collaborative opera *Es lebe der Sport*.
- Festival ADEvantgarde performance with Piano Possible of the collaborative opera *Es lebe der Sport*, a co-production of the Bayerische Theaterakademie and the Hochschule für Musik, Reaktorhalle, Munich, 2005.

***Wristwatch: Alien Argot* 2004**

- Choir—any number of voices—following a canonic notational specification appearing on the face of custom wristwatches. An autonomous part of *Martian Anthropology 4•5•6*, composed for the opera *Es lebe der Sport*.
- Banff Centre for the Arts, Canada, 2006.
 - Festival ADEvantgarde performance of the collaborative opera *Es lebe der Sport*, a co-production of the Bayerische Theaterakademie and the Hochschule für Musik, Reaktorhalle, Munich, 2005.

***Triple Concerto* (14') 1996**

- SSAATTBB, piano, percussion, and contrabass soli, contertante of 2 percussionists, guitar, and harp. Requested by the UCSD Singers.
- Recorded by Aleck Karis and the UCSD Singers for the Innova CD *Martian Anthropology*, 2004.
 - Brevard College: Christopher Harding, piano; Robert Fish, percussion; Cameron Austin, contrabass; the Brevard College Chamber Chorale; Alfred Calabrese, conductor; *A Little Now Music*, 2001.
 - Mississippi State University: Mark Applebaum, piano; James Gassaway, percussion; Gary Myers, contrabass; the MSU Concert Choir; Mark Applebaum, conductor; 1998.
 - University of California, San Diego: Aleck Karis, piano; Vanessa Tomlinson, percussion; Scott Walton, contrabass; the UCSD Singers; Mark Applebaum, conductor; 1996.

Symphonic Wind Ensemble & Jazz Band

Agitprop (16') 2005

Electroacoustic sound-sculpture soloist and jazz orchestra: 2 alto saxophones, 2 tenor saxophones, baritone saxophone, 4 Bb trumpets, 4 trombones, piano, electric guitar, contrabass, drums, percussion (doubling vibraphone).

Requested by the Stanford Jazz Orchestra.

- Recorded by the Stanford University Jazz Orchestra for the Innova CD *56 1/2 ft.*, 2005.
- Stanford University Jazz Orchestra, Fredrick Berry, conductor, 2005.

Ambitus (6') 1997

Tuba and piccolo soloists, flutes 1 & 2, oboe, Eb clarinet, Bb clarinets 1, 2, & 3, bass clarinet, bassoon, alto saxophone 1 & 2, tenor saxophone, baritone saxophone, trumpets 1, 2, & 3, horns 1, 2, 3, & 4, trombones 1 & 2, bass trombone, euphonium, percussion 1, 2, & 3. Commissioned by the Carleton College Concert Band.

- Brevard College Symphonic Winds, David Kirby, conductor, *A Little Now Music*, 2001.
- Carleton College Concert Band, Ronald Rodman, conductor, 1997.
- University of California, San Diego Wind Ensemble, Robert Zelickman, conductor, 1997.

Chamber: Quintet & Larger

30 (10') 2012

Percussion ensemble of up to 12 players: Three interlocking pieces for one, four, and seven players.

Consortium commission by Southern Oregon University (lead commissioner); as well as Griffith University, Queensland Conservatorium, Australia / Ba Da Boom Percussion; University of Southern California; University of Kentucky; Oberlin College Conservatory; University of Tennessee / nief-norf Project; Juilliard Conservatory; University of Alaska, Fairbanks; Francis Marion University; Humboldt State University; Glendale Community College, Arizona; University of Guanajuato, Mexico; Central Washington University; University of Wisconsin, Stevens Point / Amphion Percussion; Lawrence University; University of Nebraska, Omaha; Lewis & Clark College; Sam Houston State University; University of New Mexico; McGill University, Montreal; the Los Angeles Percussion Quartet; University of California, San Diego / red fish blue fish.

- University of Guanajuato, Mexico, upcoming, December, 2013.
- University of Alabama Percussion Ensemble, upcoming, November, 2013.
- McGill University, upcoming, November, 2013.
- Southern Oregon University Percussion Ensemble—*PASIC: Percussive Arts Society—Mark Applebaum Portrait Concert*, Indianapolis, upcoming, November, 2013.
- Lawrence University Percussion Ensemble, Appleton, WI, 2013.
- Sam Houston State University Percussion Ensemble, 2013.
- Oberlin College Conservatory Percussion Ensemble, 2013.
- Southern Oregon University Percussion Ensemble, Lewis & Clark College—*Northwest Percussion Festival*, 2013.
- Arizona State University, Percussion Ensemble, 2013.
- Southern Oregon University Percussion Ensemble, Terry Longshore, conductor, SOU, 2013.

The Third Decade (10') 2012

Percussion septet. An autonomous piece extracted from *30* for percussion ensemble of up to 12 players.

- Sam Houston State University Percussion Ensemble, 2013.

Rabbit Hole (15') 2012

Octet: flute, trumpet, violin, viola, cello, three percussion.

Commissioned by the San Francisco Contemporary Music Players / Meet the Composer.

- San Francisco Contemporary Music Players, Steven Schick, conductor, Herbst Theater, SF, 2013.
- San Francisco Contemporary Music Players, Steven Schick, conductor, San Francisco Girls Chorus Hall, SF, 2013.

Wristwatch: Rabbit Hole 2012

Players responding to a canonic notational specification appearing on the face of custom wristwatches; an autonomous piece extracted from *Rabbit Hole*.

- Sam Houston State University Percussion Ensemble, 2013.
- [sic], Stanford University, 2013.

Coat Room (1') 2010

Octet (performable as one or more simultaneous duos): violin duo, clarinet duo, tuba duo, accordion duo.

Commissioned by the Machine Project, *Little William Theater | Festival of New Music* at the Hammer Museum (UCLA).

- Machine Project, 2011.

Chamber: Quintet & Larger *(continued)*

Straitjacket (~14') 2009

- Percussion quartet plus percussion soloist. Commissioned by Steve Schick and the Banff Centre for the Arts.
- nief-norf Project—*PASIC: Percussive Arts Society—Mark Applebaum Portrait Concert*, Indianapolis, upcoming, November, 2013.
 - University of Wisconsin, Stevens Point: UWSP Percussion Ensemble with Mike Truesdell, 2013.
 - University of Tennessee, Knoxville: Ensemble Knox—*Contemporary Music Ensemble Concert*, 2013.
 - University of Tennessee, Knoxville: Ensemble Knox—*Percussions Ensemble Concert*, 2013.
 - Ohio University: nobrow.music.collective, 2013.
 - Lee University, Cleveland TN: Ensemble Knox—*Percussive Arts Society East TN Day of Percussion*, 2013.
 - Poem 88, Atlanta: Chamber Cartel, 2012.
 - California State University, Stanislaus, 2012.
 - San Francisco Conservatory, 2012.
 - Baldwin-Wallace College Conservatory of Music, Berea, OH, Percussion Ensemble, 2011.
 - Williams College, Williamstown, MA: WiPE—Williams Percussion Ensemble, 2011.
 - Baldwin-Wallace College Conservatory of Music, Berea, OH, I(a) Ensemble, 2011.
 - Lawrence University—*Zelmsman Marimba Festival*, Appleton, WI, 2011.
 - Royal College of Music, London, Percussion Ensemble—*Percussion Showcase*, 2011.
 - Oberlin School: Mike Rosen and the Oberlin Percussion Group, 2011.
 - Furman University—*nief-norf Summer Festival*, Greenville, SC: the nief-norf project, 2011.
 - Chisenhale Art Club, London, movement III, 2011.
 - Brad Meyer and players, Xavier University, Cincinnati, 2011.
 - SOU Percussion Ensemble—*Northwest Percussion Festival*, 2011.
 - University of Kentucky Percussion Group, Lexington, KY, 2011.
 - Southern Oregon University: SOU Percussion Ensemble—*Distinguished Lecture Series*, 2011.
 - Juilliard School, New York City: Juilliard Percussion Ensemble, 2011.
 - Alice Tully Hall, New York City: Juilliard Percussion Ensemble, 2010.
 - UCSD: Red Fish Blue Fish, 2010.
 - McGill University, Montreal: Parker Bert and McGill Percussion Ensemble, May, 2010.
 - Indianapolis—*IUPUI Intermedia Festival*: Andrew Bliss and the nief-norf project, 2010.
 - Odessa, Ukraine—*Two Days and Two Nights Festival*: Jon Hepfer and Freiburg Percussion Ensemble, 2010.
 - McGill University, Montreal: Parker Bert and McGill Percussion Ensemble, March, 2010.
 - McGill University, Montreal—*Gestural Music – Musical Gesture*: Parker Bert and McGill Percussion Ensemble, 2010.
 - Internationale Gesellschaft für Neue Musik, Basel, Switzerland: Steve Schick and players, 2010.
 - Eastman School of Music: Steve Schick and players, 2010.
 - Montreal: La Sala Rossa, Eric Derr and players, 2010.
 - Banff Centre for the Arts: *Roots & Rhizomes: Contemporary Percussion Performance*, Steve Schick and players, 2009.

Theme in Search of Variations II (4') 2007

- Bass clarinet (doubling clarinet), piano, percussion, violin, cello.
- Recorded by sfSound for the Innova CD *Sock Monkey*, 2008.
 - Champ D'Action, *LABORATORIUM*, Antwerp, Belgium, 2011.
 - San Francisco State University: The Adorno Ensemble, 2008.
 - sfSound: Stanford University—*Double Bar Line Fire Drill*, 2007.

The Composer's Middle Period (3') 2007

- Sextet of oboe, bass clarinet, trumpet in C, trombone, violin, cello. Commissioned by sfSound.
- Recorded by sfSound for the Innova CD *Sock Monkey*, 2008.
 - Manhattan School of Music, 2009.
 - sfSound: OCD Theater, San Francisco, 2007.

Chamber: Quintet & Larger (*continued*)***Magnetic North*** (14') 2006

Brass quintet plus soloist with optional percussion. Commissioned by the Meridian Arts Ensemble.

- Recorded by Meridian Arts Ensemble for the Innova CD *Sock Monkey*, 2008.
- Meridian Arts Ensemble: Abrahms Arts Center, Henry St. Settlement, New York City, 2010.
- Meridian Arts Ensemble: International House—*Ars Nova*, Philadelphia, 2010.
- Meridian Arts Ensemble: Mondavi Center, University of California at Davis, 2009.
- Meridian Arts Ensemble: CSU Sacramento—*Festival of New American Music*, 2009.
- Meridian Arts Ensemble: Teatro Macedonio Alcalá, Oaxaca, Mexico, 2009.
- Meridian Arts Ensemble: SUNY Buffalo, Allen Hall Theater—concert and *WBFO Live Broadcast*, 2009.
- Meridian Arts Ensemble: Stanford University—*Lively Arts*, 2008.
- Meridian Arts Ensemble, Peter Evans, trumpet solo: Manhattan School of Music—*Festival of New Trumpet Music*, 2007.
- Meridian Arts Ensemble: Manhattan School of Music; excerpted performance, 2007.
- Meridian Arts Ensemble: Kent State University, Ohio, 2007.
- Meridian Arts Ensemble: Cleveland State University, 2007.
- Meridian Arts Ensemble: Muziekcentrum Frits Philips, Eindhoven, Holland, 2006.
- Meridian Arts Ensemble: Muziekgebouw, Amsterdam, Holland, 2006.
- Meridian Arts Ensemble: Radio broadcast from the Concertgebouw, Amsterdam, Holland, 2006.
- Meridian Arts Ensemble: State University of New York at Fredonia, 2006.
- Meridian Arts Ensemble: State Univ. of New York at Fredonia—Arts and Humanities Forum: *What the Hell is Happening to Art?*, 2006.
- Meridian Arts Ensemble: State University of New York at Buffalo, 2006.
- Meridian Arts Ensemble: Symphony Space, New York City, 2006.

Wristwatch: Meridian 2006

Players responding to a canonic notational specification appearing on the face of custom wristwatches; an autonomous piece extracted from *Magnetic North*.

- Southern Oregon University Percussion Ensemble: Eastern Washington University, Cheney, WA—*Northwest Percussion Festival*, 2012.
- [sic]: Stanford University, CCRMA, 2011.
- SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- QUBE Ensemble: Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- [sic]: Stanford University, 2007.
- [sic]: Mills College, Oakland, 2007.
- Banff Centre for the Arts, Canada, 2006.

Martian Anthropology 7•8•9 (12') 2006

Six players performing on violin, bass clarinet, two electronic keyboards, electronic drumset, electronic marimba, crackleboxes, bricollage drumset. Commissioned by the Paul Drescher Ensemble.

- Recorded by the Paul Drescher Ensemble for the Innova CD *Sock Monkey*, 2008.
- Paul Drescher Ensemble: Theater Artaud, San Francisco. Two performances, 2006.

The Blue Cloak (22') 2005

Electroacoustic sound-sculpture soloist with flute (doubling piccolo & alto), clarinet (doubling Eb and bass), cello, percussion, piano, dedicated piano interior player. Commissioned by Champ D'Action.

- Recorded by Champ D'Action for the Innova CD *Asylum*, 2006.
- Champ D'Action, *LABORATORIUM*, Antwerp, Belgium, 2011.
- Champ D'Action, TRANSIT Festival, Belgium, 2005.

Mobile for Paper (1') 2005

Performers with one or more pieces of paper.

- Lewis & Clark College: SOU Percussion Ensemble—*Northwest Percussion Festival*, 2013.
- Southern Oregon University: SOU Percussion Ensemble, 2013.
- Southern Oregon University: SOU Percussion Ensemble—*Distinguished Lecture Series*, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- SO Percussion: St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- University of Oregon, Eugene—*Let It Fester For A While*, 2007.
- Banff Centre for the Arts, Canada, 2006.
- Oberlin College, 2006.
- MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
- Central Washington University—*Northwest Percussion Festival*, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Southern Oregon University, 2005.
- Part of a site-specific event with the Merce Cunningham Dance Company, Stanford University, 2005.

Chamber: Quintet & Larger (*continued*)**Sixteen** (3ⁿ) 2005

Trumpet in Bb, celesta, three cowbells, large tam-tam, cello, violin, bass clarinet, vibraphone, glockenspiel, three triangles, xylophone, crotales, guitar, trombone, glass windchimes.

- Part of a site-specific event with the Merce Cunningham Dance Company, Stanford University, 2005.

48 Objects (2ⁿ) 2005

16 players, each with 3 objects.

- Sam Houston State University Percussion Ensemble, 2013.
- SOU Percussion Ensemble—*Northwest Percussion Festival*, April 2011.
- [sic]: Stanford University, CCRMA, 2011.
- SOU Percussion Ensemble: Southern Oregon University, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- SO-[sic]: Stanford University, CCRMA, 2008.
- SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- QUBE Ensemble: Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- [sic]: Stanford University, 2007.
- [sic]: Mills College, Oakland, 2007.
- Banff Centre for the Arts, Canada, 2006.
- Stanford University, CCRMA, 2006.
- Southern Oregon University, 2005.
- Part of a site-specific event with the Merce Cunningham Dance Company, Stanford University, 2005.

Wristwatch: Geology 2004

Players tapping 2 stones together—following a canonic notational specification appearing on the face of custom wristwatches; optional instrumental or vocal soloist.

- Miami University, Ohio, Portrait Concert, upcoming, November, 2013.
- Indianapolis—*PASIC: Percussive Arts Society—Mark Applebaum Portrait Concert*, upcoming, November, 2013.
- California State University Fresno, Portrait Concert, upcoming, October, 2013.
- Third Coast Percussion Quartet: Mayne Stage, Chicago—*Rock Dots, Knick-Knacks and Wrist Watch Geology*, 2013.
- Sam Houston State University Percussion Ensemble, 2013.
- Lewis & Clark College: SOU Percussion Ensemble—*Northwest Percussion Festival*, 2013.
- Southern Oregon University: SOU Percussion Ensemble, 2013.
- Stanford University, CCRMA—*CONTROL FREAK—Portrait Concert*, 2012.
- Third Coast Percussion Quartet: University of Colorado, Boulder, 2012.
- Dam Square, Amsterdam, 2012.
- Third Coast Percussion Quartet: MoMA, New York City, 2012.
- Third Coast Percussion Quartet: Kennedy Center, Washington, D.C., 2012.
- Third Coast Percussion Quartet: Mayne Stage, Chicago, 2012.
- CREATE Ensemble: University of California, Santa Barbara, Portrait Concert, 2011.
- [sic] Ox: Chisenhale Art Club, London, 2011.
- [sic] Ox: Radcliffe Square, Oxford, England, 2011.
- [sic]: Stanford University, CCRMA, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- [sic]: Stanford University, 2008.
- SO Percussion: St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- SO-[sic]: Stanford University, CCRMA, 2008.
- SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- QUBE Ensemble: Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- [sic]: Stanford University, 2007.
- [sic]: Mills College, Oakland, 2007.
- Banff Centre for the Arts, Canada, 2006.
- Oberlin College, 2006.
- MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
- Central Washington University—*Northwest Percussion Festival*, 2006.
- Community School of Music and Arts, Mountain View, California, 2006.
- Pulsoptional: Duke University—*Encounters: With the Music of Our Time*, 2006.
- Stockholm, Sweden—*Stockholm New Music 2006*, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Southern Oregon University, 2005.
- Part of a site-specific event with the Merce Cunningham Dance Company, Stanford University, 2005.
- [sic]: Stanford University—*Music and Dance by Chance*, 2005.
- Margaret Lancaster (flute soloist) concert: Stanford University, 2005.

Chamber: Quintet & Larger (*continued*)**Accretion/Deletion** (4') 2004

String quintet: 2 violins, viola, cello, contrabass. An autonomous part of *Martian Anthropology 4•5•6*, composed for the opera *Es lebe der Sport*.

- San Francisco State University: The Adorno Ensemble, 2008.
- Festival ADEvantgarde performance of the collaborative opera *Es lebe der Sport*, a co-production of the Bayerische Theaterakademie and the Hochschule für Musik, Reaktorhalle, Munich, 2005.

Identity Destruction Sport (4') 2004

Percussion, electric guitar, 2 violins, viola, cello, contrabass. An autonomous part of *Martian Anthropology 4•5•6*, composed for the opera *Es lebe der Sport*.

- Chalon-sur-Saône Music Conservatory, France: Pôle d'Enseignement Supérieur Musique, 2013.
- Stanford University: The Stanford New Ensemble, 2008.
- San Francisco State University: The Adorno Ensemble, 2008.
- Festival ADEvantgarde performance of the collaborative opera *Es lebe der Sport*, a co-production of the Bayerische Theaterakademie and the Hochschule für Musik, Reaktorhalle, Munich, 2005.

Asylum (20') 2004

Percussion soloist with flute, clarinet, horn, trombone, guitar, violin, viola, cello, contrabass. Commissioned by the 2004 Vienna Modern Festival.

- Recorded by Ensemble XX. Jahrhundert for the Innova CD *Asylum*, 2006.
- Ensemble XX. Jahrhundert, Peter Burwik, conductor, Vienna Modern Festival, 2004.

Sum=Parts (29') 2002

A seven-work cycle for chamber orchestra: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, 2 percussion, piano, violin, viola, cello, contrabass. Requested by the University of Illinois New Music Ensemble.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Inauthentica conducted by Mark Menzies: Stanford University—<541> *Concert*, 2005.
- University of Illinois New Music Ensemble conducted by Stephen Taylor, 2002.

Merit (3') 2002

Wind quintet.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Cal Arts Players: University of Southern California, 2005.
- Inauthentica conducted by Mark Menzies: Stanford University—<541> *Concert*, 2005.
- University of Illinois New Music Ensemble, 2002.

56 1/2 ft. (4') 2001

Chamber orchestra: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, 2 percussion, piano, violin, viola, cello, contrabass. Commissioned by the Illinois State University Contemporary Music Players.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Inauthentica conducted by Mark Menzies: Stanford University—<541> *Concert*, 2005.
- University of Illinois New Music Ensemble, Stephen Taylor, conductor, 2002.
- Illinois State University Contemporary Music Players, Stephen Taylor, conductor, 2001.

Janus (14') 1992/1996

Flute, oboe, clarinet, bassoon, horn, 2 violins, viola, cello, contrabass.

- Recorded by SONOR, Harvey Sollberger, conductor, for the Tzadik CD *Catfish*, 2003.
- The Northwestern University Contemporary Music Ensemble—Pick-Staiger Concert Hall, Ryan Nelson, conductor, 2008.
- The Callithumpian Consort, Stephen Drury, director—New England Conservatory of Music, Eric Hewitt, conductor, 2002.
- The Illinois State University Contemporary Music Players, Stephen Taylor, conductor, 2001.
- Musica Nova: University of Missouri, Kansas City Conservatory, 1998.
- SONOR, Harvey Sollberger, conductor, 1996.
- UCSD players, Rand Steiger, conductor, 1992.

Chamber: Quintet & Larger *(continued)*

Scipio Wakes Up (and Smells the Coffee) (12') 1995

Six players performing on violin, bassoon, two electronic keyboards, electronic drumset, electronic marimba, six electroacoustic sound-sculptures. Commissioned by the Paul Drescher Ensemble.

- Recorded by the Paul Drescher Ensemble, for the Innova CD *Intellectual Property*, 2003.
- Speculum Musicae: The American Composers Orchestra's *Orchestra Tech* festival, Merkin Hall, New York City, 2001.
- Paul Drescher Ensemble: Center for the Arts at Yerba Buena Gardens, San Francisco, 1996.
- Paul Drescher Ensemble: The Virginia Museum, Richmond, Virginia, 1996.
- Paul Drescher Ensemble: Chamizal National Memorial, El Paso, 1996.

Nepotism (9') 1990

4 percussion, violin, viola, cello, contrabass. Requested by the Northwestern University Contemporary Music Ensemble.

- *Music Frontiers* festival, San Diego, UCSD players, Antonio Cunha, conductor, 1993.
- Northwestern University Contemporary Music Ensemble, Don Owens, conductor, 1991.
- UCSD players, Rand Steiger, conductor, 1990.

Attention Span (8') 1989

String trio interrupted by television-watcher accompanied by piano.

- UCSD players—*New Music Forum*, 1990.
- UCSD players, 1989.

“That Ain’t No Jello Mold” (8') 1986

Piano, contrabass, and ten persons reciting texts.

- Carleton College, 1994 & 1996.
- UCSD, 1989—*New Music Forum*.
- The Pretentious Art Ensemble: performances at Carleton College during 1986-1988.

Chamber: Quartet

The Second Decade (10') 2012

Percussion quartet. An autonomous piece extracted from *30* for percussion ensemble of up to 12 players.

- National Youth Orchestra of Canada—*NYOC 2013*, Canada, 2013.
- Sam Houston State University Percussion Ensemble, 2013.

Medium (~16') 2008

For four players, commissioned by The Quiet Music Festival, Cork, Ireland.

- Vocal Constructivists: London, *London Contemporary Music Festival*, 2013.
- Vocal Constructivists: Arcola Theater, Dalston, England—*Exquisite Corpses*, 2013.
- Vocal Constructivists: New York City—*Incubator Arts*, 2013.
- Vocal Constructivists: Wesleyan University—*Time Stands Still: Notation in Music Practice*, 2013.
- Loadbang: New York City, Spectrum—*Off the Page*, 2012.
- Vocal Constructivists: London, England, V22 Summer Club—*Medium Rare*, 2012.
- Southern Oregon University Percussion Ensemble—*Une Noche de Duende*, 2011.
- Version performed in a networked concert at CCRMA, Stanford, SARC, Belfast, Banff, RPI, & Chile—*Net vs. Net*, 2009.
- Quiet Music Ensemble: Dublin, Ireland—*Dublin Electronic Arts Festival*, 2009.
- Quiet Music Ensemble: Cork, Ireland—*Quiet Music Festival*, 2008.

Theme in Search of Variations III (4') 2007

Flute (doubling alto & piccolo), trumpet, piano, percussion. For Beta Collide.

- Recorded by Beta Collide for the Innova CD *Sock Monkey*, 2008.
- Beta Collide: Stanford University, 2011.
- Beta Collide: Hanyang University, Seoul, Korea, 2011.
- Champ D'Action, *LABORATORIUM*, Antwerp, Belgium, 2011.
- Beta Collide: Astoria, Oregon—*Astoria Music Festival*, 2008. (Two performances.)
- Beta Collide: Willamette College, Oregon—*New Music Willamette*, 2008.
- Beta Collide: Stanford University—*Wet Ink*, 2008.

20 (24') 2002

String quartet. Commissioned by the St. Lawrence String Quartet.

- Recorded by the St. Lawrence String Quartet for the Innova CD *56 1/2 ft.*, 2005.
- St. Lawrence String Quartet: Stanford University—*Daniel Pearl Memorial Concert*; excerpt, 2007.
- St. Lawrence String Quartet: Stanford University, 2004.
- St. Lawrence String Quartet: The University of Toronto, 2004.

Chamber: Quartet (*continued*)***column facing on 3 behind lintel*** (18') 1997

A docudrama about architect Louis Sullivan and photographer-preservationist Richard Nickel for bass clarinet, piano, 2 percussion; players recite texts. Commissioned by Zeitgeist.

- Zeitgeist: InterMedia Arts—*Rituals & Remembrance*, Minneapolis, 2002.
- newEar Ensemble: Kansas City, 2001.
- Zeitgeist: The Walker Art Center, Minneapolis, 1997.
- Zeitgeist: Carleton College—*A Celebration: Seventy Years of Carleton Composers*, 1997.

Hymn (2') 1994

Saxophone quartet (SATB).

- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- St. Lawrence String Quartet with Mark Applebaum, piano (arrangement for strings and piano): Stanford University—*Daniel Pearl Memorial Concert*, 2002.
- Sacrifice Saxophone Quartet: Mississippi State University, 1998.

Mt. Moriah (30') 1992

String quartet.

- The Arditti String Quartet: UCSD, 1994.
- UCSD players—*New Music Forum*, 1993.
- UCSD players, 1992.

1:00 (1') 1992

String quartet.

Chamber: Trio***Theme in Search of Variations I*** (3') 2004

Percussion trio.

- Recorded by Conzetti, Froh, Longshore, & Jones for the Innova CD *Sock Monkey*, 2008.
- Percussion Trio Compás: Southern Oregon University, 2013.
- Florian Conzetti, Chris Froh, Terry Longshore, & Chris Jones (conductor): Stanford University—*<541> Concert*, 2004.

Jetsam (15') 2003

Commissioned by the Harmida Trio.

Piano trio: violin, cello, piano.

- Harmida Trio: San Francisco—*Noe Valley Chamber Music Series*, 2005.

Landscape (6') 2003

Piano trio: violin, cello, piano.

- Recorded by the Harmida Trio for the Innova CD *Asylum*, 2006.
- Wet Ink: New York City—*Festival of New American Music*, 2010.

Seriousness (5') 2002

String trio.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Inauthentica conducted by Mark Menzies: Stanford University—*<541> Concert*, 2005.

Integrity (6') 2002

2 percussion and piano.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- Proper Glue: University of Maryland, Baltimore County, 2005.
- Proper Glue: Eastman School of Music, 2005.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Hochschule für Musik, Detmold, Germany, 2005.
- Inauthentica conducted by Mark Menzies: Stanford University—*<541> Concert*, 2005.
- University of Illinois New Music Ensemble, 2002.

Chamber: Trio (*continued*)**Meditation** (6') 1999

Piano six hands.

- Recorded by Mark Applebaum, Chris Jones, & Ann Yi for the Tzadik CD *Catfish*, 2003.
- California State University Fresno, Portrait Concert, upcoming, October, 2013.
- Sam Houston State University Percussion Ensemble (arrangement for percussion ensemble), 2013.
- SOU Percussion Ensemble (arrangement for percussion ensemble), Lewis & Clark College—*Northwest Percussion Festival*, 2013.
- Southern Oregon University (arrangement for percussion ensemble), 2013.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- University of North Carolina at Charlotte, 2006.
- MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
- Pulsoptional: Duke University—*Encounters: With the Music of Our Time*, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Conundrum Quartet (arrangement for percussion ensemble), Omaha Chamber Music Society, 2003.
- Lawrence University, Wisconsin—*The EMC Music Festival*, 2003.
- Dartmouth College, Hanover, New Hampshire, 2002.
- Southern Oregon University (arrangement for percussion ensemble), 2002.
- University of California, Berkeley—CNMAT, 2001.
- Stanford University—*Friends of Music Faculty Showcase*, 2001.
- University of North Texas—*Nova*, 2001.
- Hong Kong Baptist University, 2001.
- Illinois State University, 2001.
- Southern Oregon University, 2001.
- Stanford University, CCRMA—*strictly Ballroom*, 2000.

Catfish (6') 1997

Percussion ensemble (trio, sextet, etc.; written as a trio, its three parts can be doubled, tripled, etc.).

- Recorded by Terry Longshore, Aiyun Huang, & Brett Reed for the Tzadik CD *Catfish*, 2003.
- Recorded by Morris Palter for the Blue Leaf vinyl LP *This Place/Our Body vol. 1 & 2*, 2013.
- YMSA—*Young Musicians' Summer Academy*, Debrecen, Hungary, 2013.
- Western Oregon University Percussion Ensemble, 2013.
- Sam Houston State University Percussion Ensemble, 2013.
- SOU Percussion Ensemble, Lewis & Clark College—*Northwest Percussion Festival*, 2013.
- Southern Oregon University Percussion Ensemble, 2013.
- Victor Pons and colleagues. Georgia State University, 2012.
- Ensemble 64.8, The Music Gallery, Toronto, 2012.
- Ensemble 64.8, University of Alaska, Fairbanks, 2012.
- USC Percussion Ensemble, Los Angeles, 2012.
- USC Percussion Ensemble, Los Angeles, 2012.
- Southern Oregon University Percussion Ensemble—*Rolling Thunder*, 2011.
- Terry Longshore, Aiyun Huang, & Brett Reed—*PASIC: Percussive Arts Society*, Indianapolis, 2011.
- Southern Oregon University Percussion Ensemble—*Une Noche de Duende*, 2011.
- LA Percussion Quartet, GAM Arts Center, Los Angeles—*Music & Conversations*, 2011.
- The Volta Trio, Georgetown University—*Friday Music Series*, Washington, D.C., 2011.
- Composers, Inc., San Francisco, Old First Church, 2011.
- North Star Percussion, University of Kentucky—*Kentucky New Music Festival*, 2011.
- LA Percussion Quartet, San Francisco Conservatory, 2011.
- LA Percussion Quartet, University of California, Santa Cruz, 2011.
- LA Percussion Quartet, California State University, East Bay, 2011.
- LA Percussion Quartet, California State University, Sacramento, 2011.
- LA Percussion Quartet, Ventura Community College, 2011.
- LA Percussion Quartet, San Francisco State University, 2011.
- Cerberus Percussion Group, University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Cerberus Percussion Group, The Laboratory, Gainesville, FL, 2011.
- The Volta Trio, Choate School, Wallingford, CT, 2010.
- Cerberus Percussion Group, Kavarna, Decatur, GA, 2010.
- The Volta Trio, Onandaga Community College—*Central New York Day of Percussion*, Syracuse, NY, April, 2010.
- McGill Percussion Ensemble, McGill University, Montreal, 2010.
- The Volta Trio, Onandaga Community College, Syracuse, NY, February, 2010.
- Oberlin College Conservatory, 2009.

Chamber: Trio (*continued*)**Catfish** (continued)

- California State University, Sacramento—*Day of Percussion*, Percussive Arts Society, 2009.
- LA Percussion Quartet, Renaissance Arts Academy, Eagle Rock, CA, 2009.
- Musikhochschule Freiburg Percussion Group, SWR German Radio broadcast, 2009.
- LA Percussion Quartet, Chapman University, Orange, CA, 2009.
- LA Percussion Quartet, Woodbridge High School, Irvine, CA, 2009.
- TimeTable Percussion Trio, The Players Theater, New York City, 2009.
- TimeTable Percussion Trio, New York School of Art and Design, New York City, 2008.
- SO Percussion, Vitoria, Spain—*Vitoria Contemporary Music Festival*, 2008.
- SO Percussion, Hermitage Museum Concert Hall, St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- SO Percussion, Petrozavodsk, Russia—*PRO ARTE Festival*, 2008.
- TimeTable Percussion Trio, Bloomingdate School of Music, New York City—*Voices New and Old Series*, 2008.
- Baylor Percussion Group, International Festival-Institute at Round Top, TX—*Percussion Galore*, 2008.
- Baylor University, Baylor Percussion Group, 2007.
- California State University, Sacramento Percussion Ensemble, 2006.
- Louisiana—*Day of Percussion*, Percussive Arts Society, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- The Minnesota Percussion Trio, 2003.
- Southern Oregon University Percussion Ensemble at California State University, Sacramento—*Day of Percussion*, 2001.
- Southern Oregon University Percussion Ensemble, Terry Longshore, conductor at the University of Oregon, 2001.
- Southern Oregon University Percussion Ensemble, Terry Longshore, conductor, 2000, 2001, & 2006.
- red fish blue fish (the UCSD percussion ensemble), 1998.
- Mississippi State University Percussion Ensemble, Robert Damm, conductor, 1997 & 1998.

Tlön (6') 1995

3 conductors and no players.

- Sam Houston State University, 2013.
- Chisenhale Art Club, London, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- University of Oregon, Eugene, 2010.
- McGill Percussion Ensemble, McGill University, Montreal, 2010.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Stanford University—*ALEA*, 2003
- NOW Music Festival, Pleasant Hill, California, 2003.
- University of California, Berkeley—*CNMAT*, 2001.
- Stanford University—*Friends of Music Faculty Showcase*, 2001.
- University of North Texas—*Nova*, 2001.
- Illinois State University, 2001.
- Southern Oregon University, 2001.
- University of North Carolina, Charlotte—*The Southeastern Composer League*, 1998.
- Mississippi State University, 1997 & 1998.
- UCSD—*New Music Forum*, 1996.

7 one-minute canons (7') 1994

Flute, vibraphone, cello.

- San Francisco Conservatory of Music—*Hot Air Music Festival*; Launer, flute, Sevier, vibraphone, Rogers, cello, 2010.
- Reading at UCSD by John Fonville, flute; Steven Schick, vibraphone; Frank Cox, cello; 1993.

Chamber: Duo**Gone, Dog. Gone!** (8') 2012

Percussion duo. Commissioned by Australian duo The Sound Collectors.

- Shane Reeves, University of South Carolina, 2013.
- The Sound Collectors: Subiaco Arts Centre, Perth, Australia, 2013.
- The Sound Collectors: Melbourne, Australia, 2012.

Coat Room (1') 2010

Octet (performable as one or more simultaneous duos): violin duo, clarinet duo, tuba duo, accordion duo. See above.

- UCLA Hammer Museum, four performances during 2010.

Chamber: Duo (*continued*)***Curb Weight Surgical Field*** (5') 2010

Duo for grand piano and two players. Commissioned by Aiyun Huang and Tom Rosenkranz for the soundScape Festival, Italy.

- Recorded by Aiyun Huang and Tom Rosenkranz for the New Focus Recordings CD *Inflouescence: Music from soundScape*, 2013.
- Andrew Bliss & Ashley Holt, University of Tennessee, Knoxville, 2013.
- Aiyun Huang & Tom Rosenkranz: Oberlin College Conservatory, 2010.
- Aiyun Huang & Tom Rosenkranz: Oakland University, Michigan, 2010.
- Aiyun Huang & Tom Rosenkranz: Bowling Green State University, 2010.
- Aiyun Huang & Tom Rosenkranz: Comune Di Maccagno Auditorium, Maccagno, Italy—*soundScape Festival*, 2010.

On the Nature of the Modern Age (7'-12') 2005

Piano duo with live electronics. Commissioned by duo runedako—Ruth Neville & Daniel Koppelman.

- Recorded by duo runedako for the Innova CD *Sock Monkey*, 2008, and for an Everglade Records audio DVD, 2008.
- duo runedako: University of Florida—*Florida Electroacoustic Music Festival*, 2007.
- duo runedako: University of California at San Diego, 2006.
- duo runedako: Furman College, South Carolina—*Lisafest*, 2006.
- duo runedako: MidAmerican Center for Contemporary Music, Bowling Green State University—*Music at the Forefront*, 2006.
- duo runedako: Furman College, South Carolina, 2006.

Ferneyhough ReMix (Affection Aphorism 1) (2') 2003

2 percussion and 2-channel tape (CD). For Brian Ferneyhough's 60th birthday.

- Recorded by Schick & Manzanilla for the Tzadik CD *Catfish* (2003) and the Innova CD *Intellectual Property* (2003).
- Chris Clarino and Sean Connors: Indianapolis—*PASIC: Percussive Arts Society—Mark Applebaum Portrait Concert*, upcoming, Nov, 2013.
- Ryan Packard and Christian Smith: Boston, 2012.
- Chris Clarino and Sean Connors: The Eastman School, Rochester, NY, 2011.
- WEX: Matthew Jenkins and Elyssa Shalla: The Nutshuis, Den Haag, The Netherlands—*Open Dag*, 2009.
- WEX: Matthew Jenkins and Elyssa Shalla: Koninklijk Conservatorium, Den Haag, The Netherlands—*Open Dag*, 2009.
- Zach Crystal and Jon Hepfer: Oberlin College Conservatory, 2006.
- Matthew Jenkins and Jon Hepfer: The New England Conservatory of Music, Boston—*Summer Institute for Contemporary Performance Practice*, 2006.
- Steven Schick and Ivan Manzanilla: Stanford University—*Music from the Edge Festival*, 2003.

Depth (4') 2002

Trombone and contrabass.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Inauthentica conducted by Mark Menzies: Stanford University—*<541> Concert*, 2005.

Go, Dog. Go! (15') 1999

2 percussion. Requested by Skin & Bones.

- Recorded by Skin & Bones for the Innova CD *Asylum*, 2006.
- Shane Reeves, University of South Carolina, 2013.
- Furman University, Greenville, SC—*nief-norf Summer Festival*, 2013.
- Justin DeHart & Nick Terry: Chapman Conservatory of Music, Orange, CA, 2012.
- futureCities: Louisiana State University, 2011.
- Cerberus Percussion Group, University of Florida, Portrait Concert, Gainesville, FL, 2011.
- futureCities: Gershwin Hotel, New York City, 2010.
- Percussion Ensemble Freiburg: Chenla Culture Palace—*Cracking Bamboo Intl. Percussion Festival*, Phnom Phen, Cambodia, 2008.
- Percussion Ensemble Freiburg: National Culture Centre—*Cracking Bamboo International Percussion Festival*, Vientiane, Laos, 2008.
- Percussion Ensemble Freiburg: National Academy of Music—*Cracking Bamboo International Percussion Festival*, Hanoi, Vietnam, 2008.
- Eardrum Percussion Duo: Musikhochschule Freiburg, Germany, 2008.
- Zeitgeist: InterMedia Arts—*Rituals & Remembrance*, Minneapolis, 2002.
- Skin & Bones: Stanford University—*Chamber Music Live Festival*, 2002.
- Skin & Bones: UCSD, 1999.

Sticks and Stones (8') 1997

Piano and bass clarinet.

Unholy & Surreal (6') 1987

2 pianos.

- UCSD—*New Music Forum*, 1990.
- Carleton College, 1989 & 1996.

Solo***The First Decade*** (10') 2012

- Amplified percussion. An autonomous piece extracted from *30* for percussion ensemble of up to 12 players.
- Shane Reeves, University of South Carolina, 2013.

Aphasia (9') 2010

Vocalist or actor (performing sign language) with tape. Commissioned for Nicholas Isherwood and the *Stockhausen-Isherwood Project* (a concert of works by Applebaum, Stockhausen, Robert HP Platz, Jean Claude Risset, Daniel Teruggi, Enrico Cocco, & Jeffrey Stolet) by the GRM—Le Groupe de Recherches Musicales (Paris), Centre de Recherches et de Formation Musicales de Wallonie (Brussels), Musica Experimento (Rome), the University of Oregon (Eugene), and the Stanford University Lively Arts (Palo Alto).

- Mark Applebaum, Warren Miller Performing Arts Center, Big Sky, MT, upcoming, March, 2013.
- Mark Applebaum, SF Jazz, San Francisco—*Other Minds 19*, upcoming, February, 2013.
- Steve Schick, The Miller Theater, New York City, upcoming, February, 2014.
- Mark Applebaum, Miami University, Ohio, Portrait Concert, upcoming, November, 2013.
- Mark Applebaum, Library of Congress, Washington, D.C., upcoming, October, 2013.
- Mark Applebaum, California State University Fresno, Portrait Concert, upcoming, October, 2013.
- Kenyon Williams, Minnesota State University, Moorhead, 2013.
- Kevin Schlossman, Aspen Music Festival, 2013.
- Deidre Huckabay & Andrew Tham, Chicago's Constellation—*Parlour Taipei International Job Employment Expo*, Chicago, 2013.
- Yellow Barn Music Festival, Putney, VT, 2013.
- Kenyon Williams, International Music Camp, Dunseith, ND, 2013.
- Christopher Clarino, Silicon Valley Music Festival, San Jose, 2013.
- Andy Bliss, General Roca Argentina—*Patagonia Percussion Festival*, 2013
- Robin Eggers, Codarts, Rotterdam Conservatoire, Netherlands, 2013.
- Andy Bliss, Furman University, Greenville, SC—nief-norf Summer Festival, 2013.
- Robin Eggers, Theater Aan de Slag, Culemborg, Netherlands, 2013.
- Bryan Allen, McGill University, Montreal, 2013.
- Mike Daley, Boston Conservatory, 2013.
- Jennifer Torrence, Lydgalleriet, Bergen, Norway—*AVGARDE*, 2013.
- Mark Applebaum, Sam Houston State University, TX, *Contemporary Music Festival*, 2013.
- Mark Applebaum, Southern Oregon University, 2013.
- Mike Truesdell, Juilliard School, 2013.
- Aiyun Huang, California State University, Fullerton—*Voice in the 21st Century*, 2013.
- Christopher Clarino, Outpost Artist Resources, Ridgewood, NY, 2013.
- Robin Eggers, Korzo Theater, Den Haag, Netherlands—*Konstrukt 6*, 2012.
- William Conlin, The Baton Rouge Gallery, 2013.
- William Conlin, Louisiana State University, 2013.
- Mark Applebaum, Stanford University—*Bing Concert Hall Opening*, 2013.
- Morris Palter, Douglas College, New Westminster, Canada, 2013.
- Aiyun Huang, Taipei, Taiwan, 2012.
- Christopher Clarino, Stony Brook University, Staller Center Recital Hall, 2012.
- Robin Eggers, Vereniging Poortgebouw, Rotterdam, Netherlands, 2012.
- Christopher Clarino, Stony Brook University, Staller Center Black Box Theater, 2012.
- Robin Eggers, Podium Grounds—*Full Moon Babylon—Autumn Dreams*, Rotterdam, Netherlands, 2012.
- Aiyun Huang, University of California, San Diego—*SoundScape*, 2012.
- Mark Applebaum, Stanford University, CCRMA—*CCRMA Colloquium*, 2012.
- Aiyun Huang, McGill University, 2012.
- Mark Applebaum, Stanford University, CCMRA—*CONTROL FREAK*—Portrait Concert, 2012.
- Robin Eggers, Korzo Theater, Den Haag, Netherlands, 2012.
- Mark Applebaum, Carleton College—*Visual Learning Conference*, 2012.
- Diego Rivera, McGill University, Montreal, 2012.
- Morris Palter, University of Virginia—*TechnoSonic*s, 2012.
- Robin Eggers & Mark Applebaum (simultaneous performances), Kalverstraat & Spui, Amsterdam, Netherlands, 2012.
- Robin Eggers & Mark Applebaum (simultaneous performance), Codarts, Rotterdam Conservatoire, Netherlands, 2012.
- Morris Palter, Teatro Municipal, Piracicaba, Brazil—*Festival Internacional de Musica Erudita*, 2012. Two performances.
- Robin Eggers, Codarts, Rotterdam Conservatoire, Netherlands, 2012.
- Mark Applebaum, Stanford University—*Commencement Exercises*, 2012.
- Louise Devenish, University of California, San Diego, 2012.
- Diego Espinosa, McGill University, Montreal, 2012.
- Mark Applebaum, Concordia University, Montreal—*Comprovisation Conference*, 2012.
- Mark Applebaum, University of Michigan—*NIME (New Interfaces for Musical Expression)*, 2012.
- Morris Palter, Kitchener/Waterloo, Canada—*Open Ears Festival*, 2012.

Chamber: Solo (*continued*)**Aphasia** (continued)

- Morris Palter, The Music Gallery, Toronto, 2012.
- Mark Applebaum, University of California, Irvine—*Gassmann Electronic Music Studio Series* Portrait Concert, 2012.
- Mark Applebaum, Stanford University, Law School—*Great Minds Series*, 2012.
- Morris Palter, University of Alaska, Fairbanks, 2012.
- Mark Applebaum, San Diego State University—*NWEAMO Festival*, 2012.
- Morris Palter, Casa de Cultura, Morelia, Mexico—*Morelia Music Festival*, 2012.
- Mark Applebaum, Stanford University, Humanities Center—*Dance Department Colloquium*, 2012.
- Nicholas Isherwood, Paris—GRM (Le Groupe de Recherches Musicales), September, 2011. (*Aphasia—Dialect* version.)
- Nicholas Isherwood, Rome, Accademia di Belle Arti—*Musica Experimento*, 2011. (*Aphasia—Dialect* version.)
- Mark Applebaum: University of California, Santa Barbara, Portrait Concert, 2011.
- Mark Applebaum, Stanford University, CCRMA—*CCRMA Colloquium*, 2011.
- Mark Applebaum, Stanford University, Humanities Center—*Graphic Narrative Project*, 2011.
- Mark Applebaum, Stanford University, CCRMA—*Transitions*, 2011.
- Mark Applebaum, Carleton College, 2011.
- Christopher Clarino, Banff Centre for the Arts, Canada—*Roots and Rhizomes*, 2011.
- Mark Applebaum, London, Royal College of Music, June, 2011.
- Mark Applebaum, Oxford University, Brasenose College, 2011.
- Mark Applebaum, London, City University, 2011.
- Mark Applebaum, London, Chisenhale Art Club, 2011.
- Yannis Katirtzoglou, Maastricht Academy of Music, the Netherlands—*Klanken Festival*, 2011. (*Aphasia—Dialect* version.)
- Nicholas Isherwood, University of Oregon, Eugene, 2011. (*Aphasia—Dialect* version.)
- Nicholas Isherwood, Stanford University—*Stanford Lively Arts*, 2011. (*Aphasia—Dialect* version.)

Pause (2') 2009

Piano. Commissioned by Benjamin Binder for the *Schumann Carnival Project*.

- Benjamin Binder: Boston University, 2010.

DNA (7') 2004

Guitar. Requested by Magnus Andersson.

- Recorded by Magnus Andersson for the Innova CD *Asylum*, 2006.
- Nico Couck: Unerhoerte Musik, Berlin, upcoming, January, 2014.
- Nico Couck: Hochschule für Musik und Theater, Leipzig, upcoming, December, 2013.
- Nico Couck: University of California, Santa Barbara, upcoming, November, 2013.
- Nico Couck: University of California, San Diego, upcoming, November, 2013.
- Nico Couck: Carlsbad Music Guild, Schulman Auditorium, Carlsbad, CA, November, 2013.
- Nico Couck: Center for New Music, San Francisco, upcoming, October, 2013.
- Nico Couck: University of North Texas, Denton, TX, upcoming, October, 2013.
- Nico Couck: CentralTrak, Dallas, upcoming, October, 2013.
- Nico Couck: Champ dAction/Studio, deSingel, Antwerp, Belgium, upcoming, October, 2013.
- Nico Couck: Royal Conservatory, Antwerp, Belgium, 2013.
- Nico Couck: Acker Stadt Palast, Berlin, Germany, 2013.
- Nico Couck: (*inter*)twine, SAMWD, Sint-Niklaas, Belgium, 2013.
- Nico Couck: Stedelijke Academie, Sint-Niklaas, Belgium, 2012.
- Nico Couck: *KlaraFestival*, Brussels, Belgium, 2012.
- Nico Couck: *Darmstadt Internationale Ferienkurse für Neue Musik*, Germany, 2012.
- Nico Couck: *Festival Musiq'3*, Flagey, Brussels, Belgium, 2012.
- Nico Couck: Royal Conservatory, Antwerp, Belgium, 2012.
- Nico Couck: deSingel, Antwerp, Belgium, 2012.
- Charles Underriner, *LABORATORIUM*, Antwerp, Belgium, 2011.
- Charles Underriner: CalArts—*Chamber Music at Noon*, Valencia, CA, 2011.
- Magnus Andersson: El Colegio Nacional, Mexico City, 2005.
- Magnus Andersson: Kulturverket, Halmsad, Sweden, 2005.
- Magnus Andersson: Växjö University, Sweden—*CoMA, Media Artes*, 2005.
- Magnus Andersson: Stanford University, 2005.
- Magnus Andersson: Norrköping, Sweden, 2005.

Authenticity (2') 2002

Trumpet.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- Andrew Kozar: Manhattan School of Music, 2009.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Inauthentica conducted by Mark Menzies: Stanford University—*<541> Concert*, 2005.
- University of Illinois New Music Ensemble, 2002.

Chamber: Solo (*continued*)***Entre Funérailles IV*** (5') 2000

Flute. Requested by Helen Bledsoe.

- Recorded by Helen Bledsoe for the Tzadik CD *Catfish*, 2003 and the SCI CD *Cornucopia*, 2003.
- Tod Brody/Earplay: Herbst Theater, San Francisco, 2007.
- Lisa Goethe-McGinn: Chicago Composers Forum—*Music + Art Series*, 2007.
- Alex Conway: Oberlin College, 2006.
- Margaret Lancaster: Columbia University—*Composition Colloquium* (informal performance), 2006.
- Grace Leslie: Stanford University, (two performances), 2005.
- Margaret Lancaster: St. Petersburg, Florida—*BOJK Festival*, 2005.
- Margaret Lancaster: Stanford University, 2005.
- Margaret Lancaster: *DUBuQue Music Series*, Safe-T-Gallery, Brooklyn, 2004.
- Linda Wetherill: *New Music Miami ISCM* festival, 2004.
- Lisa Goethe-McGinn: Columbia College, Chicago, 2002.
- Lisa Goethe-McGinn: Hot House, Chicago, 2002.
- Jane Rigler: The Luggage Store Gallery, San Francisco, 2002.
- Jane Rigler: TUVA, Berkeley, 2002.
- Jane Rigler: Girond, Spain, 2001.
- Helen Bledsoe: Stanford University, 2001.
- Helen Bledsoe: University of Washington, 2001.
- Helen Bledsoe: University of North Texas—*Nova*, 2001.
- Helen Bledsoe: Posthoornkerk (Concerten Tot en Met)—*The Great Virtuoso Slugfest*, Amsterdam, 2001.

Entre Funérailles II (6') 1999

Vibraphone.

- Recorded by Terry Longshore for the Innova CD *Disciplines*, 2004.
- Shane Reeves, University of South Carolina, 2013.
- Ashley Holt, University of Tennessee, Knoxville—*Percussion Studio Recital*, 2013.
- Ashley Holt, University of Tennessee, Knoxville—*Senior Recital*, 2013.
- Jeremy Smith: The Juilliard School, 2013.
- Andy Bliss: University of Tennessee, Knoxville, 2011.
- Caleb Herron: The Goat Farm, Atlanta, 2011.
- Andy Bliss: University of North Carolina, Pembroke, 2011.
- Andy Bliss: Winthrop University, Rock Hill, SC, 2011.
- Steve Sehman: St. Peter's Church, Manhattan, 2010.
- Melanie S. T. Sehman: City University of New York, Queensborough, 2010.
- Jon Hepfer: Musikhochschule Freiburg Percussion Group broadcast on SWR German Radio, 2009.
- Mike Truesdell: Lawrence University, WI—*Zeltsman Marimba Festival*, 2009.
- Jon Hepfer: Studio Z, St. Paul, MN—*Duo Echoi*, 2008.
- Berndt Thurner: Vienna, Austria, 2007.
- Brett Dietz: University of North Texas, 2007.
- Brett Dietz: Louisiana, 2006.
- Terry Longshore: Stanford University—*ALEA*, 2003.
- Wim Konink: Germany, 2001.
- Wim Konink: Holland, 2001.
- Terry Longshore: Southern Oregon University, 2000 & 2001.
- Bill Cuthbert: Illinois State University, 2001.
- Terry Longshore: Medford, Oregon, 2000.

Entre Funérailles I (2') 1999

Trumpet.

- Recorded for the Innova CD *Sock Monkey*, 2008.
- Jacob Walls: University of Oregon, Eugene—*Loaded Dice New Music Ensemble*, 2012.
- Jacob Walls: Williams College, Williamstown, MA, 2010.
- Brian McWhorter: *Jornadas de Creación Musical Instrumenta en la Fonoteca Nacional*, Mexico City, 2009.
- Brian McWhorter: University of Oregon School of Music and Dance, Eugene, 2008.
- Brian McWhorter: White Stag Building, Portland, OR, 2008.
- Brian McWhorter: University of Oregon, Eugene—*Sound-Bytes New Music Series*, 2007.
- Brian McWhorter: Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Scott Bauer: College of Santa Fe, New Mexico, 1999.

Chamber: Solo (*continued*)**Omnibus Etude** (3') 1999

Piano.

- Recorded by Thomas Rosenkranz for the Tzadik CD *Catfish*, 2003.
- Recorded by Oni Buchanan for the Velvet Ear CD *Oni Buchanan: Solo Piano*, 2004.
- John Lee: Oberlin College, 2006.
- Thomas Rosenkranz: Eastman School of Music, 2004.
- Oni Buchanan: Harvard University (informal, seminar performance), Boston, 2003.
- Oni Buchanan: Poetry Bookstore Benefit Recital, Boston, 2003.
- Oni Buchanan: The New School of Music, Boston, 2003.

Disciplines (25') 1998Piano. Commissioned by Betty Freeman for Leonard Stein's 1998 *Piano Spheres*.

- Recorded by Shannon Wettstein for the Innova CD *Disciplines*, 2004.
- Carol Morgan: The Essl Museum, Klosterneuburg, Austria, 2007.
- Carol Morgan: Alte Schmiede Kunstverein—*Das Andere Amerika*, Vienna, Austria, 2006.
- Shannon Wettstein: New England Conservatory of Music—*Summer Institute for Contemporary Piano* concert, 2003.
- Gloria Cheng: The Spruce Street Forum—*The 1999 Fresh Sound Music Series*, San Diego, 1999.
- Gloria Cheng: Los Angeles—*Piano Spheres*, 1999.

Discipline I: Heliopolis (4') 1998

Piano.

- Gloria Cheng: Stanford University, 2003.
- Carol Morgan: Alte Schmiede Kunstverein—*Das Andere Amerika*, Vienna, Austria, 2006.

Discipline II: Cosmo Drama (5') 1998

Piano.

- Shannon Wettstein: California State University, Northridge, 2004.
- Carol Morgan: Alte Schmiede Kunstverein—*Das Andere Amerika*, Vienna, Austria, 2006.

Discipline III: Ontological Shock (4') 1998

Piano.

- Shannon Wettstein: California State University, Northridge, 2004.
- Shannon Wettstein: Bemidji State University, Minnesota, 2003.

Discipline V: From Saturn to Alabama: Travels in Outer Space (6') 1998

Piano.

- Recorded by Shannon Wettstein for the Tzadik CD *Catfish*, 2003.
- Shannon Wettstein: New England Conservatory of Music, 2001.
- Shannon Wettstein: Bemidji State University, Minnesota, 2001.
- Shannon Wettstein: Stanford University, 2001.
- Shannon Wettstein: Mississippi State University, 2001.

Neo-Tribes (6') 1997

Alto saxophone.

- Recorded by Griffin Campbell for the Innova CD *Disciplines*, 2004.
- Griffin Campbell: Ljubljana, Slovenia—*World Saxophone Congress*, 2006.
- Griffin Campbell: University of New Mexico, 2006.
- Griffin Campbell: Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Griffin Campbell: Stanford University, 2004.
- Griffin Campbell: Louisiana State University—*59th Festival of Contemporary Music*, 2004.
- Griffin Campbell: University of Illinois—*Guys with Big Cars*, 2002.
- Griffin Campbell: University of North Texas—*North American Saxophone Alliance*, 2002.

Cadenza (6') 1996Piano (with 6 notes prepared); from *Triple Concerto*.

- Ian Pace: City University, London, 2011.

Chamber: Solo (*continued*)**Elegy** (7') 1995

- Carillon or piano. Commissioned by the UCSD Carillon Society in memory of Keith Humble.
- Recorded by Mark Applebaum and Scott Paulsen for the Innova CD *Disciplines*, 2004.
 - University of Florida, Portrait Concert, Gainesville, FL, 2011.
 - Mark Applebaum: St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
 - Arie Abbenes: The Heiligenkreuz Monastery, Austria, 2008.
 - Hajdi Elzeser: Skopje, Macedonia—*Days of Macedonian Music*, 2008.
 - Chryssie Nanou: Stanford University, 2006.
 - Mark Applebaum: Stanford University—*Daniel Pearl Music Day*, 2003.
 - Mark Applebaum: Mississippi State University—*Piano Showcase*, 1998.
 - Sandra Brown: UCSD—*New Music Forum*, 1996.
 - Scott Paulsen: UCSD Carillon, 1995.

Narcissus: Strata/Panacea (10') 1994

- Marimba. Requested by Steven Schick.
- Recorded by Steven Schick for the Innova CD *Disciplines*, 2004.
 - Mike Truesdell : Lawrence University, Appleton, WI—*Zeltsman Marimba Festival*, 2011.
 - Jay Johnson: Carleton College, Northfield, MN, 2010.
 - Mike Truesdell: The Juillard School, 2010.
 - Andy Meyerson: Banff Centre for the Arts: *Roots & Rhizomes: Contemporary Percussion Performance*, 2009.
 - Andy Meyerson: Stanford University, 2008.
 - Steven Schick: Stanford University—*Music from the Edge Festival*, 2003.
 - Patti Cudd: UCSD, 1996.
 - Tatiana Kóleva: Peabody Conservatory of Music, 1995.
 - Tatiana Kóleva: University of Maryland, Baltimore County, 1995.
 - Tatiana Kóleva: Rotterdam, Holland, 1995.
 - Steven Schick: *Young Nordic Music* festival, Malmö, Sweden, 1994.
 - Steven Schick: UCSD—*New Music Forum*, 1994.
 - Tatiana Kóleva: *Festival Spaziomusica*, Italy, 1994.
 - Tatiana Kóleva: *Darmstadt Internationale Ferienkurse für Neue Musik*, Germany, 1994.

The Plate of Transition Nourishes the Chameleon Appetite (4'-6') 1992

- Violin. (Five alternate formal schemes.)
- Hyakutome Takao, *LABORATORIUM*, Antwerp, Belgium, 2011.
 - Irvine Arditti (version +83+83): *Darmstadt Internationale Ferienkurse für Neue Musik*, Germany, 1994.
 - Janos Negyesy (version 83+83+): UCSD—*New Music Forum*, 1993.

Anesthesia (+83) (4') 1992

- Viola.
- Karen Elaine: UCSD—*New Music Forum*, 1994.

Sargasso (83+) (5') 1992

- Cello.
- Recorded by Eric Bartlett for the Innova CD *Disciplines*, 2004.
 - Daniel Saenz, Sam Houston State University, 2013.
 - Séverine Ballon: Clermont-Ferrand, France—*Musiques des Mesurées Festival*, 2007.
 - William Jason Raynovich: *MAVerick Ensemble*—*New Music Chicago*, Museum of Contemporary Art, Chicago, 2006.
 - William Jason Raynovich: *MAVerick Ensemble*, Ukrainian Institute of Modern Art, Chicago, 2005.
 - William Jason Raynovich: *MAVerick Ensemble*, Renaissance Society, Chicago, 2005.
 - Craig Hultgren: Auburn University, Montgomery, Alabama, 2001.
 - Craig Hultgren: University of Alabama, Tuscaloosa—*The Southeastern Composers League*, 2001.
 - Eric Bartlett: UCSD, 1995.

Penumbra (22') 1991

- Piano.
- Tobias Schwencke: *Darmstadt Internationale Ferienkurse für Neue Musik*, Germany, 1994.

Live Electronic & Electroacoustic

Echolalia (4') 2006

- 22 Dadaist rituals (extracted from *Asylum*), performed by percussionist, with live electronics.
- Indianapolis—Mike Truesdell: *PASIC: Percussive Arts Society*—Mark Applebaum Portrait Concert, upcoming, November, 2013.
 - Stanford University, CCRMA—*CONTROL FREAK*—Mark Applebaum Portrait Concert, 2012.
 - Juilliard School, New York City—Mike Truesdell, 2012.
 - Portland, Oregon, White Stag Building—Brian McWhorter: *Beta Collide*, 2010.
 - University of Oregon, Eugene—Brian McWhorter: *Beta Collide*, 2010.
 - Brian McWhorter: *Jornadas de Creación Musical Instrumenta en la Fonoteca Nacional*, Mexico City, 2009.
 - Stanford University—*Stanford Lively Arts*, 2008.
 - University of Virginia, 2006.
 - Oberlin College, 2006.
 - MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
 - University of Oregon, Eugene—*SEAMUS*, 2006.
 - Stanford University—Mark Applebaum: *CCRMA Concert*, 2006.

Glass Bead Game (4') 2005

- LOGOS Foundation (Gent, Belgium) MIDI robot orchestra: *Piperola, Ake, Pianola, Vibi, Tubi, Klung, Troms, Thunderwood, Springers, and Drippers*. An autonomous part of *Martian Anthropology 4•5•6*, composed for the opera *Es lebe der Sport*.
- LOGOS Foundation, Ghent Belgium, 2009.
 - Festival ADEvantgarde performance of the collaborative opera *Es lebe der Sport*, a co-production of the Bayerische Theaterakademie and the Hochschule für Musik, Reaktorhalle, Munich, 2005.

Sonic Circuits ReMix 2001

- A collaboration with John Von Seggern, Stephen Ives, & Christiaan Virant, laptop computer DJs; Guy Le Claire, guitar; and Jun Kung, drums.
- University of Hong Kong—*Sonic Circuits VIII*, 2001.

Concerto for Florist and Ensemble 2000/2002/2009.

- James DelPrince, performance florist; with Mark Applebaum & Tom Nunn, electroacoustic sound-sculptures, & live electronics; Terry Longshore & Steve Schick, percussion; Brian McWhorter, trumpet; Jane Rigler, flutes; Scott Rosenberg, saxophones; Mark Dresser, contrabass: Stanford University Cantor Arts Center—*Stanford Lively Arts*, 2009.
- James DelPrince, performance florist; with Mark Applebaum, piano, electroacoustic sound- sculptures, & live electronics; Chris Chafe, cello, celesto, & contrabass; Paul Dresher, electric guitar, electroacoustic sound-sculptures, & live electronics; Fred Frith, guitars and live electronics; Terry Longshore & Brett Reed, percussion; Patrick O'Keefe, clarinets: Stanford University—*Chamber Music Live*, 2002.
- James DelPrince, performance florist, with Mark Applebaum, electronic percussion, and Robert Damm, acoustic percussion: Starkville, Mississippi, 2000.

Architettura Redux (12') 2000

- A collaboration exploring the synergies of electronic music and contemporary architecture, with acclaimed New York film director Iara Lee, for electroacoustic sound-sculptures with live electronics accompanying slide projections. Iara Lee is the founder of Caipirinha Productions and director of *Modulations: Cinema for the Ear*, a 1998 documentary on the evolution of electronic music.
- Mississippi State University—*Sonic Circuits VII* festival, 2000.

That Brainwave Chick 1998

- NAI: Neural Audio Imaging/EIEIO Modulation: Electro-encephalograph In, Electronic Instrument Out Modulation. A collaborative installation with Paras Kaul for live brainwave data, converted to MIDI information, and transformed by a neural network composed with Max software.
- Smithsonian, Washington, D.C., 2001. (Cancelled due to anthrax complication.)
 - SIGGRAPH, Los Angeles, 2001.
 - Walker Art Center—*Sonic Circuits VI* festival, Minneapolis, 1998.
 - Mississippi State University, 1998 (*Sonic Circuits V*) & 1999 (*Explorations of the Photographic Era and Beyond* conference & *Sonic Circuits VI*).

Zero-One (7') 1991

- Solo *mousetrap*, an electroacoustic sound-sculpture.
- Steven Schick: *Darmstadt Internationale Ferienkurse für Neue Musik*, Germany, 1992.
 - Steven Schick: UCSD—*New Music Forum*, 1991.

Recorded Electronic & Electroacoustic

***Skeletons in the Closet* 2009**

8-channel electronic playback.

- Miami University, Ohio, Portrait Concert, upcoming, November, 2013.
- California State University Fresno, Portrait Concert, upcoming, October, 2013.
- Stanford University, CCRMA—*CONTROL FREAK*—Portrait Concert, 2012.
- University of California, Irvine—*Gassmann Electronic Music Studio Series* Portrait Concert, 2012.
- San Diego State University—*NWEAMO Festival*, 2012.
- University of California, Santa Barbara, Portrait Concert, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Stanford University—*Transitions: CCRMA Summer Concert*, 2009.

***Variations on Variations on a Theme by Mozart* (6') 2006**

4-channel electronic playback.

- Recorded for the Innova CD *Sock Monkey*, 2008.
- Recorded on the Everglade Records DVD [*re*]; commissioned by the Third Practice Festival.
- Miami University, Ohio, Portrait Concert, upcoming, November, 2013.
- California State University Fresno, Portrait Concert, upcoming, October, 2013.
- Ball State University, Muncie, Indiana—*EM THREE*, 2013.
- University of California, Irvine—*Gassmann Electronic Music Studio Series* Portrait Concert, 2012.
- University of California, Santa Barbara, Portrait Concert, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Musik-Akademie der Stadt Basel, Switzerland—*Instruments/Interfaces Festival*, 2008.
- Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- University of Louisville, 2007.
- Banff Centre for the Arts, Canada, 2006.
- University of Richmond, Virginia—*Third Practice Festival*, 2006.

***Snagglepuss ReMix* (3') 2003**

2-channel electronic playback.

- Recorded for the Tzadik CD *Catfish*, 2003.
- California State University Fresno, Portrait Concert, upcoming, October, 2013.
- University of California, Santa Barbara, Portrait Concert, 2011.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Banff Centre for the Arts, Canada, 2006.
- Oberlin College, 2006.
- Duke University—*Encounters: With the Music of Our Time*, 2006.
- Stockholm, Sweden—*Stockholm New Music 2006*, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- California State University, Sacramento—*Festival of New American Music*, 2005.
- Johannesburg, South Africa—*UNYAZI Festival*, 2005.
- San Diego State University—*SEAMUS*, 2004.
- University of Michigan—*ECLECTRONICA Microfestival*, 2004.
- Stanford University—*CCRMA Concert*, 2003.

***Pre-Composition* (12') 2002**

8-channel electronic playback.

- Recorded for the SEMAUS CD *Music from SEAMUS volume 13*, 2004.
- Recorded for the Innova CD *Intellectual Property*, 2003.
- Miami University, Ohio, Portrait Concert, upcoming, November, 2013.
- Kölner Philharmonie—*Acht Brücken—Musik für Köln*, Köln, Germany, 2013.
- Washington State University—*Festival of Contemporary Art Music*, 2013.
- Butler University, Indianapolis—*JC(F)A Composers Orchestra*, 2013.
- Stanford University, CCRMA—*CONTROL FREAK*—Portrait Concert, 2012.
- The Fidget Space, Philadelphia, American Composers Forum event, 2012.
- San Francisco Contemporary Music Players, April, 2012.
- University of California, Irvine—*Gassmann Electronic Music Studio Series* Portrait Concert, 2012.
- Berlin TU, Berlin, Germany—*Märzmusik Festival*, 2012.

Recorded Electronic & Electroacoustic (continued)

Pre-Composition (continued)

- Butler University, Indianapolis—*Elektronik Musik Fest*, 2012.
- University of California, Santa Barbara, Portrait Concert, 2011.
- Kitchener City Hall—*Open Ears Festival of Music and Sound*, Kitchener, Ontario, Canada, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Boston Modern Orchestra Project Club Concert series, Club Oberon, Harvard Square, 2011.
- Brigham Young University—*Utah Crosstalk*, 2011.
- UCSD—*Sonic Diasporas Festival*, 2011.
- Harvard University—*HYDRA—The Sound/Space Experience*, 2010.
- Stanford University—*Audio Engineering Society*, San Francisco section, 2010.
- Institute of Sonology, Royal Conservatory, Netherlands, 2010.
- University of Birmingham, England—*BEAST Concert*, 2010.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- University of Nebraska, Omaha—*Virtual Music Week*, 2009.
- St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Berlin TU, Berlin, Germany—*Inventionen Festival*, 2008.
- Musik-Akademie der Stadt Basel, Switzerland—*Instruments/Interfaces Festival*, 2008.
- CeCh Chilean Electroacoustic Music Community—*Ai-maako Festival*, Santiago, Chile, 2007.
- Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- University of Malmö, Sweden, 2007.
- University of Hull, Scarborough, England—*Ripples, temptation and the wilderness of...*, 2007.
- Queen's University, Belfast, Ireland—*SONORTIES Festival*, 2007.
- University of Indianapolis, Indiana, 2007.
- Western Oregon University—*Annual Electro-acoustic Festival*, 2007.
- Montana State University—*Sunday Night Multimedia Series: A Meditation on Technology*, 2007.
- Banff Centre for the Arts, Canada, 2006.
- Stanford University—*NewStage Festival*, CCRMA, 2006.
- Oberlin College, 2006.
- MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
- Stanford University—*Audio Engineering Society*, San Francisco section, 2006.
- Duke University—*Encounters: With the Music of Our Time*, 2006.
- Stockholm, Sweden—*Stockholm New Music 2006*, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Austin Museum of Art, Downtown—*Audio Inversions New Music Series*, Austin, Texas, 2006.
- Stanford University—*CCRMA Concert*, 2006.
- California State University, Sacramento—*Festival of New American Music*, 2005.
- University of Iowa, 2005.
- University of Wisconsin, Milwaukee—*Electronic Theater and Diffusion*, 2005.
- University of Leuven, Belgium—*Ithaka Festival*, 2005.
- Stockholm, Sweden—*EMS Festival*, 2005.
- University of Minnesota—*Spark Festival of Electronic Music and Art*, 2005.
- University of Missouri, Kansas City Conservatory of Music—*Musica Nova*, 2005.
- Pomona College, Claremont, California—*Ussachevsky Festival*, 2005.
- University of Oklahoma, Norman—*New Century Ensemble Concert*, 2004.
- West Chester University, West Chester, Pennsylvania, 2004.
- Louisiana State University—*High Voltage Concert*, 2004.
- Concordia University, Montreal—*Harvest Moon Festival*, 2004.
- University of California, San Diego, 2004.
- University of Michigan—*ECLECTRONICA Microfestival*, 2004.
- Singapore—*ICMC* (The International Computer Music Conference), 2003.
- Ball State University, Indiana, 2003.
- University of Virginia—*TechnoSonics*, 2003.
- University of Washington, Seattle—*DX Arts: The Washington Invitational*, 2003.
- Bourges, France—*Synthèse/The Bourges Festival*, 2003.
- Lawrence University, Wisconsin—*The EMC Electronic Music Festival*, 2003.
- University of Florida—*The Florida Electroacoustic Music Festival*, 2003.
- Brooklyn College—*Composers' Forum*, 2003.
- Arizona State University—*SEAMUS*, 2003.
- Zeitgeist: InterMedia Arts—*Rituals & Remembrance*, Minneapolis, 2002.
- Dartmouth College, Hanover, New Hampshire, 2002.
- Stanford University—*CCRMA Summer Concert*, 2002.
- Kansas City—*Electronic Music Midwest*, 2002.

Recorded Electronic & Electroacoustic (*continued*)***Suicides (1956, 1970)*** (3') 2001

2-channel electronic playback.

- Kansas City—*Electronic Music Midwest*, 2002.

The Janus ReMixes: Exercises in Auto-Plundering (61') 1999

A CD of digital remixes of recordings of extant acoustic works; Innova Records.

- Miami University, Ohio, Portrait Concert, upcoming, November, 2013.
- California State University Fresno, Portrait Concert, upcoming, October, 2013.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- Stanford University—*Interval 100*, 2008.
- St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
- Duke University—*Encounters: With the Music of Our Time*, 2006.
- Stockholm, Sweden—*Stockholm New Music 2006*, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Johannesburg, South Africa—*UNYAZI Festival*, 2005.
- Stanford University—CCRMA Summer Concert—*Digital Music under the Stars*, 2005.
- Università di Genova, Italy, 2004.
- University of Michigan—*ECLECTRONICA Microfestival*, 2004.
- New York University—*New Music Ensemble Concert*, 2004.
- Dance performances to *The Janus ReMixes* by choreographer Brittany Brown at the ODC Theater, San Francisco (*Pilot 40*) and Stanford University (*Spring Migration*), 2003.
- Lawrence University, Wisconsin—*The EMC Electronic Music Festival*, 2003.
- Hong Kong Baptist University, Kowloon, Hong Kong—*Contemporary Music Workshop*, 2002.
- Dartmouth College, Hanover, New Hampshire, 2002.
- Brooklyn College Conservatory of Music—*Electroacoustic Music Festival*, 2002.
- Bilgi University, Istanbul, Turkey, 2002.
- Ball State University, Indiana, 2002.
- Kansas City—*Electronic Music Midwest*, 2002.
- Lewis University, Illinois, 2002.
- University of Iowa, 2001.
- Brevard College, North Carolina—*A Little Now Music*, 2001.
- University of California, Berkeley—CNMAT, 2001
- Stanford University—*Friends of Music Faculty Showcase*, 2001.
- University of North Texas—*Nova*, 2001.
- Hong Kong Baptist University, 2001.
- Louisiana State University—*SEAMUS*, 2001.
- Illinois State University—*Cybermusic*, 2001.
- Lewis University, Illinois—*Music Bytes*, 2001.
- Southern Oregon University, 2001.
- Kansas City Electronic Music Festival, 2000.
- College Music Society Conference, Southern Region, 2000.
- Georgia State University—*neoPhonia New Music Ensemble*, 2000.
- University of North Carolina, Greensboro—*The Southeastern Composers League*, 2000.
- College of Santa Fe, New Mexico, 1999.
- Walker Art Center, Minneapolis—*Sonic Circuits VII*, 1999.
- Mississippi State University, 1998 (pre-publication performance).
- Various radio broadcasts throughout Canada, Russia, Australia, Lithuania, Belgium, Holland, Spain, England, and the U.S.

Aphoristic Fragment (1') 1999

2-channel electronic playback; also a video collaboration with animator Anna Chupa.

- Stanford University—*Popcorn!*, 2003.
- Kansas City—*Electronic Music Midwest*, 2002.
- University of Iowa, 2001.
- University of California, Berkeley—CNMAT, 2001.
- Harvey Mudd College, California—*The Harmony of Sound and Light*, 2001
- Mount Union College—*Most Significant Bytes*, Ohio, 2001.
- American Composers Forum—*Sonic Circuits VIII*, 2001.
- Hong Kong Baptist University, 2001.
- Tacoma, Washington—*The Shy-Anne Festival*, 2000.
- Mississippi State University—*Sonic Circuits VI*, 1999
- Beijing, China—*ICMC* (The International Computer Music Conference), 1999.

Recorded Electronic & Electroacoustic *(continued)*

Mousetrap Music (69') 1996

A CD of electroacoustic sound-sculpture improvisations; Innova Records.

- Dance performances to *Strike: 3/2 + 5:2 Groove* by the James Sewell Ballet Company, Minneapolis, at various venues including Michigan State University and the College of St. Catherine, Minnesota.
- Various radio broadcasts including a feature on KAJX, Aspen, Colorado public radio & in Moscow.

Sandman (5') 1992

2-channel electronic playback.

- Center for Music Experiment, UCSD, 1992.

Catastrophe (4') 1991

2-channel electronic playback.

- Composed for Mitchell Levine's Los Angeles production of Arthur Kopit's drama *Wings*.

Improvisation Works

The Metaphysics of Notation 2008

A graphic score (see "exhibitions"). Intended for museum installation, versions can also be performed at individual concert events.

- Animated version performed at SF Jazz, San Francisco—*Other Minds 19*, upcoming, February, 2013.
- Animated version presented at Miami University, Ohio, Portrait Concert, upcoming, November, 2013.
- Animated version presented at California State University Fresno, Portrait Concert, upcoming, October, 2013.
- Animated version performed at Butler University, Indianapolis—*JC(F)A Composers Orchestra*, 2012.
- Animated version performed at University of California, Irvine—*Gassmann Electronic Music Studio Series* Portrait Concert, 2012.
- Robert Arnold's documentary film on *The Metaphysics of Notation*—"There Is No Sound In My Head"—is shown at *UNAFF (United Nations Film Festival)*, Carroll University, Waukesha, WI, 2012.
- Animated version performed by QUBe, Ulster Museum, Belfast, Northern Ireland, 2011.
- Animated version performed by Beta Collide, *Festival Internacional Cervantino*, Guanajuato, Mexico, 2011.
- Robert Arnold's documentary film on *The Metaphysics of Notation*—"There Is No Sound In My Head"—is shown at *UNAFF (United Nations Film Festival)*, Stanford University, 2011.
- Animated version performed by the CREATE Ensemble, University of California, Santa Barbara, Portrait Concert, 2011.
- Animated version performed by the Stanford New Ensemble—*Beijing Modern Music Festival*, Beijing, China, 2011.
- Animated version performed by the Stanford New Ensemble, Stanford University, 2011.
- Animated version performed by Beta Collide, University of Oregon, Eugene, 2011.
- Print version performed by Erik Ulman, Stanford Music Library, 2011.
- Animated version performed at the University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Animated version performed at Brigham Young University—*Utah Crosstalk*, 2011.
- Animated version performed by counter)induction, New York City, 2010.
- Version performed by Bonnie Whiting Smith and Chris Tonelli—*Frederick Street Sound and Light Exploration Society*, Wellington, New Zealand, 2010.
- Animated version performed by counter)induction, George Washington University—*International Community of Auditory Display* conference, 2010.
- Animated version performed by [sic], Stanford University Memorial Auditorium—*Art + Invention*, 2010.
- Version performed by Racketology, Seattle—*Wayward Music Series*, 2010.
- Scroll version performed by Third Angle, Hollywood Theater, Portland, Oregon—*Chance/Perchance*, 2010.
- Scroll version performed by Beta Collide, the University of Oregon, Eugene—*Sound-Bytes New Music Series*, 2009.

Disparate Bodies 2007

A networked performance taking place simultaneously at Stanford University's CCRMA (Mark Applebaum, mouseketeer sound-sculpture), Queen's University, Belfast's SARC (Franziska Schroeder, saxophones), and New York City (Pedro Rebelo, computer, remot.bot, and Alain Renaud, frequencyliator).

- New York City (and California and Belfast)—*NIME 07 (New Interfaces for Musical Expression)*, 2007.

40 Cryptograms 2006

A graphic score.

- Southern Oregon University Percussion Ensemble, 2013.
- Skin & Bones percussion duo: UCSD—*Sonic Diasporas Festival*, 2011.

Improvisation Works *(continued)*

The Bible without God (34') 2005

Score for dance: 16 players plus electroacoustic sound-sculpture and live electronics. Requested by the Stanford Lively Arts and the Merce Cunningham Dance Company.

- Recorded by Mark Applebaum and Stanford students for the Innova CD *The Bible without God*, 2005.
- A site-specific event with the Merce Cunningham Dance Company, Stanford University, 2005.

5:3 2005

For 8 cracklebox players and 2 amplified dice rollers.

- [sic]: Stanford University, CCRMA, 2013.
- [sic]: Stanford University, CCRMA, 2011.
- McGill Percussion Ensemble: McGill University, Montreal, 2010.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- SO-[sic]: Stanford University, CCRMA, 2008.
- SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Banff Centre for the Arts, Canada, 2006.
- Central Washington University—*Northwest Percussion Festival*, 2006.
- Southern Oregon University, 2005.
- Stanford University Cantor Arts Center—*MusiCollage*, 2005.
- [sic]: Stanford University—*Music and Dance by Chance*, 2005.

Circulation 2005

Process piece for any number of players.

- Part of a site-specific event with the Merce Cunningham Dance Company, Stanford University, 2005.

Licensed to Fail (5') 2003

Duo for *mouseketier*, an electroacoustic sound-sculpture, with Paul Dresher and his *quadrachord*, a long-stringed instrument, and live electronics.

- Recorded for the Tzadik CD *Catfish*, 2003.

Mouseketier Praxis (Private and Consensual Activities I-IV) (24') 2003

Solo for *mouseketier*, an electroacoustic sound-sculpture, with live electronics.

- Recorded for the Innova CD *Intellectual Property*, 2003.
- Warren Miller Performing Arts Center, Big Sky, MT, upcoming, March, 2013.
- SF Jazz, San Francisco—*Other Minds 19*, upcoming, February, 2013.
- California State University Fresno, Portrait Concert, upcoming, October, 2013.
- Stanford University, Bing Concert Hall—*The Seminar*, 2013.
- Stanford University, CCRMA—*CONTROL FREAK*—Portrait Concert, 2012.
- University of California, Irvine—*Gassmann Electronic Music Studio Series* Portrait Concert, 2012.
- University of California, Santa Barbara, Portrait Concert, 2011.
- Stanford University—*Daniel Pearl Memorial Concert*, 2011.
- deSingel, Antwerp, Belgium—*LABORATORIUM*, 2011.
- Nueva School, Hillsborough, California, 2010.
- Phillips Brooks School, Menlo Park, California, 2010.
- California State University, Sacramento—*Day of Percussion*, 2009.
- Stanford University—*Daniel Pearl Memorial Concert*, 2009.
- Atlantic Center for the Arts, 2009.
- Stanford University—*Music and the Brain* symposium, 2009.
- St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Stanford University—*Mind Altering Concert*, 2008.
- Stanford Sierra Camp, Lake Tahoe—*Mind Altering Concert*, 2008.
- Musik-Akademie der Stadt Basel, Switzerland—*Instruments/Interfaces Festival*, 2008.
- Stanford University, Cantor Arts Center—*Lively Arts*, 2008.
- Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- Banff Centre for the Arts, Canada, 2006.
- Stanford University—*Mind Altering Concert*, 2006.
- IRCAM, Paris—*NIME 06 (New Interfaces for Musical Expression)*. Espace de Projection hall, 2006.
- Oberlin College, 2006.
- MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
- New York University—*Current Free Practices in Music and Poetry*, 2006.
- Community School of Music and Arts, Mountain View, California, 2006.

Improvisation Works *(continued)*

Mouseketier Praxis (Private and Consensual Activities I-IV) (continued)

- Duke University—*Encounters: With the Music of Our Time*, 2006.
- Stockholm, Sweden—*Stockholm New Music 2006*, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Stanford University—*CCRMA Concert*, 2006.
- Southern Oregon University, 2005.
- California State University, Sacramento—*Festival of New American Music*, 2005.
- Stanford University—*Beginnings*, 2005.
- Oakland—*Thingamajigs Festival*, 2005.
- Stanford University—*STARS Assembly*, 2005.
- Stanford University—*Mind Altering Concert*, 2005.
- Antwerp, Belgium, MukHa Museum of Contemporary Art—*Time Canvas Festival*, 2004.
- KFJC Radio, Foothill College, Los Altos, California, live broadcast concert, 2004.
- Chapel of Chimes, Oakland—*Garden of Memory Columbarium Walk-Through Installation*, 2004.
- Columbus State University, Ohio—*Electronic Music Festival*, 2004.
- University of California, San Diego, 2004.
- San Diego State University—*SEAMUS*, 2004.
- University of Michigan—*ECLECTRONICA Microfestival*, 2004.

Pulitzer vs. MacArthur 2002

Duo for *mouseketier*, sound-sculpture with Eric Lyon, violin and live computer processing.

- Applebaum & Lyon: Dartmouth College, Hanover, New Hampshire, 2002.

Improvisation for Mouseketier & Quadrachord (20') 2002

Duo for *mouseketier*, an electroacoustic sound-sculpture, with Paul Dresher and his *quadrachord*, a long-stringed instrument.

- Applebaum & Dresher: CCRMA—*Friends of CCRMA Concert*, Stanford University, 2002.

Improvisation for Mouseketier & Celleto 2002

Duo for *mouseketier*, an electroacoustic sound-sculpture, with Chris Chafe and his *celleto*, an electronic cello.

- Applebaum & Chafe: Stanford University—*Music from the Edge Festival*, 2003.
- Applebaum & Chafe: San Jose Museum of Art, California—*An Afternoon of Music for Digits and Fingers* (accompanying Chris Chafe's *Oxygen Flute* installation), 2002.

Plundergraphic (5') 2002

One or more acoustic instruments with live electronics, 8-channel tape, and live sound diffusion.

- Recorded by Applebaum, Chafe, Francesconi, Longshore, & Rigler for the Innova CD *Intellectual Property*, 2003.
- Victor Pons: Goat Farm Arts Center, Atlanta, 2013.
- Ensemble Decoder: *Blurred Edges Festival*, Hamburg, Germany, 2013.
- Ensemble Decoder: *What's Next? Festival*, Brussels, Belgium, 2013.
- Brian McWhorter: *Jornadas de Creación Musical Instrumenta en la Fonoteca Nacional*, Mexico City, 2009.
- GEMA: Gabinete de Electroacústica para la Música de Arte, Santiago, Chile, 2009.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- SO Percussion: St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Musik-Akademie der Stadt Basel, Switzerland—*Instruments/Interfaces Festival*, 2008.
- SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- Banff Centre for the Arts, Canada, 2006.
- Tulane University—*ICMC* (The International Computer Music Conference), 2006.
- Pulsoptional: Duke University—*Encounters: With the Music of Our Time*, 2006.
- Stockholm, Sweden—*Stockholm New Music 2006*, 2006.
- Applebaum, Beck, McWhorter, & Snyder: Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Applebaum, Chafe, Ulman, Wright, & Yang: Stanford University—*CCRMA Concert*, 2006.
- Applebaum, Kennedy, Uiti, Villec: California State University, Sacramento—*Festival of New American Music*, 2005.
- Johannesburg, South Africa—*UNYAZI Festival*, 2005.
- University of Michigan—*ECLECTRONICA Microfestival*, 2004.
- Mark Applebaum, piano, & Chris Burns, diffusion: Stanford University—*CCRMA Concert*, 2003.
- Applebaum, Chafe, Leslie, etc.: Stanford University Cantor Arts Center—*Wired Gardens*, 2003.
- Piano Plus with Jennifer Hymer: Stanford University—*Music from the Edge Festival*, 2003.
- Mark Applebaum & Eric Lyon: Dartmouth College, Hanover, New Hampshire, 2002.
- Applebaum, Chafe, Dresher, Frith, Longshore, O'Keefe, Reed: Stanford University—*Chamber Music Live*, 2002.
- Mark Applebaum, piano, & Paul Rudy, diffusion: Kansas City—*Electronic Music Midwest*, 2002.

Improvisation Works *(continued)*

Intellectual Property I (8') 2000

Disklavier and pianist.

- Recorded by Mark Applebaum for the Innova CD *Intellectual Property*, 2003.
- Mark Applebaum, California State University Fresno, Portrait Concert, upcoming, October, 2013.
- Mark Applebaum, Stanford University, CCRMA—*CONTROL FREAK*—Portrait Concert, 2012.
- Mark Applebaum, Concordia University, Montreal—*Comprovisation Conference*, 2012.
- Mark Applebaum, University of California, Irvine—*Gassmann Electronic Music Studio Series* Portrait Concert, 2012.
- Mark Applebaum: University of California, Santa Barbara, Portrait Concert, 2011.
- Mark Applebaum: Brigham Young University—*Utah Crosstalk*, 2011.
- Mark Applebaum: Stanford University—*Music and the Brain* symposium, 2009.
- Mark Applebaum: St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Mark Applebaum: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Mark Applebaum: Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- Mark Applebaum: Stanford University—*Lively Arts: American Mavericks*, 2007.
- Mark Applebaum: Banff Centre for the Arts, Canada, 2006.
- Mark Applebaum: Oberlin College, 2006.
- Mark Applebaum: Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Mark Applebaum: Stanford University—*CCRMA Concert*, 2006.
- Mark Applebaum: Ball State University—*SEAMUS*, 2005.
- Mark Applebaum: University of Miami—*ICMC* (The International Computer Music Conference), 2004.
- Mark Applebaum: University of California, San Diego, 2004.
- Mark Applebaum: Kansas City—*Electronic Music Midwest*, 2002.
- Mark Applebaum: University of North Texas—*Nova*, 2001.
- Mark Applebaum: University of Oregon—*Future Music Oregon*, 2001.
- Mark Applebaum: University of Florida—*The Florida Electroacoustic Music Festival*, 2001.
- Mark Applebaum: Hong Kong Baptist University, 2001.
- Mark Applebaum: Stanford University, CCRMA—*strictly Ballroom*, 2000.

“Dr. Applebaum, why don't you use your powers for good and not for evil? They laughed at me at the university, ellipses.” (~8') 1996

Piano.

- Mark Applebaum: MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
- Mark Applebaum: New York University—*Current Free Practices in Music and Poetry*, 2006.
- Mark Applebaum: Duke University—*Encounters: With the Music of Our Time*, 2006.
- Mark Applebaum: Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Mark Applebaum: University of Northern Iowa, 2002.
- Mark Applebaum: Lewis University, Illinois, 2002.
- Mark Applebaum: University of California, Berkeley, 2001.
- Mark Applebaum: Mississippi State University, 1997.
- Mark Applebaum: UCSD, 1994.

S-tog 1991

A constellation for any number of players based on the Copenhagen subway map and timetables.

- Charles Underriner: CalArts—*Chamber Music at Noon*, Valencia, CA, 2011.
- QUBE: Queen's University, Belfast, Ireland, 2008.
- SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Applebaum: Stanford University—*Freshman-Sophomore College Guest Series*, 2003.
- Applebaum: Stanford University Cantor Art Center—*Wired Gardens*, 2003.
- [sic]: Stanford University—*[sic] & Wet Ink*, 2003.
- Applebaum: Northwestern University, Evanston—*New Music Marathon*, 2003.
- Applebaum: Lawrence University, Wisconsin—*The EMC Electronic Music Festival*, 2003.
- Applebaum: New England Conservatory of Music, Boston, 2002.
- Applebaum: Dartmouth College, Hanover, New Hampshire, 2002.
- Applebaum, Chafe, Drescher, Frith, Longshore, O'Keefe, Reed: Stanford University—*Chamber Music Live Festival*, 2002.
- Applebaum: University of California, Santa Cruz—*Woodstockhausen Festival*, 2002.
- Applebaum: George Mason University, Virginia—*Sonic Circuits IX*, 2002.
- Applebaum: Kennedy Center, Washington, D.C.—*Sonic Circuits IX*, 2002.
- Applebaum: Bruckner Conservatory, Linz, Austria, 2002.
- Applebaum: Essl Museum, Vienna, Austria, 2002.
- Applebaum: University of North Texas—*Nova*, 2001.
- Applebaum: Hong Kong Baptist University, 2001.

Improvisation Works *(continued)*

S-tog (continued)

- Applebaum: Stanford University, CCMRA—*strictly Ballroom*, 2000.
- Applebaum: University of Oregon—*Future Music Oregon*, 2001.
- Applebaum: Southern Oregon University, 2001.
- Applebaum: Lewis & Clark College, Portland—*Northwest Electro-Acoustic Music Organization*, 2000.
- Applebaum: University of Illinois, 2000.
- Applebaum: Radford University, Virginia—*Direct Currents*, 1999.
- Applebaum: Mississippi State University—*Mind Altering Concert*, 1999.
- Applebaum: University of Central Florida—*College Music Society*, Southern Chapter, 1999.
- Applebaum: Mississippi State University—*The Southeastern Composers League*, 1999.
- Applebaum: Walker Art Center, Minneapolis—*Sonic Circuits VI*, 1998.
- Applebaum: University of Missouri, Kansas City Conservatory, 1998.
- Applebaum: Mississippi State University—*Sonic Circuits V*, 1998.
- Applebaum: Mississippi State University, 1997.
- Applebaum: Carleton College, 1996.
- Applebaum: Minneapolis, Intermedia Arts—*Sonic Circuits IV*, 1996.
- Applebaum: St. Cloud State University, Minnesota—*Sonic Circuits IV*, 1996.
- Mark Applebaum & Anthony Davis: UCSD, 1995.
- Ensemble MANUFACTURE: Tokyo, 1995.
- Applebaum with the Merce Cunningham Dance Company: *Flux-Arean-Rama*, Minneapolis, 1993.
- S-tog Trio (Applebaum, Rigler, Walton): UCSD—*Music Frontiers* festival, 1993.
- S-tog Trio (Applebaum, Rigler, Walton): Various San Diego performances, 1992-1993.
- Applebaum, Poulsen, Lyster: Kulturverket, Halmstad, Sweden, 1991.
- Applebaum, Poulsen, Lyster: Av-Art, Copenhagen, Denmark, 1991.

Quadrivium B: Home Economics, Acting, Sexual Education, Wood Shop (~10') 1995

Piano.

- Mark Applebaum: Stanford University—*Music and the Brain* symposium, 2009.
- Mark Applebaum: Lawrence University, Wisconsin—*The EMC Music Festival*, 2003.
- Mark Applebaum: Dartmouth College, Hanover, New Hampshire, 2002.
- Mark Applebaum: Stanford University—*Friends of Music Faculty Showcase*, 2001.
- Mark Applebaum: Southern Oregon University, 2001.
- Mark Applebaum: University of Illinois, 2000.
- Mark Applebaum: College of Santa Fe, New Mexico, 1999.
- Mark Applebaum: Mississippi State University, 1997 & 1998.
- Mark Applebaum: UCSD—*Emerging Voices* festival, 1995.

H.L.T.R.? (How long 'til the reception) (~6') 1990

Piano and video.

- Mark Applebaum: UCSD, 1990.

58'20" (58'20") 1990

Piano, viola, contrabass, and trombone.

- *Nude Complexity* (Applebaum, Kronengold, Giger) with John Silber: UCSD, 1990.

Collaborative Works

Intermedia collaborations have been undertaken with neural artists, film-makers, florists, animators, architects, choreographers, and laptop DJs. Musical collaborations with other composers include:

Decameron (~25') 2003

Trio of clarinet/bass clarinet, percussion, & cello.

Composed with Jason Federmeier, Chris Moore, Alex Sigman, Yaron Sokolov, & Justin Yang.

- Matt Ingalls, Terry Longshore, & Elaine Kreston: Stanford University—*ALEA*, 2003.

Fanfare for Brian Ferneyhough (1') 2003

2 percussion. For Brian Ferneyhough on the occasion of his 60th birthday.

Composed collaboratively with twenty-one Stanford composers.

- Steven Schick and Ivan Manzanilla: Stanford University—*Music from the Edge Festival*, 2003.

Jazz Tunes

Andy

Blues Out, Blues In

Buffalo Wings †

Carolyn

8 Years

50

Fragment for Mark

Garden of Eden

Hymn

I Miss You Already

Jamie & Sylvie

Joanie

John Cage Lunchbox

Joji

Melancholy

9 Lives

Quasi-Semi-Pseudo-Crypto

Rosalie

Serendipity

Syrup

Those Hearts

Titled

Tornado Food ††

Uncle Bert

You're So Great

† Big band arrangement by Wayne Wallace.

†† Big band arrangement by Rick Walsh.

Selected Performances of Original Jazz Compositions— Solo Piano Performances and with *The Mark Applebaum Trio*

- California State University Fresno, *Center for Creativity and the Arts* residency, upcoming, October, 2013.
- Nueva School, Hillsborough, California, 2013.
- Nueva School, Hillsborough, California, 2011.
- Oxford University, Brasenose College, England, 2011.
- The Warehouse, London, England, 2011.
- American Cathedral, Paris, France, 2011.
- Oxford Jazz Festival, St. Michael at the North Gate Church, Oxford, England, 2011.
- St. Peter's Episcopal Church, Del Mar, California, 2011.
- Lafayette Library Concert Hall, Lafayette, California, 2011.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- Moscone Center, San Francisco—*Leading Matters*, a lecture-concert, 2009.
- American Cathedral, Paris, France, 2009.
- Community School of Music and Arts, Mountain View, California, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- *Featured Guest Artist* with the Stanford Jazz Orchestra. Solo, combo, and full ensemble performances including big band arrangements of original tunes and a work for electroacoustic sound-sculpture and jazz orchestra, 2005.
- The Idiom Idiots (with Mahan Esfahani, Baroque keyboardist)—Jazz and Baroque “standards” performed on inappropriate keyboard instruments from the 17th through 21st centuries—*Keyboard Madness*, Stanford University, 2004 & 2008.
- Solo jazz piano recital, The National Theater, Ouagadougou, Burkina Faso; sponsored by the American Embassy, 2003.
- Prague & Brno (including the Janacek Akademie), Czech Republic, 2000.
- The College of Santa Fe, New Mexico, 1999.
- Faculty Artist Recital at MSU of the Mark Applebaum Trio, 1999; this was the first live broadcast of a Mississippi arts event on the internet. In addition to the 500 attendees, over 1000 persons on six continents viewed the concert.
- Solo jazz piano recital in Pekanbaru, Sumatra, Indonesia, 1998.
- *Jazz Live*: Two-hour concert broadcasts of the Mark Applebaum Trio in 1993 and 1996 on KSDS, San Diego's jazz radio station.

Selected Performances of Original Jazz Compositions by The Applebaum Jazz Piano Duo (With Robert Applebaum)

- Stanford University, April, 2013.
- Southern Oregon University, 2013.
- Stanford University, January, 2013.
- Carleton College, Minnesota, 2011.
- Piedmont Piano Concert Hall, Oakland, 2010.
- Castro Valley Center for the Arts, California, 2010.
- Stanford Jazz Workshop—*Education Series*, 2009.
- University of Oregon, Eugene, 2009.
- Community School of Music and Arts, Mountain View, California, 2008.
- University of Chicago, 2008.
- Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Stanford University—*Friends of Music Faculty Showcase*, 2007.
- University of North Carolina, Charlotte, 2006.
- Music Institute of Chicago, 2006.
- Stanford University, 2005.
- Municipal Theater, Tunis, Tunisia, 2004.
- Carleton College, Minnesota, 2004.
- Stanford University—*Chamber Music Live*, 2003.
- San Francisco State University, 2003.
- Stanford University, 2001.
- Lewis & Clark College, Portland, 2001.
- Southern Oregon University, 2001.
- St. Cloud State University, Minnesota, 2000.
- Carleton College, Minnesota, 2000.

ADDITIONAL PERFORMING

I welcome the opportunity to perform or conduct the music of others. My experiences are diverse and range from my engagements as tamboura player for Kartik Seshadri, master sitarist and foremost disciple of Ravi Shankar; to the performance of John Cage's music with David Tudor and the Merce Cunningham Dance Company; to interpretations of John Zorn's classic group improvisation, *Cobra*—most recently as director of [sic]—the Stanford Improvisation Collective; to the performance of solo piano works by Tom Johnson and ensemble pieces by Karlheinz Essl and Cornelius Cardew; to the somewhat dangerous performances of Abe Singer's composition for two electric orbital sanders and Paul Rudy's *Degrees of Separation: "Grandchild of Tree"* for amplified cactus with live electronics.

SELECTED PAPERS & PRESENTATIONS

- Analytic Representations & Visual Music. Visual Learning Conference*, Carleton College, 2012.
- Three Books 2012*, Stanford University. Selection of the class of 2016 freshman common reading and moderator of guest panel featuring Chuck Klosterman, Michael Kimmelman, and Ge Wang, 2012.
- TEDx Stanford talk: Boredom: The Real Secret behind Innovation*, 2012.
- But Is It Music?* Stanford University Law School *Great Minds* talk, 2012.
- Glyphs, Pictographs, and the Metaphysics of Notation: Radical Approaches to Musical Specification*. Presentation to the Stanford University *Graphic Narrative Project*, Humanities Center, 2011.
- Success or Selling Out? Idealism in the Music Industry*. Panel presentation for The Commonwealth Club of California Arts Forum with John Lucasey (producer of Green Day), Victor Krummenacher (bassist for Camper Van Beethoven), May Pole (emerging pop artist), and David Conte (professor of composition, San Francisco Conservatory). Mezzanine, San Francisco, 2006.
- On Contemporary Music Technology*. Panel discussion with Clarence Barlow, Mark Delaere, Agostino Di Scipio, and Godfried-Willem Raes. TRANSIT Festival, Belgium, 2005.
- Culture Sculpture: Making Music with Junk, Found Objects, and Hardware*. Annual gathering of the San Francisco Regional Mensa, 2004; also at the New York University symposium *Current Free Practices in Music and Poetry*, 2006.
- The Teaching Confessional: Things I Do but Shouldn't Do; Things I Do and Should Do; Things I Don't Do and Shouldn't Do; Things I Don't Do but Should Do*. Lecture on the *Award-Winning Teachers on Teaching* series, Stanford University, 2005.
- Inside Jazz*, a Stanford University Continuing Studies Course, taught by the Applebaum Jazz Piano Duo with Robert Applebaum, 2003.
- Chamber Music from the Composer's Perspective*. *Stanford Summer Chamber Music Institute*, 2003.
- Musical Schizophrenia: Art vs. Pop*. The San Francisco Commonwealth Club, 2003. Also given at the Stanford University Reunion, 2003.
- Studio 360 Interview* on the project *That Brainwave Chick*. Broadcast nationally on NPR, 2002.
- An Introduction to Metasynth and Compositional Applications. G.U.I.: Gesturing the UPIC Instrument* symposium at the University of California, Santa Cruz, 2002.
- What Matters to Me and Why*. Presentation to the “What Matters to Me and Why” organization, Stanford University, 2002.
- Plundering Genres in the Digital Environment* (on the music of John Oswald). *Crafting Sounds, Creating Meaning: Making Popular Music in the U.S.*, a conference at Experience Music Project, Seattle, 2002.
- Schizophrenia, Narcissism, Self-Loathing, and Compulsive Hermetic-Hermeneutic/Exigent-Exegesis Disorder: Psychological Dilemmas in the Music of Mark Applebaum*. Hong Kong University Research Colloquium, Hong Kong, and Irino/JML Foundation Lecture, Tokyo, 2001. Also given at the University of California, Berkeley Composition Colloquium, 2001, the University of Chicago Composition Seminar, 2001, the Wesleyan University Research Colloquium, 2001, and the University of California, San Diego Focus Seminar, 2004, among others (e.g. versions of this talk were given at virtually every school in the section *Off-Campus Lectures*, pages 3-4).
- Sunrise, Sunset: Claude Debussy at the End of the Next Century or It Takes One to Know One: The Postmodern Eco-Tourist's Guide to Choice Fruits of an Empire in the Face of Imminent Decline*. Carleton College, 2000.
- From Eucalyptus to Astro turf: A Critique and Demonstration of the American Sound-Sculpture*. NWEAMO (The Northwest Electro-Acoustic Music Organization Festival), 2000 and the College Music Society, Southern Chapter, 1999.
- Exercises in Auto-Plundering: On Musical Narcissism & Self-Loathing*. *Kansas City Festival of Electronic Music*, 2000.
- Trout Fishing in America: Life Is Elsewhere*, a tone poem (disguised as a lecture). The College of Santa Fe, 1999.
- Luddites versus Positivists: Electronic Music in Thought and Deed*. University of Missouri, Kansas City Conservatory of Music, 1998.
- Interdisciplinary Art in the 21st Century*. Panel Moderator. With Larry Anderson (professor of educational technology), Michael Berk (architect), Anna Chupa (visual artist), Jarek Kapuscinski (composition/animation synergist), and Paras Kaul (multi-media artist), Mississippi State University, 1998.
- column facing on 3 behind intel*. Meeting of Tau Sigma Delta Honor Society in Architecture and Allied Arts, Mississippi State University, 1997.
- Critics Panel*. Panel Moderator. With Kyle Gann, Alan Rich, and Valerie Scher. *Emerging Voices Festival*, University of California, San Diego, 1995.
- On Narcissus: Strata/Panacea*. *Young Nordic Music Festival*, Malmö, Sweden, 1994.
- Cohabitation with the Merce Cunningham Dance Company*. *Darmstadt Summer Courses*, Darmstadt, Germany, 1994.
- The Janus Cycle: Kaleidoscope Algorithm*. *Darmstadt Summer Courses*, Darmstadt, Germany, 1994.
- S-tog and Schizophrenia*. *Music Frontiers* festival, University of California, San Diego, 1993.
- Orgasm, Boredom, Virtuosity, etc.: Issues of Pleasure in 1970s Pop Music. Frames for Desire: Views on Style and Excess in Popular Music of the 1970s*, a symposium at University of California, San Diego, 1993.
- The Mousetrap*. *Darmstadt Summer Courses*, Percussion Studio, Darmstadt, Germany, 1992.

MISC MUSIC PRODUCTION

Co-producer <541> *Music from Stanford* CD series, 2004-present.
Chamber Music Live Committee Member, Stanford University, 2002-2006.
 Assistant Producer, Stanford Symphony Orchestra recording session at Skywalker Sound Studio for Stanford Alumni Association film score, 2001.
 Site producer of Sonic Circuits V (1998), VI (1999), & VII (2000) electronic music concerts.
 University of California, San Diego *Friends of Music* Board Member, 1993-1995.
 Coordinator of the University of California, San Diego *New Music Forum*, 1989-1993; an organization that presented contemporary music in an annual series of nine concerts.

OTHER ADMINISTRATIVE AND ADJUDICATIVE DUTIES

OFF-CAMPUS

Chair, UCSD *Sonic Diasporas* Festival Steering Committee, 2011.
 American Composers Forum, McKnight Fellowship review panel, 2008.
 ICMC (International Computer Music Conference) festival selection curator for the 2008 annual conference.
 External Reviewer, faculty reappointment files: University of Michigan, University of California, Irvine, Boston University, University of California, San Diego, Concordia University, Montreal, University of Colorado, Colorado Springs, Northwestern University, University of Pittsburgh, 2007-2013.
 University of Iowa *Pelzer Composition Prize* adjudicator, 2006.
 NIME (6th International Conference on New Interfaces for Musical Expression) Festival at IRCAM, Paris reviewer (performance and installation submissions), 2006.
 University of California, San Diego *Fall Composition Juries* juror, 2005.
 SEAMUS/ASCAP Prize (Society for Electroacoustic Music in the United States) 2005 competition juror.
 American Pianist Association juror for national *Jazz Piano Competition*, Indianapolis, 2004.
 ICMC (International Computer Music Conference) festival selection juror for the 2004 annual conference.
 University of California, San Diego *EVENT V* Festival, invited delegate, 2003.
 American Composers Forum San Francisco Bay Area Chapter *Subito Grant Program* peer reviewer, 2003.
 SEAMUS (Society for Electroacoustic Music in the United States) festival selection juror for the 2002 annual conference.
 Djerassi Artist Colony selection judge, 2001-2002 season.
 American Pianist Association, National Jazz Advisory Council, 2001.

CAMPUS

Provost's Diversity Cabinet, 2012-2013.
 Stanford Committee on Undergraduate Admissions and Financial Aid, 2010-2013. As Chair: 2012-2013.
 Stanford Introductory Seminars Advisory Board, 2011-present.
 Bing Overseas Study Program Director Search Committee, Stanford University, 2011-2012.
 Faculty Musicologist Search Committee, Stanford University, 2011-2012.
 Stanford Study of Undergraduate Education Student Learning Committee, 2010-2011.
 Fortieth and Forty-First Faculty Senate, Stanford University, 2007-2009.
 Stanford Lively Arts, Advisory Committee, 2008-2012.
 Faculty Composer Search Committee Chair, Stanford University, 2007-2008.
 Stanford Initiative in the Creative Arts Undergraduate Task Force, Stanford University, 2006-2011.
 Introductory Seminars Award Committee, Stanford University, 2006.
 Subcommittee on University Honors Awards, Stanford University, 2006-2007.
 Judicial Affairs Board Jury Member, Stanford University, 2004-2006.
 Committee Member, Faculty Composition Search, Stanford University, 2004-2005.
 Director, Undergraduate Studies, Stanford University Music Department, 2003-2005.
 Faculty TA Coordinator, Stanford University Music Department, 2003-2005.
 Chair, Music Department Undergraduate Studies Committee, Stanford University, 2002-2004, 2006-2007.
 Committee Member, Music Department Graduate Studies Committee, Stanford University, 2007-2009.
 Composition Program Representative, Music Department Chair's Cabinet, Stanford University, 2002-2004, 2006-2009.
Marmor Composition Award judge, Stanford University, 2001 & 2002.
 Committee Member, Composition Advisory Council, Stanford University, 2000-present.
 Undergraduate and Graduate Advising, Stanford University, 2000-present.
 Music Department Liaison to the Mitchell Memorial Library, Mississippi State University, 1999-2000.
 Undergraduate Advising, Mississippi State University, 1997-2000.

PROFESSIONAL AFFILIATIONS AND MEMBERSHIP

Oxford University, Brasenose College, Visiting Fellow, Trinity term, 2011
 Champ D'Action (Ensemble, Antwerp, Belgium), ensemble composer, from 2004
 SIGGRAPH (Special Interest Group of Computer Graphics, OK chapter), treasurer, 1998-2000
 BMI (Broadcast Musicians, Inc.), member, from 1994
 KODA (the national performing rights licensing organization of Denmark), member 1991-1994
 The American Composers Forum
 ICMA (The International Computer Music Association)
 SEAMUS (The Society for Electro-Acoustic Music in the United States)
 SCL (The Southeastern Composers League)
 SCI (The Society of Composers, Inc.)
 CMS (The College Music Society)
 The American Music Center
 The Association for Computing Machinery

SELECTED MEASURES OF STUDENT ACHIEVEMENT

Student compositions have received prestigious national and international awards; student compositions have been accepted into international festivals (e.g. *Gaudeamus*, *ICMC*, *The Young Nordic Music Festival*, the *Ictus Seminar*, Belgium, *June in Buffalo*); students have received various undergraduate and graduate research grants, become Mellon Fellows, received Mitchell scholarships, gained admittance into prestigious graduate composition programs such as Cal Arts, UCSD, Yale, Manhattan School of Music, New England Conservatory, NYU, Michigan, Florida, Washington, UCLA, Mills, Wesleyan, and the Institute of Sonology Program at the Royal Conservatory in the Hague, and won faculty positions at Northwestern University, the University of North Texas, the University of Santa Clara, Queens University, Belfast, Miami of Ohio, and the Oberlin Conservatory.

SELECTED MUSIC TECHNOLOGY EXPERIENCE

The Sound-Sculpture Project: Since 1990 I have engaged in the design and construction of sound-sculptures—musical instruments intended for their visual as well as sonic properties. This research has resulted in the *mousetrap*, the *mini-mouse*, the *duplex mausphon*, the *midi-mouse*, and six *micro-mice*, instruments consisting of junk, hardware, and found-objects mounted on electroacoustic soundboards. These instruments have been employed in “formal” compositions (such as *Zero-One*, performed by Steven Schick in Darmstadt, Germany, and *Scipio Wakes Up*, commissioned by the Paul Drescher Ensemble and subsequently performed by Speculum Musicae), as well as improvised works (such as 1993 and 2005 collaborations with the Merce Cunningham Dance Company, and the CDs *Mousetrap Music* and *The Bible without God*). The latest instrument, the *mouseketier* (2001), includes interactive capabilities with Max/MSP and is the featured solo instrument in several concerti: *Martian Anthropology 1•2•3*, *Agitprop*, *The Blue Cloak*, and *Magnetic North*; it can be heard on the CDs *Intellectual Property*, *Martian Anthropology*, *Catfish*, *Asylum* and *Sock Monkey*.

PINK: My home electronic music studio; a “prosumer” digital medium (Apple computer with dual 23” displays, Digidesign interface, Glyph drives in an isolated machine room, digital mixer, various matched pairs of omni and cardioid microphones, mic pre-amplifiers with ADC, SMPTE, etc.), but also includes semi-vintage analog synthesizers, tape delays, signal processors, crackleboxes, etc., a Bösendorfer 225 grand piano, and a variety of other sound sources, including gamelan instruments.

At Stanford University: Planning and overseeing development and implementation of a new CCRMA laboratory (for the Music 120 digital composition curriculum).

At Mississippi State University: Proposal, purchase, set-up, maintenance, and pedagogical implementation of live recording, sound reinforcement, composition, notation, synthesis, digital audio production, and computer assisted instruction technology (including the MIDI computer laboratory) in the Mississippi State University music curriculum.

ADDITIONAL INFORMATION IS AVAILABLE AT:

<http://www.markapplebaum.com>

MARK APPLEBAUM

ANNUAL REPORT: 2012-2013

I. CONTEMPORARY MUSIC PERFORMANCES

There were **124** known performances during 2012-2013. This is only a sampling of all performances because, to be honest (if immodest), increasingly my work is performed widely and I don't learn about all of the performances.

- Nico Couck: *Klara Festival*, Brussels, Belgium. Performance of *DNA*. 9/2/12.
- Robin Eggers & Mark Applebaum (simultaneous performance), Codarts, Rotterdam Conservatoire, Netherlands. Performance of *Aphasia*. 9/10/12.
- Robin Eggers & Mark Applebaum (simultaneous performances), Kalverstraat & Spui, Amsterdam, Netherlands. Performance of *Aphasia*. 9/14/12.
- Morris Palter, University of Virginia—*TechnoSonics*. Performance of *Aphasia*. 9/15/12.
- Mark Applebaum, Carleton College—*Visual Learning Conference*. Performance of *Aphasia*. 9/29/12.
- Justin DeHart & Nick Terry: Chapman Conservatory of Music, Orange, CA. Performance of *Go, Dog, Go!* 9/29/12.
- Robin Eggers, Korzo Theater, Den Haag, Netherlands. Performance of *Aphasia*. 10/5/12.
- Third Coast Percussion Quartet: University of Colorado, Boulder. Performance of *Wristwatch: Geology*. 10/12/12.
- Stanford University, CCRMA—*CONTROL FREAK*—Portrait Concert. Performance of *Wristwatch: Geology, Pre-Composition, Aphasia, Skeletons in the Closet, Mouseketier Praxis, Intellectual Property, and Echolalia*. 10/13/12.
- Aiyun Huang, McGill University. Performance of *Aphasia*. 10/19/13.
- Mark Applebaum, Stanford University, CCRMA—*CCRMA Colloquium*. Performance of *Aphasia*. 10/24/12.
- The Sound Collectors: Melbourne, Australia. Performance of *Gone, Dog, Gone!* 10/26/12.
- Aiyun Huang, University of California, San Diego—*SoundScape*. Performance of *Aphasia*. 11/14/12.
- Butler University, Indianapolis—*JC(F)A Composers Orchestra*. Performance of *The Metaphysics of Notation*. 11/15/12.
- Victor Pons and colleagues. Georgia State University. Performance of *Catfish*. 11/18/12.
- Nico Couck: Stedelijke Academie, Sint-Niklaas, Belgium. Performance of *DNA*. 11/27/12.
- Robin Eggers, Podium Grounds—*Full Moon Babylon—Autumn Dreams*, Rotterdam, Netherlands. Performance of *Aphasia*. 11/28/12.
- Christopher Clarino, Stony Brook University, Staller Center Black Box Theater. Performance of *Aphasia*. 11/29/12.
- Robin Eggers, Vereniging Poortgebouw, Rotterdam, Netherlands. Performance of *Aphasia*. 12/8/12.
- Loadbang: New York City, Spectrum—*Off the Page*. Performance of *Medium*. 12/9/12.
- Christopher Clarino, Stony Brook University, Staller Center Recital Hall. Performance of *Aphasia*. 12/12/12.
- Aiyun Huang, Taipei, Taiwan. Performance of *Aphasia*. 12/29/12.
- Morris Palter, Douglas College, New Westminster, Canada. Performance of *Aphasia*. 1/10/13.
- Mark Applebaum, Stanford University—*Bing Concert Hall Opening*. Performance of *Aphasia*. 1/13/13.
- Nico Couck: *(inter)twine*, SAMWD, Sint-Niklaas, Belgium. Performance of *DNA*. 1/13/13.
- Butler University, Indianapolis—*JC(F)A Composers Orchestra*. Performance of *Pre-Composition*. 1/27/13.
- William Conlin, Louisiana State University. Performance of *Aphasia*. 1/31/13.
- Washington State University—*Festival of Contemporary Art Music*. Performance of *Pre-Composition*. 2/8/13.
- Ball State University, Muncie, Indiana—*EM THREE*. Performance of *Variations on Variations on a Theme by Mozart*. 2/12/13.

- William Conlin, The Baton Rouge Gallery. Performance of *Aphasia*. 2/14/13.
- Robin Eggers, Korzo Theater, Den Haag, Netherlands—*Konstrukt 6*. Performance of *Aphasia*. 2/16/13.
- Jeremy Smith: The Juilliard School. Performance of *Entre Funérailles II*. 2/22/13.
- The Sound Collectors: Subiaco Arts Centre, Perth, Australia. Performance of *Gone, Dog. Gone!* 2/22/12.
- Christopher Clarino, Outpost Artist Resources, Ridgewood, NY. Performance of *Aphasia*. 2/22/13.
- San Francisco Contemporary Music Players, Steven Schick, conductor, San Francisco Girls Chorus Hall, SF. Performance of *Rabbit Hole*. 2/24/13.
- San Francisco Contemporary Music Players, Steven Schick, conductor, Herbst Theater, SF. Performance of *Rabbit Hole*. 2/25/13.
- Aiyun Huang, California State University, Fullerton—*Voice in the 21st Century*. Performance of *Aphasia*. 3/1/13.
- Mike Truesdell, Juilliard School. Performance of *Aphasia*. 3/2/13.
- [sic]: Stanford University, CCRMA. Performance of *5:3* and *Wristwatch: Rabbit Hole*. 3/5/13.
- Terry Longshore & Brian McWhorter: Southern Oregon University, Schneider Museum of Art. Performance of *The Metaphysics of Notation*. 3/11/13.
- Southern Oregon University Percussion Ensemble. Performance of *40 Cryptograms, Theme in Search of Variations I, Aphasia, 30, Wristwatch: Geology, Catfish, Mobile for Paper, and Meditation*. 3/12/13.
- Percussion Trio Compás: Southern Oregon University, Schneider Museum of Art. Performance of *The Metaphysics of Notation*. 3/15/13.
- Lee University, Cleveland TN: Ensemble Knox—*Percussive Arts Society East TN Day of Percussion*. Performance of *Straitjacket*. 3/16/13.
- Todd Barton & Bruce Bayard: Southern Oregon University, Schneider Museum of Art. Performance of *The Metaphysics of Notation*. 3/22/13.
- Ensemble Decoder: *What's Next? Festival*, Brussels, Belgium. Performance of *Plundergraphic*. 3/24/13.
- Oberlin College Conservatory Percussion Ensemble. Performance of *30*. 4/13.
- Arizona State University, Percussion Ensemble. Performance of *30*. 4/1/13.
- Shane Reeves, University of South Carolina. Performance of *The First Decade*. 4/3/13.
- Vocal Constructivists: Wesleyan University—*Time Stands Still: Notation in Music Practice*. Performance of *Medium*. 4/5/13.
- David Bithell: Southern Oregon University, Schneider Museum of Art. Performance of *The Metaphysics of Notation*. 4/5/13.
- University of Tennessee, Knoxville: Ensemble Knox—*Percussion Ensemble Concert*. Performance of *Straitjacket*. 4/6/13.
- Ohio University: nobrow.music.collective. Performance of *Straitjacket*. 4/6/13.
- Lewis & Clark College: SOU Percussion Ensemble—*Northwest Percussion Festival*. Performance of *Wristwatch: Geology, Mobile for Paper, Meditation, 30, and Catfish*. 4/7/13.
- Vocal Constructivists: New York City—*Incubator Arts*. Performance of *Medium*. 4/7/13.
- Chalon-sur-Saône Music Conservatory, France: Pôle d'Enseignement Supérieur Musique. Performance of *Identity Destruction Sport*. 4/11/13.
- Tessa Brinkman: Southern Oregon University, Schneider Museum of Art. Performance of *The Metaphysics of Notation*. 4/12/13.
- Andrew Bliss & Ashley Holt, University of Tennessee, Knoxville. Performance of *Curb Weight Surgical Field* and *Entre Funérailles II*. 4/13/13.
- University of Tennessee, Knoxville: Ensemble Knox—*Contemporary Music Ensemble Concert*. Performance of *Straitjacket*. 4/14/13.
- Ashley Holt, University of Tennessee, Knoxville—*Percussion Studio Recital*. Performance of *Entre Funérailles II*. 4/18/13.
- Christine Williams: Southern Oregon University, Schneider Museum of Art. Performance of *The Metaphysics of Notation*. 4/19/13.

- Sam Houston State University Percussion Ensemble—*2013 Contemporary Music Festival*. Performance of *48 Objects, Wristwatch: Geology, Meditation, Catfish, Tlön, Sargasso (83+), Wristwatch: Rabbit Hole, 30, The Second Decade, The Third Decade, and Aphasia*. 4/20/13.
- Terry Longshore & Jeff Richmonds: Southern Oregon University, Schneider Museum of Art. Performance of *The Metaphysics of Notation*. 4/26/13.
- Nueva School, Hillsborough, CA. Performance of *Mouseketier Praxis*. 4/26/13.
- Jennifer Torrence, Lydgalleriet, Bergen, Norway—*AVGARDE*. Performance of *Aphasia*. 4/27/13.
- University of Wisconsin, Stevens Point: UWSP Percussion Ensemble with Mike Truesdell. Performance of *Straitjacket*. 4/29/13.
- Nico Couck: Acker Stadt Palast, Berlin, Germany. Performance of *DNA*. 5/5/13.
- Ensemble Decoder: *Blurred Edges Festival*, Hamburg, Germany. Performance of *Plundergraphic*. 5/5/13.
- Bryan Allen, McGill University, Montreal Performance of *Aphasia*. 5/6/13.
- Kölner Philharmonie—*Acht Brücken—Musik für Köln*, Köln, Germany. Performance of *Pre-Composition*. 5/10/13.
- Poem 88, Atlanta: Chamber Cartel. Performance of *Straitjacket*. 5/12/13.
- Lawrence University Percussion Ensemble, Appleton, WI. Performance of *30*. 5/19/13.
- Third Coast Percussion Quartet: Mayne Stage, Chicago—*Rock Dots, Knick-Knacks and Wrist Watch Geology*. Performance of *Wristwatch: Geology*. 5/23/13.
- Robin Eggers, Theater Aan de Slag, Culemborg, Netherlands. Performance of *Aphasia*. 5/25/13.
- Victor Pons: Goat Farm Arts Center, Atlanta. Performance of *Plundergraphic*. 5/25/13.
- Andy Bliss, Furman University, Greenville, SC—*nief-norf Summer Festival*. Performance of *Aphasia*. 5/29/13.
- Furman University, Greenville, SC—*nief-norf Summer Festival*. Performance of *Go, Dog. Go!* 5/31/13.
- Andy Bliss, General Roca Argentina—*Patagonia Percussion Festival*. Performance of *Aphasia*. 6/13.
- Western Oregon University Percussion Ensemble. Performance of *Catfish*. 6/4/13.
- Stanford University, Bing Concert Hall—*The Seminar*. Performance of *Mouseketier Praxis*. 6/4/13.
- Robin Eggers, Codarts, Rotterdam Conservatoire, Netherlands. Performance of *Aphasia*. 6/12/13.
- Nico Couck: Royal Conservatory, Antwerp, Belgium. Performance of *DNA*. 6/13/13.
- Christopher Clarino, Silicon Valley Music Festival, San Jose. Performance of *Aphasia*. 6/18/13.
- Kenyon Williams, International Music Camp, Dunseith, ND. Performance of *Aphasia*. 6/26/13.
- YMSA—*Young Musicians' Summer Academy*, Debrecen, Hungary. Performance of *Catfish*. 7/18/13.
- Yellow Barn Music Festival, Putney, VT. Performance of *Aphasia*. 7/23/13.
- Deidre Huckabay & Andrew Tham, Chicago's Constellation—*Parlour Taipei International Job Employment Expo*, Chicago. Performance of *Aphasia*. 7/28/13.
- Kevin Schlossman, Aspen Music Festival Performance of *Aphasia*. 7/29/13.
- Vocal Constructivists: Arcola Theater, Dalston, England—*Exquisite Corpses*. Performance of *Medium*. 8/1/13.
- Vocal Constructivists: London, *London Contemporary Music Festival*. Performance of *Medium*. 8/4/13.
- Shane Reeves, University of South Carolina. Performance of *Entre Funérailles II, The First Decade, The Second Decade, Go, Dog. Go!, and Gone, Dog. Gone!*. 8/26/13.
- National Youth Orchestra of Canada—*NYOC 2013*, Canada. Performance of *The Second Decade*. 2013.
- Mike Daley, Boston Conservatory. Performance of *Aphasia*. 2013.

II. EXHIBITIONS

- *The Metaphysics of Notation* shown at the *Schneider Museum of Art, Southern Oregon University, Ashland, OR*. With weekly musical performances. March-April, 2013.

III. JAZZ PERFORMANCES

- Stanford University, Bing Concert Hall. Three performances by the Applebaum Jazz Piano Duo on a mixed faculty recital. 1/15/13.
- Southern Oregon University, Ashland. Concert by the Applebaum Jazz Piano Duo. 3/10/13.
- Stanford University, Bing Concert Hall. Concert by the Applebaum Jazz Piano Duo. 4/17/13.
- The Nueva School, Hillsborough, CA. Solo piano recital. 4/26/13.

IV. RADIO BROADCASTS & INTERVIEWS

The broadcasts of individual works and interviews were too numerous to cite individually. Among interviews, however, two dissertations on my work are currently in progress (University of South Carolina and University of Florida).

V. COMPLETED WORKS

- *Gone, Dog, Gone!* for percussion duo. Commissioned by the Australian duo *The Sound Collectors* and premiered in Melbourne, Australia in October, 2012.
- *Rabbit Hole* for an octet of flute, trumpet, violin, viola, cello, and three percussion. Commissioned by the *San Francisco Contemporary Music Players* and *Meet the Composer*, and premiered at Herbst Theater, San Francisco in February, 2013.
- *Wristwatch: Rabbit Hole*, a notation appearing on custom wristwatches. An autonomous piece derived from *Rabbit Hole*. Premiered at Sam Houston University in April, 2013.
- *30* for percussion ensemble—made up of three autonomous pieces that are performed simultaneously: *The First Decade* for solo percussion; *The Second Decade* for percussion quartet; and *The Third Decade* for percussion septet. Consortium commission by twenty-one ensembles: Southern Oregon University (lead commissioner); as well as Griffith University, Queensland Conservatorium, Australia / Ba Da Boom Percussion; University of Southern California; University of Kentucky; Oberlin College Conservatory; University of Tennessee / nief-norf Project; Juilliard Conservatory; University of Alaska, Fairbanks; Francis Marion University; Humboldt State University; Glendale Community College, Arizona; University of Guanajuato, Mexico; Central Washington University; University of Wisconsin, Stevens Point / Amphion Percussion; Lawrence University; University of Nebraska, Omaha; Lewis & Clark College; Sam Houston State University; University of New Mexico; McGill University, Montreal; the Los Angeles Percussion Quartet; University of California, San Diego / red fish blue fish. Premiered by the Southern Oregon University Percussion Ensemble in March, 2013.
- *Back off Bitch*. Pop song composed collaboratively with Johan Becker & Fredrik Thomander.

VI. IN PROGRESS

- Applebaum Jazz Piano Duo DVD. Innova Records.
- *Scribe: Pre-scribe/De-scribe*. An anthology of original notations.
- *Creativity*. A feature-length documentary film by Blue Dot Productions.
- Research project on notation with Jane Alden. Begun August, 2013.

VII. PUBLICATIONS

- *Pedagogical Praxis and Curricular Infrastructure in Graduate Music Composition: A Symposium to Analyze its Current State and Consider Reform*. Co-editor of a volume of symposium proceedings, plus contribution of one paper: *Existential Crises in Composition Mentorship and the Creation of Creative Agency*. In *Contemporary Music Review*, October, 2012.
- *Catfish* recorded by Morris Palter for a vinyl LP *This Place/Our Body vol. 1 & 2*. Blue Leaf MSP 23, 2013.
- *Curb Weight Surgical Field* recorded by Aiyun Huang and Tom Rosenkranz for the CD *Inflorescence: Music from soundScape*. New Focus Recordings FCR140, 2013.

VIII. COMMISSIONS

- Commission from the *San Francisco Contemporary Music Players* and *Meet the Composer* for *Rabbit Hole*, an octet of flute, trumpet, violin, viola, cello, and three percussion.
- Commission for the percussion duo *Gone, Dog, Gone!* by Australian duo *The Sound Collectors*.
- Commission for *30* for percussion ensemble—by a consortium of twenty-one ensembles: Southern Oregon University (lead commissioner); as well as Griffith University, Queensland Conservatorium, Australia / Ba Da Boom Percussion; University of Southern California; University of Kentucky; Oberlin College Conservatory; University of Tennessee / nief-norf Project; Juilliard Conservatory; University of Alaska, Fairbanks; Francis Marion University; Humboldt State University; Glendale Community College, Arizona; University of Guanajuato, Mexico; Central Washington University; University of Wisconsin, Stevens Point / Amphion Percussion; Lawrence University; University of Nebraska, Omaha; Lewis & Clark College; Sam Houston State University; University of New Mexico; McGill University, Montreal; the Los Angeles Percussion Quartet; University of California, San Diego / red fish blue fish.

IX. CONFERENCES ATTENDED

- *Visual Learning Conference*, Carleton College. Lecture and performance. September, 2012.
- *Time Stands Still: Notation in Music Practice*, Wesleyan University. Panel presentation; performance of *Medium*. April, 2013.

X. FESTIVAL VISITING ARTIST

- *2013 Contemporary Music Festival*. Sam Houston State University, Texas. 12 performances, lecture, master class. April, 2013.

XI. OFF-CAMPUS LECTURES

- CODARTS: Rotterdam Conservatory, The Netherlands. 9/14/12.
- *Analytic Representations & Visual Music*. Carleton College, MN: *Visual Learning Conference*. 9/24/12.
- Southern Oregon University, Ashland: Schneider Art Gallery. 3/11/12.
- Sam Houston State University, TX. 4/20/13.

XII. NOTEWORTHY PRESENTATIONS

- *Three Books*: convocation for the Stanford University Class of 2016. With guests Chuck Klosterman, Michael Kimmelman, and Ge Wang. 9/23/12.
- Presentation at Undergraduate Admissions Recruiting Event, Los Angeles Library. 4/14/13.
- *Boredom: The Real Secret Behind Innovation*: lecture-performance at the annual conference of *The Seminar* (meeting of public relations officers of Fortune 100 companies). Stanford Bing Concert Hall. 6/4/13.
- Two improvisation workshops for the *Taiko Community Alliance Conference*, Stanford University. 8/24/13.

XIII. SIGNIFICANT ATTENTION

- Stanford University—*TEDx. Boredom: The Real Secret Behind Innovation*, 2012. Lecture seen by over 480,000 viewers on the combined TED and youtube websites. Does this statistic belong in an annual report? I'm not sure. But it seems noteworthy that the work of an experimental composer has received this attention.

XIV. OTHER CAMPUS LECTURES & PRESENTATIONS

- Stanford University—*CCRMA Colloquium*. 10/24/12.
- C-UAFA Panel of Local High School Educators. 11/9/12.
- Music Students Professional Development Panel. 2/20/13.
- *Latke-Hamantaschen Debate*. Law School. 2/21/13.
- Music 280 TA-Professor Relationship Panel. 5/10/13.
- VPUE *Student Learning in the Arts* Panel Presentation. 5/16/13.
- Various student dinner presentations (e.g., Burbank 11/13/13, *Dean's Dinner* 2/27/13).

XV. MISC. DISTINCTIONS

- Invitation to Stanford University *Faculty College: The Paradigm Shift* (with Rob Reich, political science).

XVI. DOES ANYONE READ THIS?

This section, briefly dedicated to the question: *does anyone ever read my annual report?* I mean, it takes about a week of my life to compile this information, time that could be spent composing a new work, planning a course, advising students, or spending time with my family. Just wondering (now for the sixth year).

XVII. REVIEWS

The reviews were too numerous to cite individually.

XVIII. ADJUDICATION

- External Reviewer, faculty reappointment (tenure) file, Northwestern University, 2012.
- External Reviewer, faculty reappointment (tenure) file, Pittsburgh University, 2013.
- External Reviewer, faculty reappointment (tenure) file, University of California, San Diego, 2013. In progress.

XIX. SPECIAL TEACHING

- Bing Overseas Study Program, overseas seminar in Amsterdam, August-September, 2012.

XX. COURSES TAUGHT

- *The Amsterdam Trans-Idiomatic Arts Practicum* (BOSP, Amsterdam—OSPGEN 32; summer, 2012)
Enrollment: 12
Overall student evaluation: **5.0**
- *Humor in Music* (Music 36N; fall)
Enrollment: 16
Overall student evaluation: **4.43**
- *Graduate Composition Forum* (Music 324; fall, winter, & spring)
Enrollment: 6
Overall student evaluation: **4.5, 4.25, 5.0**
- [sic]—*The Stanford Improvisation Collective* (Music 156; winter)
Enrollment: 7
Overall student evaluation: **4.75**
- *Rock, Sex, & Rebellion* (Music 8A; spring)
Enrollment: 168
Overall student evaluation: **4.56**

Note: one course release was granted during 2012-2013 for participating in Faculty College.

Average Student Evaluation: 4.64

Note regarding course load: In addition to the above courses, I:

- taught graduate composers in weekly independent studies;
- gave numerous individual composition lessons (i.e., not regular independent study projects) to various undergraduate and graduate composers;
- mentored occasional undergraduate students outside of the music department; and
- gave occasional jazz piano lessons to students.

XXI. NOTEWORTHY PEDAGOGICAL INNOVATIONS

- Spearheaded a major overhaul of curriculum for the DMA in Music Composition—its philosophy, requirements, qualifying exams, special area exams, etc. Developed the new Music 324 course: *Graduate Composition Forum*.
- Small modifications made to the freshman seminar, *Humor in Music*, Music 36N, fall, 2012.
- Planned and taught a new BOSP course, *The Amsterdam Trans-Idiomatic Arts Practicum*, Aug-Sept, 2012.
- Successful application to BOSP for repeat of *The Amsterdam Trans-Idiomatic Arts Practicum*, summer, 2014.
- Organization of the graduate composer exchange with the University of California, San Diego; embedded into the graduate composition forum curriculum.
- [sic]—The Stanford Improvisation Collective—invited guest clinicians to work with the ensemble.
- Extensive planning as host curator of the NSO *Three Books* event, including an extensive study guide, conversations with dormitory resident fellows, etc.
- Development of the *Paradigm Shift* course (in progress) with Rob Reich, political science, as a *Faculty College* initiative.

XXII. TEACHING WORKSHOPS ATTENDED

- VPUE *Student Learning in the Arts* Panel Presentation. 5/16/13.
- Faculty College. *The Paradigm Shift*, a curricular initiative with Rob Reich, political science. Day-long pedagogy workshops during fall, winter, and spring.
- Attendance at various lectures in the “Award-Winning Teachers on Teaching” series and other Center for Teaching and Learning events.

XXIII. ADVISING

- Advisor to one undergraduate student.
- Advisor to seven graduate students.
- Doctoral committee chair and committee member (reader) for several other graduate music students.

XXIV. STANFORD: UNIVERSITY SERVICE

- Chair of Stanford C-UAFA (Committee on Undergraduate Admissions and Financial Aid).
- Stanford Introductory Seminars (SIS) Advisory Board Member.
- Provost's Diversity Cabinet Member.
- Host of *Three Books*: convocation for the Stanford University Class of 2016.
- Bass Fellows meetings.

XXV. DEPARTMENTAL COMMITTEES & ENGAGEMENT

- Composition Advisory Council Member.
- *Lively Arts / Daniel Pearl Memorial Concert* Committee Member. Organization of three new graduate student works for the fall, 2012 *4 Seasons and 3 Microclimates* concert.
- Ongoing meetings with the new concert hall committee.
- Graduate Composer Exchange Program with UCSD; guests Wojtek Blecharz & Brian Griffeth-Loeb.
- Hosting campus guests for *Graduate Composition Forum*: Pat O'Keefe, Scott Miller, Chaya Czernowin, Lewis Nielson, Jean-Charles François, Josh Fineberg, & George Lewis.
- Hosting guests for Music 8A: Johan Becker & Frederick Thomander, songwriters from Sweden.
- Annual [sic]—The Stanford Improvisation Collective—concert, 3/12.
- Production of various <541> concerts.
- DMA/CAC Program Grant: 3 years x \$75,000.
- Service on senior composition concentration honors juries.
- Review of supplemental admissions portfolios of high school composers.
- Review of graduate music applications.
- Attendance at numerous campus concerts and lectures by colleagues and students.
- Frequent meetings with prospective students.
- Composition of numerous letters of recommendation.
- Host of various Department dinners: *Music Faculty Mixer* (an initiative following the 2012 Faculty Retreat), 6/9/12; *Graduate Student Welcome Dinner*, 10/1/12; *Brian Ferneyhough 70th Birthday Celebration*, 1/19/13; *Jenny Bilfield Send-Off*, 2/10/13.

XXVI. ADDITIONAL RELEVANT ACTIVITIES

- Regular piano practice and practice on sound-sculptures and live electronics.
- Rehearsals with ensembles.
- Promotion: submission of compositions to festivals, competitions, grant organizations, etc.
- Recording and producing CDs of own music.