

MIGUEL CHUAQUI, Ph.D.
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ADMINISTRATIVE APPOINTMENTS

2023 – 2025: Composition Area Head.
2015 – 2022: Director, University of Utah School of Music.
2014 – 2015: Interim Director, University of Utah School of Music.
2003 – 2014: Composition Area Head.

- Over 25 years of experience in leadership positions within the School of Music, the University, and National Organizations. Appointments include service as a University Accreditation Evaluator for the National Association of Schools of Music (NASM), service in the University of Utah Academic Senate, University of Utah College of Fine Arts Executive Committee and CFA Council, a variety of appointments in the University of Utah Office of Undergraduate Studies, and Head of the Composition Area in the School of Music.

Administrative Highlights as Director (2015-2022) and Interim Director (2014-2015) of the University of Utah School of Music:

- A strong respect for academic freedom and a commitment to understanding the variety of perspectives of faculty in different fields. Establishing an Executive Committee to assist in the leaderships of the School of Music, representing different constituencies in the School of Music, was the first action taken as Interim Director of the School of Music, in 2014.
- Was able to bring together the eight official areas in the School (Composition, Instrumental Performance, Jazz Studies, Musicology, Music Education, Music Theory, Piano Performance, and Vocal Performance)—which had often had conflicting priorities—around shared goals and common values.
- Worked with faculty to define the School of Music brand and in doing so brought together colleagues from diverse musical fields to collaborate towards a straightforward common goal.
- Promoted a variety of collaborations among different fields in the School of Music, by providing funding mechanisms for initiatives that encouraged faculty to engage in multi-disciplinary projects, both within the School and with other University departments.
- Improved transparency, clarity, and documentation of faculty governance and School of Music policies, of both tenure-track and non-tenure-track faculty review processes (retention, promotion, and tenure), faculty merit reviews, scholarship and teaching assistantship allocations, marketing, website, and use of spaces in Music buildings.

- Reduced tenure-line teaching loads from 3-2 to 2-2, without increasing per-student costs, and led the tenure-track faculty in granting voting rights to full-time non tenure-track faculty in non tenure-track retention and promotion reviews. This governance change improved inclusivity and morale in the school.
- Led the School of Music in crafting the School's Strategic Plan completed in 2019-2020. The Global Music Ensemble, the Electroacoustic Ensemble, a Vocal Pedagogy master's degree, and a Music Entrepreneurship Certificate are curricular initiatives implemented in the School, connected to the strategic plan.
- Shepherded the University approval of interdisciplinary Certificates in Music Technology, Music Entrepreneurship, and Vocology.
- Led the School through an internal University Review in 2016 and through a NASM (National Association of Schools of Music) accreditation review in 2022—both extensive and comprehensive evaluations of the School of Music. Wrote most of the self-studies for these reviews with input from each area of the school.
- Launched over 30 faculty searches which attracted excellent candidates, adding several new full-time tenure-track lines and one new full-time non tenure-track position. In addition to their outstanding creative and scholarly achievements, new faculty members have brought new perspectives and ideas that have transformed the School of Music.
- As Director initiated several curriculum changes including new courses in composing music for film and video, as well as a new interdisciplinary Certificate degree in Music for Film and Video in collaboration with the Department of Media Arts and the Division of Games at the University of Utah, which came to fruition thanks to the efforts of recent hires in the Composition Area.
- Established the McKay Music Library, a signature space in the School of Music, as a center for promoting equity and inclusion in the School, by restructuring the Library Committee into a committee consisting of students, faculty, and library staff, the IDEALS Committee. This committee manages a budget, generously donated by a foundation, dedicated to promoting student success and excellence. The resources of the Music Library—through discipline-specific support of student success initiatives, collection development, and hosting of events—have led to broad influence and tangible results in the School of Music community, making the library a center of student activity in the School of Music.
- Increased endowment of the School of Music by almost \$10M to \$20M, increased scholarship funding by 27%, and several new chamber ensembles were endowed and named: a string quartet, a vocal quartet, a jazz quintet, and a brass quintet.
- Secured funding and spearheaded several improvements to Music facilities, ranging in cost from \$100,000 to over \$500,000. These included a large Music Technology Studio, a major acoustic retrofit of the Band Room, full-spectrum LED lights in Libby Gardner Concert Hall, Dumke Recital Hall, and the Voice & Opera Center, new water fountains with filtered water, and new furniture for the student lounge, for the atrium, and for the 4th floor foyer.
- During the covid pandemic, established detailed and comprehensive safety plans, an online digital repository with music learning and teaching resources for students and faculty, and an online venue to livestream student performances and recitals. Student recitals and ensembles were able to function, and graduation and retention rates were stable despite mandated 2.5% base budget cut.

- During the covid pandemic, updated classrooms with streaming technology and new movable desks and chairs, performance and rehearsal halls (ventilation and streaming capabilities), and practice rooms (ventilation—sorely needed in the basement practice rooms).
- Hosted 8 Camerata Awards fundraisers. These events brought in \$70,000-\$110,000 each year. Thanks to funding from the Camerata Awards, the School of Music was able to provide additional scholarships, substantial funding for instrument acquisitions, as well as funding for ensembles and individual students to travel to present, perform, and compete nationally and internationally.

WORK HISTORY

2009 – present: Professor, School of Music, University of Utah, Salt Lake City, Utah.
 2003 - 2009: Associate Professor, School of Music, University of Utah, Salt Lake City, Utah.
 1996 - 2003: Assistant Professor, School of Music, University of Utah, Salt Lake City, Utah.
 1992 - 1996: Instructor, Music Department, Laney College, Oakland, California. Music Theory and Musicianship instruction.
 1994 – 1996: Organist and Assistant Conductor, St. Bonaventure Catholic Church, Clayton, California.
 1992 – 1993: Lecturer, Music Department, San Francisco State University, San Francisco, California. One-year music theory sabbatical replacement position.
 1989 – 1992: Graduate Student Instructor, University of California, Berkeley, California.

EDUCATION AND TRAINING

2019-present: National Association of Schools of Music workshops for Accreditation Evaluators.
 2014-present: National Association of Schools of Music workshops on various music unit leadership topics.
 2007: Summer workshops in advanced Max/MSP programming. IRCAM, Paris.
 1994 – 1996: Post-doctoral associate composer in interactive electro-acoustic music. Center for New Music and Audio Technologies (CNMAT), University of California, Berkeley.
 1994: Ph.D. in Music. University of California, Berkeley, Andrew Imbrie, graduate advisor.
 1989: M.A. in Music. University of California, Berkeley.
 1987: B.A. in Mathematics and Music, With Distinction. University of California, Berkeley.
 1983: Piano Performance and Mathematics. Universidad Católica de Chile, Santiago, Chile.
 1982: Certificate in Spanish/English translation. Cambridge University, England.
 1976 - 1983: Piano performance, music theory and musicianship. Escuela Moderna de Música, Santiago, Chile.

UNIVERSITY, PROFESSIONAL, AND PUBLIC SERVICE

UNIVERSITY COMMITTEES

- 2025- present: Academic Misconduct and Appeals Committee.
- 2020: Ad Hoc Vice-Presidential Debate Committee.
- 2012 – 2013: Senator, Academic Senate.
- 2012 – 2013: Chair, Student Course Feedback Committee.
- 2011 – 2012: Student Course Feedback Committee.
- 2010: Teaching Core Theme Advisory Committee for University of Utah 2011 Northwest regional accreditation report.
- 2010 – 2011: Task Force on Research Material Open Access Issues.
- 2010 – 2013: Intellectual Explorations Committee, Social Sciences Area, Chair; Office of Undergraduate Studies.
- 2010 – 2012: Intellectual Explorations Committee, American Institutions Committee; Office of Undergraduate Studies.
- 2009 – 2011: Office of Undergraduate Studies task force on General Education Courses.
- 2007 - 2010: Intellectual Explorations Committee, Physical, Life & Applied Sciences Area; Office of Undergraduate Studies.
- 2005 – 2009: International Requirement Committee, Office of Undergraduate Studies.
- 2004 – 05: University Faculty Budget and Planning Advisory Committee.
- 2002 – 04: Olpin Union Board.
- 2001 – 04: Academic Senate.
- 2001 – 03: Financial Aid and Scholarships Committee.

COLLEGE OF FINE ARTS COMMITTEES

- 2014 – 2022: CFA Executive Committee
- 2017 – 2018: Chair, Department of Theatre Chair Search Committee.
- 2009 – 2011: Arts and Technology Committee.
- 2007 – 09: Board of Directors, Center for Interdisciplinary Arts and Technology (CIDAT)
- 2005 – 06: College of Fine Arts RPT Committee.
- 2003 – 04: Planning Committee for the International Symposium on Arts and Technology.
- 2001 – 07: Arts and Technology Committee.

SCHOOL OF MUSIC ADMINISTRATION

- 2023 – present: Composition Area Head. Organize faculty and student composition area concerts, oversee curricular initiatives, organize student socials (Pizzafest), and lead Composition Area meetings.
- 2015 – 2022: Director, School of Music.
- 2014 – 2015: Interim Director, School of Music.
- 2007 – 2014: Composition Area Head.

SCHOOL OF MUSIC COMMITTEES

- 2025 – present: Director of Opera Faculty Search Committee.
- 2023 – 2024: Morales Post-Doc search, search committee chair.
- 2023 – present: Graduate Studies Committee.
- 2014 – 2022: Executive Committee, Chair.
- 2007 – 2022: Advisory Committee, Chair.
- 2014 – 2022: School of Music Advisory Board.

2014 – 2022: Scheduling Committee, Chair.
 2014 – 2022: Scholarships Committee, Chair.
 2014 – 2022: Marketing Committee, Chair.
 2004 – 2014: Technology Committee, Chair.
 2011 – 2012: Musicology Search Committee, member.
 2010 – 2012: Music Theory Search Committee, member.
 2010 – 2011: School of Music RPT Chair.
 2010 – 2011: School of Music Director Search Committee, member.
 2011: Modern Dance RPT member for Prof. Ellen Bromberg.
 2009 - 2010: Music Theory Search Committee.
 2006: Ad hoc Website Committee, member.
 2005 – 06: Voice Search Committee, member.
 2005 – 06: Graduate Studies Committee, member.
 2003 – 04: Music Theory Search Committee, member.
 2001 – 04: Graduate Studies Committee, member.
 2000 – 01: Piano Search Committee, member.
 2000 – 01: Advisory Committee, member.
 2000 – 01: Electronic Music Studio Committee (equipment recommendations), member.
 1999 – 00: Music Education Search Committee, member.
 1999 – 01: Curriculum Committee, member.
 1999 – 00: Gardner Concert Hall Programming Committee, member.
 1997 – 05: Honors Recital Committee, member.

PROFESSIONAL SERVICE

2025: External (International) Program Reviewer for the Facultad de Artes (College of Fine Arts) of the Pontificia Universidad Católica de Chile (Santiago, Chile).
 2025: External Reviewer, Louisiana State University, Promotion.
 2024: NASM Accreditation Evaluator University of Northern Colorado.
 2024: External Reviewer UC Davis Undergraduate Music Program.
 2024: External Reviewer, University of Toronto, Promotion.
 2024: External Reviewer, Kent State University, Promotion.
 2024: External Reviewer, University of Utah Film Department, Retention.
 2022: External Reviewer Brandeis University, Promotion.
 2022: External Reviewer UC Davis, Promotion.
 2020: Juror, General Commissions, Barlow Endowment for Music Composition.
 2019: External Reviewer Iowa State University, Promotion.
 2019: External Reviewer Rutgers University, Promotion.
 2019 – present: NASM Visiting Evaluator.
 2019: Member of Music Panel for Mid Atlantic Arts Foundation, NEA.
 2018 – 2022: Board of Directors, NOVA Chamber Music Series.
 2018: External Reviewer University of New Mexico, Tenure and Promotion.
 2015: External Reviewer University of Texas San Antonio, Tenure and Promotion.
 2015: External Reviewer University of Kansas, Promotion.
 2015: External Reviewer Montana State University, Tenure and Promotion.

2013: Member search committee, organist position, Cathedral of the Madeleine, Salt Lake City.
 2013: Chair, Judging panel for the College Orchestra Directors Organization (CODA) Composition Competition.
 2013: External Reviewer Rutgers University, Tenure and Promotion.
 2012 – 2013: Successfully steered to completion a student/scholar exchange agreement between the University of Utah and the University of Chile.
 2011: One of three national judges for the 2011 MTNA (Music Teachers National Association) Distinguished Composer Award.
 2011: External Reviewer University of Oklahoma, Tenure and Promotion.
 2010: External Reviewer University of Kansas ,Tenure and Promotion.
 2010: External Reviewer University of Wyoming, Tenure and Promotion.
 2009: External Reviewer University of Utah Department of Modern Dance, Promotion.
 2009: External Reviewer University of Utah Department of Modern Dance ,Tenure and Promotion.
 2008: External Reviewer Brandeis University, Tenure and Promotion.
 2008: External Reviewer University of California Davis, Tenure and Promotion.
 2006 – 2009: Music Team, The Leonardo, Salt Lake City.
 2006: Search committee, organist position, Cathedral of the Madeleine, Salt Lake City.
 2002: Adjudicator, Composers Guild Competition.
 1996: Member board of directors, Earplay New Music ensemble.

PROFESSIONAL SOCIETIES

2010 – present: Asociación Nacional de Compositores de Chile (ANC) (by invitation only)
 1996 – present: NewMusic USA (ex-American Music Center)
 2007 – present: Society for Electro-Acoustic Music in the United States (SEAMUS)
 1995 – present: Broadcast Music Inc. (BMI) (performance rights organization)
 1995 – present: College Music Society (CMS)
 2014 – 2022: National Association of Music Executives at State Universities (NAMESU)

HONORS, AWARDS, COMMISSIONS AND EXTRAMURAL FELLOWSHIPS/GRANTS

2024: Commission from violinist Gerald Elias for INSEPARABLE for violin and spoken voice.
 2024: Commission from Galan Trio (Athens) for LA BÚSQUEDA (The Search) for piano trio.
 2023: Commission from the Composers Conference (Boston) for ENCUESTRO FUGAZ (Fleeting Encounter) for oboe, 2 violins, and harpsichord.
 2022: Commission from Salt Lake City NOVA Chamber Music Series for PARALLEL PLAY.
 2021: Commission from San Francisco ensemble Earplay for AD HOC.
 2020: Commission from Chilean oboist José Luis Urquieta for AIRE LIBRE.
 2017: Commission from Utah Arts Festival for CAMINANTE NO HAY CAMINO.
 2014: Commission from Salty Cricket Composers Collective for new work INTERIM DIRECTIONS, for the 2015 Utah Arts Festival.
 2012: Commission from Nova Chamber Music Series for CONFABULARIO, for wind quintet.
 2011: Commission from Intermezzo Chamber Music for DREAM SWIM, for cello quintet.
 2010: TRANCE, commissioned by cellist Madeleine Shapiro.

2009: SALMO 139, composition contest winner of the annual contest of the Society for Universal Sacred Music, New York City.

2008: President's Award from the Society for Electro-Acoustic Music in the United States (SEAMUS).

2007: TIEMPO NORTE, TIEMPO SUR for chamber orchestra commissioned for the 2008 Utah Arts Festival, by the Utah Arts Council; NEA.

2007: Creative Connections Grant for lectures in San Francisco, from Meet the Composer (MetLife Foundation).

2006: SONORA RUN commissioned and premiered by the USU Symphony Orchestra, Eccles Theatre, Logan Utah.

2006: Individual Artist Grant for recording MAREAS for commercial release from the Utah Arts Council; NEA.

2006: ST. MARY MAGDALENE AT THE SEPULCHER commissioned and premiered at the Eccles International Organ Festival.

2004: Award in Music from the American Academy of Arts and Letters.

2004: Commission from the Serge Koussevitzky Foundation at the Library of Congress.

2004: Aaron Copland Recording Grant from the American Music Center.

2004: FOREST HYMNS commissioned by SLC Department of Urban Forestry (Arbor Day Celebration).

2001: Commission from the Fromm Foundation at Harvard University.

2001: Inducted into the National Association of Composers of Chile (membership by invitation only).

2000: Utah Arts Council Grant; NEA.

1999: DE METAL Y MADERA commissioned by Earplay (San Francisco).

1999: CASI CUECA selected for CRI compact disc release *eXchange Latin America* (CRI 848) after national call for scores.

1998: INVENCIONES ECLÉCTICAS commissioned by the Wellesley Chamber Music Center.

1997: Fellowship, Wellesley Composers Conference.

1995: LUNA selected for the Riverside Symphony International Composers' Reading at Columbia University, after international call for scores.

1994: Charles Ives Scholarship from the American Academy of Arts and Letters.

1989: Boulez Fellow at the Boulez Festival at the University of California at Los Angeles.

1987: Phi Beta Kappa.

INTRAMURAL FELLOWSHIPS AND GRANTS

2024: 2024-2025 Big 12 Faculty Fellowship for faculty residency at Iowa State University.

2024: College of Fine Arts Travel Grant.

2013: College of Fine Arts Travel Grant.

2013: College of Fine Arts Research Grant.

2012: College of Fine Arts Travel Grant.

2011: CFA Capital Improvement Grant for 5.1 surround-sound systems for the University of Utah Electronic Music Studio, Dumke Recital Hall, and new 2.1 PA system in Libby Gardner Concert Hall. With Professor (Lecturer) David Cottle.

2011: College of Fine Arts Travel Grant.

2010: Dee Grant for visiting percussionist Ricardo Coelho de Souza and composer Konstantinos Karathanasis. With Professor Doug Wolf.

2010: College of Fine Arts Travel Grant.

2009: University Research Grant for recording compositions, and Chilean bicentennial concert in Santiago with pianist Marilyn Nonken. Chilean premiere of Frederic Rzewski's "The People United Will Never Be Defeated."

2009: Dee Grant for visiting performers Madeleine Shapiro, Marilyn Nonken, and Keith Kirchoff. With Steve Roens.

2007: College of Fine Arts Travel Grant.

2006: \$27,000 Funding Incentive Seed Grant for research project with the Pain Center (U of Utah School of Medicine), INTEGRATED BIOFEEDBACK WITH INTERACTIVE COMPUTER MUSIC, from the University of Utah Research Foundation. Co-PI with Dr. David Bradshaw and Dr. Robert Jacobson (Seattle).

2006: College of Fine Arts Research Grant. Recording project.

2006: Dee Grant for travel to IRCAM, Paris: Advanced Max/MSP workshops.

2006: University Teaching Grant for traveling to U.S. electronic music studios and media centers.

2005: University Research Grant for recording compositions.

2004: Dee Grant for hosting composer/performers George Lewis and Muhal Richard Abrams at the University of Utah International Symposium on Arts and Technology.

2003: Dee Grant for professional recordings of student works.

2002: Dee Grant for professional recording of student works.

1999: Dean's Grant for recording compositions.

1999: University Research Grant for recording compositions.

1997: Dee Grant for improving the Musicianship program in the Music Department.

1991: Alfred Hertz Memorial Fellowship, U.C. Berkeley.

1991: Eisner Award in composition, U.C. Berkeley.

1991: Nicola DeLorenzo prize for MELANCOLÍA EN LAS FAMILIAS, U.C. Berkeley.

1987: University of California at Berkeley Chancellor's Pre-doctoral Fellowship.

1987: Menn Memorial Scholarship, UC Berkeley.

RECORDINGS (worldwide release dates)

All recordings are available through music streaming sites (Spotify, Amazon Music, Naxos, YouTube, etc.), in addition to being available in compact disc format

April 2026: "Kinesis vol. 3." NEUMA Records; includes LA BÚSQUEDA.

August 2016: "Confabulario," PARMA Records; includes SATURNIANA, CONFABULARIO, TRANCE, BLUES EN EL CORAZÓN.

September 2011: "In the Divine Image." Soundbrush Records; includes SALMO 139.

October 2009: "Memoria: Chamber and Electroacoustic Works." Centaur Records; includes EL CANTO REPARTIDO, LA PERSISTENCIA DE LA MEMORIA, MAREAS, DESDE EL LÍMITE.

June 2005: "Music By Miguel Chuaqui." Centaur Records; includes HYPERBOLE, ANCIENT WING, CUARTETO CLAROSCURO, DE METAL Y MADERA, DANZA DEL OCASO.

June 2005: "The Hallelujah Tree." 4Tay Records; includes ANCIENT WING (Laurel Ann Maurer, flute).

August 2000: "eXchange Latin America," CRI (NewWorld) Records; includes CASI CUECA.

January 1995: "Octagon, Vol. 1," Albany Records; includes JUEGO.

WORKS AND PERFORMANCES

LA DESESPERANZA Y EL ALBA (2026) (*Despair and Daybreak*)

String Quartet (17 min.)

—February 2026: (Performance of El Alba only) Belle Danse, Katlyn Addison, choreographer. School of Dance, University of Utah.

EVOCAIONES (2025) (*Evocations*)

Bass Clarinet and live and recorded electronics (14 min.)

—June 2026: Laura Grantier, bass clarinet. 2026 NYCEMF (New York City Electroacoustic Music Festival). Loreto Theater, The Sheen Center for Thought and Culture, New York, NY.

—May 2026: Laura Grantier, bass clarinet. 2026 SEAMUS (Society for Electroacoustic Music in the U.S.) Conference. Recital Hall, University of Texas, San Antonio, TX.

—October 2025: Laura Grantier, bass clarinet. LIPA Festival. Martha Ellen Tye Recital Hall, Iowa State University, Ames Iowa.

LA BÚSQUEDA (2024) (*The Search*)

Piano Trio (violin, cello, piano) (8 min.)

—September 2024: Galan Trio (Athens, Greece). Hoag Hall, Colorado State University, Pueblo; Packard Hall, Colorado College, Dumke Hall, University of Utah.

ENCUENTRO FUGAZ (2024) (*Fleeting Encounter*)

Baroque Oboe, 2 violins, harpsichord (4 min.)

—June 2024: Composers Conference, Avalon Farm Music Institute, Boscawen NH.

INSEPARABLE (2024)

Violin solo and spoken voice (poem by Nan Seymour) (6 min.)

—March 2024: Fielding Garr Ranch, Antelope Island, Utah, Gerald Elias, violin and Nan Seymour, recitation, with Terry Tempest Williams and poets from Harvard Divinity School

AD HOC (2023)

Clarinet and viola (10 min.)

—February 2024: Earplay Ensemble, Matt Ingalls, clarinet, Ellen Ruth Rose, viola Old First Church, San Francisco, CA

ELEGY FOR A TRAVELER (2023)

Bass recorder and live electronics (8 min.)

—February 2024: Composition Sundays@7, Lisa Chaufy

Libby Gardner Concert Hall, Salt Lake City.

—July 2023: VU Symposium, Lisa Chaufy

Park City Library Auditorium, Park City, UT.

PARALLEL PLAY (2022)

Oboe, clarinet, bassoon, and percussion (12 min.)

—March 2023: NOVA Chamber Music Series, Zach Hammond, Erin Svoboda, Lori Wike,

Mike Sammons, Libby Gardner Hall, Salt Lake City.

AIRE LIBRE (2022)

Oboe solo (8 min.)

—April 2024, José Luis Urquieta, oboe, at SIMUC: Sociedad Internacional por la Música Chilena. Auditorio Federico Gerdes, Universidad Nacional de Música, Lima, Perú.

CAMINANTE NO HAY CAMINO (2017)

Flute, clarinet, violin, cello, piano, percussion (6 min.)

—June 2017, Rob Baldwin, conductor, Salt Lake City Library Auditorium, 2017 Utah Arts Festival.

TRANSLATIO I: PANAMERICANA (2016)

Piano solo (6 min.)

—September 2016, Andrew Staupe, solo recital, Libby Gardner Concert Hall, Salt Lake City.

INTERIM DIRECTIONS (2015)

Flute and Piano (6 min.)

—October 2017, Nova Chamber Music Series, Mercedes Smith, flute, Jason Hardink, piano, Salt Lake City.

—June 2015, Christina Castellanos, flute, Jed Moss, piano, Salt Lake City Library Auditorium, 2015 Utah Arts Festival.

ELEGY (2014)

Tuba and live interactive electronics (8 min.)

—October 2015, Adam Snider, Nightingale Concert Hall, University of Nevada, Reno.

—April 2014, Adam Snider, Dumke Hall, Salt Lake City.

SEGÚN EL FAVOR DEL VIENTO (2013)

Clarinet Quartet / String Quartet (6 min.)

—October 2025, Kristen Olson, Melanie Hansen, Naomi Smith, Lydia Mitchell, Libby Gardner Hall (Latin American Music Celebration).

—March 2014, Forward4 Clarinet Quartet, Utah Museum of Fine Arts.

—January 2014, Forward4 Clarinet Quartet, Semanas Musicales, Teatro del Lago, Frutillar, Chile.

CONFABULARIO (2012)

Wind Quintet (15 min.)

Flute, oboe, clarinet, horn, and bassoon (15 min.)

—March 2013, Utah Symphony Wind Quintet, Nova Chamber Music Series, Salt Lake City.

ARIOSO (2012)

Alto recorder and interactive electronics (6 min.)

—March 2026, Lisa Chaufy, Splice Festival VII, Black Box Theatre, Gordon Center for Creative and Performing Arts, Colby College, Waterville, ME.

—October 2015, Lisa Chaufy, Salt Lake City Library Auditorium, “12 Minutes Max” series.

—June 2014, Lisa Chaufy, New York Electroacoustic Music Festival, Abrons Center, New York, NY.

—February 2014, Lisa Chaufy, Electronic Music Midwest Mini Festival, Montana State University, Bozeman, MT.

—November 2013, Lisa Chaufy, recorder, 2013 Electroacoustic Barn Dance, Mary Washington University, Fredericksburg, Virginia.

—September 2012, Lisa Chaufy, recorder, Sundays@7, Libby Gardner Hall, University of Utah.

BE MY VISION (2011)

Soprano, alto recorder, bass viol, and harpsichord (7 min.)

—September 2011, Early Music Ensemble, Libby Gardner Hall, University of Utah.

DREAM SWIM (2011)

Cello Quintet (2 Violins, viola, 2 cellos) (11 min.)

—August 2011, Intermezzo Chamber Music Series, Vieve Gore Concert Hall, Westminster College, Salt Lake City.

TRANCE (2010)

Cello and live electronics (12 min.)

—Noriko Kishi, February 2026, Sundays@7, Libby Gardner Hall.

—Noriko Kishi, March 2016, Nova Chamber Music Series, Salt Lake City.

—Noriko Kishi, June 2014, Madsen Recital Hall, Brigham Young University.

—Madeleine Shapiro, March 2014, SEAMUS 2014 National Conference, Wesleyan University, Middletown, CT.

—Noriko Kishi, February 2014, 14th Biennial Arts and Technology Symposium at Connecticut College, New London, CT.

—Madeleine Shapiro, April 2013, New York City Electroacoustic Music Festival, New York.

—Noriko Kishi, December 2011, Peter Prier Recital Hall, Salt Lake City.

—Noriko Kishi, November 2011, Dumke Recital Hall, University of Utah.

—Madeleine Shapiro, October 2011, The Tank, New York.

VISION (2010)

Multiple percussion and live electronics (10 min.)

- November 2011, Ricardo Coelho de Souza, Libby Gardner Hall, University of Utah.
- April 2011, Ricardo Coelho de Souza, Pitman Hall, University of Oklahoma.
- March 2011, Ricardo Coelho de Souza, Pitman Hall, University of Oklahoma.

SALMO 139 (*Psalms 139*) (2009)

SSATB Choir (5 min.)

- November 2011, New York Virtuoso Singers, 5th Festival of Universal Sacred Music, Symphony Space, New York, NY
- September 2011, University of Southern California, Los Angeles, California.
- April 2010, New York Virtuoso Singers, Merkin Hall, New York City.

SATURNIANA (2009)

Bass trombone and live and fixed electronics (8 min.)

- February 2014, Donn Schaefer, Electronic Music Midwest Mini Festival, Montana State University, Bozeman, MT.
- October 2012, Donn Schaefer Bass Trombone, Festival Ai-Maako, Centro Gabriela Mistral, Santiago Chile.
- April 2012, Doug Wauchoupe Bass Trombone, Furman University, Greenville, SC.
- March 2012, Doug Wauchoupe Bass Trombone, 13th Biennial Arts and Technology Symposium, Connecticut College, New London, CT.
- February 2012, Donn Schaefer Bass Trombone, SEAMUS 2012, Lawrence University, Appleton, WI.
- April 2011, Donn Schaefer, bass trombone, Crosstalk Electroacoustic Concert, University of Utah.
- March 2010, Donn Schaefer, bass trombone, New York City Electroacoustic Music Festival, Graduate Center, City University of New York.

BLUES EN EL CORAZÓN (*Blues in the Heart*) (2009)

Three pieces for piano (12 min.)

- February 2015, Jason Hardink, Dumke Recital Hall (Blues Claro and Blues Ronco).
- January 2015, Jason Hardink, Libby Gardner Concert Hall.
- January 2013, Jason Hardink, Abravanel Hall, Salt Lake City (Blues Mágico).
- November 2010, Marilyn Nonken, Le Poisson Rouge, New York City.
- November 2010, Marilyn Nonken, Instituto Chileno-Norteamericano, Santiago Chile.
- November 2009, Marilyn Nonken, Dumke Recital Hall, University of Utah.

RESISTENCIA CRÍTICA (*Critical Resistance*) (2009)

—August 2009 Collaborative telematic Trans-continental Group Improvisation/Dance, for Interactive dance (U.S. and Chile), voice/percussion (U.S.), guitar (Chile), cymbalom (U.S.), piano (Chile), electronics (U.S. and Chile), and bass trombone (U.S.), performing simultaneously at Dumke Recital Hall, University of Utah, and Sala Experimental, Facultad de Artes, Universidad de Chile. Part of the Chilean Independence Bicentennial Celebration.

LA PERSISTENCIA DE LA MEMORIA (*The Persistence of Memory*) (2007-08)

Piano and interactive electronics (8 min.)

—April 2009: Miguel Chuaqui, SEAMUS 2009 National Conference, Sweetwater, Fort Wayne, Indiana.

—November 2008: Heather Conner, Thompson Chamber Music Hall, University of Utah.

TIEMPO NORTE, TIEMPO SUR (*North Time, South Time*) (2008)

Chamber Orchestra (1.1.1.1.-1.1.1.0.-timp., perc. pno.-strings) (10 min.)

—May 2025: San Francisco Contemporary Music Players, Eric Dudley, cond., Brava Theater, San Francisco, CA.

—June 2008: Utah Arts Festival Orchestra, Andrew Rindfleisch, cond., Utah Arts Festival.

DESDE EL LÍMITE (*From the Edge*) (2006-07)

Flute, oboe, clarinet, violin, viola, cello, and electronics (21 min.)

—February 2007: Left Coast Ensemble, War Memorial Building, San Francisco, CA.

—Throckmorton Theatre, Mill Valley, CA.

—Andrews Hall, Sonoma, CA.

SONORA RUN (2006)

Orchestra (2.2.2.2.-2.4.3.1.-2 perc. harp- strings) (8 min.)

—January 2018: Salt Lake Symphony, Robert Baldwin, cond., Libby Gardner Hall, UT.

—January 2009: Utah Philharmonia, Robert Baldwin, cond., Libby Gardner Hall, UT.

—December 2006: USU Orchestra, Sergio Bernal, cond., Eccles Theater, Logan, UT.

MARY MAGDALENE AT THE HOLY SEPULCHER (2006)

Organ (7 min.)

—July 2010: Douglas O'Neill, Feast of St. Mary Magdalene, Cathedral of the Madeleine, Salt Lake City, UT.

—August 2006: Linda Margetts, Eccles International Organ Festival, Cathedral of the Madeleine, Salt Lake City, UT.

MAREAS (*Tides*) (2005)

Alto flute and electronics (9 min.)

—March 2009: Jane Rigler, Elebach Hall, City University of New York, New York.

—January 2008: Carlton Vickers, de Jong Concert Hall, Brigham Young University.

—November 2007: Karina Fischer, XVII Festival de Música Contemporánea Chilena, Centro de Extensión, U.C., Santiago Chile.

—April 2007: Carlton Vickers, Media Experiments in Arts and Technology (META), New Media Wing U of U, Salt Lake City, Utah.

—March 2007: Carlton Vickers, SEAMUS 07 National Conference, Iowa State University, Ames, Iowa.

IMPROVISATIONS (2005), with Ellen Bromberg, Department of Modern Dance.

Interactive work for Dancers with Max/MSP/Jitter (15 min.)

—October 2005: A Musical Offering (Katrina Hurricane Relief Concert), Kingsbury Hall, U of U.

—April 2005: Evening of Arts and Technology (EAT), New Media Wing, U of U.

FOREST HYMNS (2004)

Flute, SSA choir, Max/MSP live electronics (15 min.)

—April 2007: Choristers of the Cathedral of the Madeleine, Melanie Malinka, conductor, Carlton Vickers, flute, and Imagine Ballet with choreography by Raymond Van Mason, Cathedral of the Madeleine, Salt Lake City, Utah.

—April 2004: U of U Women's Chorus, Laurel Ann Maurer, flute. Arbor Day Celebration, Salt Lake City Public Library.

EL CANTO REPARTIDO (*The Shared Out Song*) (2003-04)

Flute, clarinet, violin, cello, piano, percussion, (25 min.)

—May 2016: New York New Music Ensemble, Eduardo Leandro, conductor, Americas Council and Society of the Americas, New York, NY.

—February 2006: Canyonlands New Music Ensemble, Morris Rosenzweig, conductor. Dumke Recital Hall Gardner Hall, Salt Lake City, UT.

EN SANTIAGO DE NUEVO (*In Santiago Again*) (2002)

Mezzo-soprano, clarinet, violin, cello, piano (10 min.)

—April 2003, Canyonlands Ensemble, Julie Wright-Costa, voice, Morris Rosenzweig, conductor. Dumke Recital Hall Gardner Hall, Salt Lake City, UT

EN FAMILIA (2001)

Flute, oboe, clarinet, bassoon, and piano (9 min.)

May 2001: Composers Consortium, Jewett Center Westminster College, Salt Lake City, UT.

DÓMINE EXAUDI (2000)

SATB chorus (7 min.)

—October 2004: New York Virtuoso Singers, First Presbyterian Church, New York, NY

RESONANCE (2000)

Electronic music for modern dance choreography (12 min.)

—March 2001: Modern Dance National Conference, University of New Mexico, Albuquerque, NM.

—November 2000: Marriot Dance Center, University of Utah, Salt Lake City, UT

DE METAL Y MADERA (*Of Metal and Wood*) (1999)

Flute, cello, percussion and electronics (13 min.)

—May 2007, Echoi New Music Ensemble, Oberlin College, OH.

—January 2000, EARPLAY, Campbell Recital Hall, Stanford University, CA.

INVENCIONES ECLÉCTICAS (*Eclectic Inventions*) (1998)

2 violins, 2 violas and cello (12 min.)

—August 1998: 54th Annual Composers Conference and Chamber Music Center, Jewett Arts Center, Wellesley College, MA.

DANZA DEL OCASO (*Dusk Dance*) (1998)

— May, 1998: Violin, clarinet, piano (8 min.)

Utah Composers Ensemble, West Institute, University of Utah, Salt Lake City, UT.

— April, 1998: *Canyonlands*, West Institute, University of Utah, Salt Lake City, UT.

CUARTETO CLAROSCURO (1996-97)

String quartet (19 min.)

— February 2019: *Ulysses String Quartet*, Dumke Recital Hall, University of Utah.

— May 2001: *Abramyan String Quartet*, Japan tour.

February 2001: *Abramyan String Quartet*, Libby Gardner Concert Hall, University of Utah

— December 1997: *Left Coast Ensemble*, Yerba Buena Gardens Center for the Arts, San Francisco, CA.

— July 1997: Cyrus Stevens, Jennifer Elowitch, vns., Louise Schulman, vla., Joshua Gordon, vc.

53rd Annual Composers Conference and Chamber Music Center. Jewett Arts Center, Wellesley College, MA.

— July 1997: *Clavion Quartet*. Eighth Annual Ernest Bloch Composers Symposium and Music Festival, Newport, OR.

— March 1997: *Clavion Quartet*, Noe Valley Ministry, San Francisco, CA.

HYPERBOLE (1995-96) (acoustic version)

Flute, clarinet, violin, cello, piano (14 min.)

— March 2001: *Parnassus*, Merkin Hall, New York, NY.

— July 1999: Music99 Festival, University of Cincinnati College-Conservatory of Music, Cincinnati, OH

— March 1997: *EARPLAY*: Saint John's Presbyterian Church, Berkeley, CA.

— July 1996: *Speculum Musicae*, California State University in Long Beach Summer Arts Festival, Long Beach, CA.

— March 1996: *Composers' Coalition*. Annie's Hall, Berkeley, CA.

— Noe Valley Ministry, San Francisco, CA.

— Laney College Theater, Oakland, CA.

HYPERBOLE (1995) (electro-acoustic version)

Flute, clarinet, violin, cello, piano and live electronics (Yamaha SY77 and MAX) (7 min.)

— July 1995: Aspen Contemporary Ensemble, Yaron Traub, conductor. Harris Hall, Aspen Music School, CO.

LUNA (1993-1994)

Chamber orchestra (2.2.2.2.-1.2.0.0.-2 perc., harp-strings) (18 min.)

— March 1995: *Riverside Symphony*, George Rothman, conductor. Miller Theater, Columbia University, New York, NY.

— July 1995: *Aspen Concert Orchestra* Mark Leycock, conductor Harris Hall, Aspen Music School, CO.

ANCIENT WING (*aka Archaeopteryx*) (1993- revised 1998)

Solo flute (6 min.)

—October 2010: Paul Nagem, flute. Colorado Chamber Players, Bethany Lutheran Church, Denver, Colorado.

—July 2010: Paul Nagem, flute. Colorado Chamber Players, Museo de las Americas, Denver, Colorado.

—January 2002: Laurel Ann Maurer, flute. Composers Consortium, Rose Wagner Theater, Salt Lake City, UT.

—May 1999: Sergio Pallottelli, flute. Utah Composers, First Unitarian Church, Salt Lake City, UT

—June 1995: Jayn Rosenfeld, flute. *New York New Music Ensemble* Slee Hall, June in Buffalo Festival, NY.

—April 1994: Sherylle Mills, flute. *Pian' e forte*. Hertz Hall, U.C. Berkeley, CA.

SERENATA (1992) (poem by Neruda)

Soprano, clarinet, cello, and percussion (9 min.)

—April, 1993: *Composera*, Anna Carol Dudley, Soprano. Hertz Hall, U.C. Berkeley, CA.

JUEGO (*Game*) (1991)

Violin, clarinet and bass clarinet (7 min.)

—January 1995: *EARPLAY*. Yerba Buena Gardens Forum, San Francisco, CA.

—November 1993: *Universidad Católica de Chile*, Santiago, CHILE

—April 1992: *Octagon Ensemble*. U.C. Los Angeles, U.C. Riverside, U.C. San Diego, U.C. Santa Cruz, CA.

—May 1991: *Eisner Occasion*, The Playhouse, Berkeley, CA.

JUEGO

Version for violin, clarinet and cello

—April 2011. New Music Ensemble, University of Utah.

—October 1995: *UC Davis Contemporary Chamber Players*, U.C. Berkeley., U.C. Davis, Stanford, U.C. Santa Cruz, U.C. Santa Barbara, U.C. Irvine, U.C. San Diego, U.C. Riverside, U.C. Los Angeles, Sacramento State University, CA.

—August 1995: *Ensemble Bartok*, Teatro Municipal, Sala Claudio Arrau, Santiago, CHILE.

—April 1992: *New Music at Berkeley*, Hertz Hall, U.C. Berkeley, CA.

REENCUENTROS (*Reencounters*) (1991)

String quartet (6 min.)

—September 1991: *Yin String Quartet*, Hertz Hall, U.C. Berkeley, CA.

PANTOMIME (1990)

Five pieces for piano solo (20 min.)

—January 1997 (pieces I, IV, and V): *Composers' Coalition*, Eric Zivian, piano, Noe Valley Ministry, San Francisco, CA.

—May 1992: *Berkeley Contemporary Chamber Players*, Karen Rosenak, piano. Hertz Hall, U.C. Berkeley, CA.

—March 1991 (pieces I, III, and V): *New Music at Berkeley* Hertz Hall, U.C. Berkeley, CA.

MELANCOLÍA EN LAS FAMILIAS (*Melancholy in the Families*) (1990) (poem by Neruda)
Baritone, piano, harp and two percussionists (10 min.)

—December, 1990: *New Music at Berkeley* Stephen Rumph, voice. Hertz Hall, U.C. Berkeley, CA.

EXPANSE (1989)

Brass choir (4. 3. 4.) and 3 percussionists (7 min.)

—March 1990: *U.C. Berkeley Symphony Brass and Percussion*. Marc Lowenstein, conductor. Hertz Hall, U.C. Berkeley, CA.

WANDERERS NACHTLIED (1989) (poem by Goethe)

Soprano and piano (5 min.)

—October 1989: Juliana Snapper. *New Music at Berkeley*. Hertz Hall, U.C. Berkeley, CA.

WIND QUINTET (1988)

Flute, oboe, clarinet, horn, bassoon (12 min.)

—April 1989: *New Music at Berkeley*. Hertz Hall, U.C. Berkeley, CA.

INVOCACIÓN (*Invocation*) (1988)

Solo trumpet (5 min.)

—October 1993: *Asociación Nacional de Compositores de Chile*, Santiago, CHILE.

—October 1988: *New Music at Berkeley*. Hertz Hall, U.C. Berkeley, CA.

PIANO TRIO (1988)

Violin, cello, piano (12 min.)

—April 1988: *New Music at Berkeley*. Hertz Hall, U.C. Berkeley, CA.

DISSEMINATION DANCE (1987)

Vibraphone and piano (4 min.)

—October 1987: *New Music at Berkeley* Hertz Hall, U.C. Berkeley, CA.

TWO SONGS ON DEATH (1987) (poems by Robert Herrick and Jorge Manrique)

Soprano, piano and cello (5 min.)

—November 1987: *New Music at Berkeley*, Hertz Hall, U.C. Berkeley, CA.

REVIEWS, INTERVIEWS, AND CITATIONS

—March 2023: Backstage at NOVA Chamber Music Series: Miguel Chuaqui, Nicolás Lell Benavides, Gabriela Lena Frank on crossing, integrating, intersecting multilayers of identity in their music, preview of *Parallel Play* premiere.

—March 2013: Russian, French and American Music at Sunday's Nova Concert, Reichel Recommends, review of *Confabulario* premiere.

—October 2012: Brunch for the Ears: The NOVA Chamber Music Series, Slug Magazine, Salt Lake City.

—August 2012: Ouch! Turn that Music Up: New Study Shows Listening to Music can Relieve Pain, Nvate, Modern Ideas Magazine.

- August 2012: Compositor Chileno Quiere Aliviar el Dolor con Música Electroacústica, El Mercurio, Santiago, Chile.
- June 2012: Entre la Academia, la Creación, y la Ciencia Médica, Universidad de Chile.
- April 2012: Utah study: Music helps take the sting out of pain, Salt Lake Tribune.
- January 2012: Interview on realizing the electronics for *Anthèmes 2*, by Pierre Boulez, Salt Lake Tribune.
- August 2011: Review of *Dream Swim*, Salt Lake Tribune.
- November 2010: Interview on Radio Beethoven, Santiago, Chile.
- July 2010: Interview on Radio Universidad de Chile, Santiago, Chile.
- July 2010: Interview on Colorado Public Radio, Denver Colorado.
- February 2008: Peter Rosen, “Dancing in Tune,” KUTV News, on ArtsBridge interactive dance project with West High School, Salt Lake City.
- February 2007: Jeff Rosenfeld, “Intimations of Conversations,” San Francisco Classical Voice. Review of *Desde el Límite* premiere.
- February 2007: Interview on KALW Public Radio, San Francisco, CA.
- September 2007: Kelley J.P. Lindberg: “Creative Alchemy,” Continuum Magazine, Fall 07, on my IBICM project.
- March 2006: Ed Reichel, review of *El Canto Repartido* in Deseret News.
- September 2005: Jonathan Woolf, review of *Ancient Wing* on 4TayRecords, www.musicweb-international.com/
- June 2005: Ed Reichel: “CDs Showcase Utah Musicians.” Review of Centaur CD “Music by Miguel Chuaqui.”
- April 2005: Jacob Stringer: “This is not a Pipe,” Salt Lake City Weekly.
- September 2004: Interview on Radio Universidad de Chile, Santiago, Chile.
- March 2004: Molly Sheridan, “American Academy of Arts and Letters Announces 2004 Music Award Winners,” NewMusicBox, American Music Center, www.newmusicbox.org
- March 2004: Ed Reichel, U Composer Wins \$15,000 national Award, Deseret News, on Award in Music from the American Academy of Arts and Letters.
- January 2002: Molly Sheridan, “Fromm Music Foundation at Harvard Commissions Thirteen,” NewMusicBox, American Music Center, www.newmusicbox.org
- 1996: Richard Taruskin. *Stravinsky and the Russian Traditions (vol. II)*, page 1463. Oxford, 1996. Cites *Stravinsky and Distortion in Pulcinella—an Epiphany?*, seminar report, 1990.
- Marquis Who’s Who in America. Biography.
- Unesco Culture Section, DigiArts. Biography. <http://unesco.org/culture/>

INTERDISCIPLINARY RESEARCH

- September 2006-November 2007: INTEGRATED BIOFEEDBACK WITH INTERACTIVE COMPUTER MUSIC (IBICM), with Dr. David Bradshaw and Dr. Robert Jacobson, of the University of Utah Pain Center, School of Medicine, funded by a U of U Funding Incentive Seed Grant. I created interactive music software for therapeutic applications that allows the phrasing, tempo, texture, and timbre of music to respond to the physiological signals of the listener. Presented on March 27, 2010, at the 41st Annual Meeting of the Association for Applied Psychophysiology and Biofeedback. Published in *APPLIED PSYCHOPHYSIOLOGY AND BIOFEEDBACK*, Issue 4, Volume 35.

CONFERENCE PRESENTATIONS AND INVITED LECTURES

October 2025: *Vernacular Elements in My Music*, Iowa State University Department of Music and Theater.

October 2023: *Adapting to Change While Working Towards a Positive Department/School Culture*. Chairs Seminar Lunch, Office for Faculty, University of Utah. On leading an academic unit in a positive direction through changing circumstances.

October 2023: *Authenticity and Appropriation in Composition*. Fridays with Faculty, University of Utah. On my music and the concept of the musical identity of the composer, with additional examples from the music of Igor Stravinsky.

September 2023: *Showing Students How to Compose Inside and Outside the Box*. Teaching Composition: A Symposium on Music Composition Pedagogy, University of Utah. On using analytical tools to show student composers how composers have developed simple ideas into interesting compositions.

November 2022: *Autenticidad y Apropiación en la Composición Musical (Authenticity and Appropriation in Music Composition)*. Universidad Católica de Chile (Catholic University of Chile).

November, 2022: *Autenticidad y Apropiación en la Composición Musical (Authenticity and Appropriation in Music Composition)*. Universidad de Chile (University of Chile).

May 2020: *Administrative Leadership During an Unprecedented Time of Uncertainty and Change*. One of four invited panelists in College Music Society webinar on leadership during covid-19: Over 300 people from all over the world attended.

—October 2013: *Becoming Useful: A Composer's (mis)Education*, Fridays with Faculty, University of Utah.

—April 2013: *Electroacoustic Works and the Problems of Preservation*, 2013 SEAMUS National Conference, St. Paul, Minnesota. Currently under review for publication by Perspectives of New Music.

—January 2013: *Latin American Piano Music*, with pianist Jason Hardink, Utah Symphony, Abravanel Hall, Salt Lake City, UT.

—September 2012: *Electroacoustic Works and the Problems of Preservation*, Fridays with Faculty, University of Utah.

—June 2012: *Two-week residency as a visiting professor at the University of Chile*, Santiago, Chile. Composition seminars, and lectures on advanced programming in MAX.

—April 2012, *Creativity, composition and technology*, Westminster College, Salt Lake City.

—September 2011: *On the music of John Cage*, Repertory Dance Theatre, Rose Wagner Theatre, Salt Lake City.

—July 2011: *On my music with live electronics*, Universidad de Chile.

—March 2011: *On my music*, University of Oklahoma.

—November 2010: *Escuela Moderna de Música*, on folk and popular influences on my music.

—July 2010: *Recent U.S. electroacoustic music*, Universidad de Chile.

—June 2010: Museo de las Américas, Denver, Colorado, *on the music of Silvestre Revueltas, Alberto Ginastera, and Astor Piazzolla*.

—October 2009: Westminster College, Salt Lake City, Utah, *on my interactive electroacoustic music*.

—March 2009: UDEO (Utah Dance Educators Organization) SLCC, *on my work on motion-capturing techniques for interactive dance*.

—February 2008: Center for Interdisciplinary Arts and Technology (CIDAT), University of Utah, *on my music and my interdisciplinary research involving interactive technology, Body-Driven Computer Music*.

—March, 2007: University of Washington, Seattle, WA, *on my recent music*.

—February 2007: University of California at Berkeley, Berkeley, CA, *on my recent music*.

—June 2006: Universidad de Chile, Santiago, Chile, *on my recent music*.

—July 2004: Universidad de Chile, Santiago, Chile, *Interactive music for live performers and electronics*.

—July 2001: Universidad de Chile, Santiago, Chile, *A Historical Sketch of American Music*

—October 2000: Universidad de las Américas, Puebla, México, *Pre-Existing Materials in Debussy and Stravinsky: A Similar Compositional Approach*.

—March 1994: West Coast Conference of Music Theory and Analysis, Mills College, Oakland, CA. *Stravinsky and Distortion in Pulcinella—an Epiphany?*

—July 1993: GEMA (Electronic Music Studio of the Universidad de Chile) *The MAX Computer Environment*.

COURSES TAUGHT

(since 2022)

Spring:

MUSC 6361 and 4361: (Advanced) Electroacoustic Composition II

MUSC 6541 Stylistic Studies in Orchestration II

Composition lessons

Fall:

MUSC 6360 and 4360: (Advanced) Electroacoustic Composition I

MUSC 6540 Stylistic Studies in Orchestration I

Composition lessons

Over 20 years of experience teaching students at all levels, from freshmen to Ph.D. students, in the following subjects: Composition, Electroacoustic Music Composition, Orchestration, and all undergraduate and graduate music theory topics (20th/21st Century Techniques, Form and Analysis, Bach and Renaissance style Counterpoint, and all levels of Common-Practice Harmony and Aural Skills).

DEVELOPMENT OF NEW COURSES

Music 6590, Tonal Writing Seminar. Graduate Seminar focusing on tonal writing techniques.

ADVISING DUTIES

2003-2013 and 2023-present:

Performance/conducting/coaching as part of teaching assignment:

Organize and coach performers and composers for Crosstalk electro-acoustic music concert each semester.

2023 – present: Faculty advisor for the U of Utah Student Composers Collective.

2007 – 2014: Faculty advisor for the U of Utah Student Composers Collective.

2003 – 2006: Faculty advisor for students pursuing a Bachelor of Arts in Music.

Spring 2004 coordinator for Music 4435, New Music Ensemble, supervise, coaching and conducting.