

**ACADMIC EDUCATION:**

- 2008-2012 Cornell University (D.M.A. in Composition)  
Dissertation: “Homage in the Music of György Kurtág”  
Composition studies with Steven Stucky (chair), Roberto Sierra and Kevin Ernste
- 2006-2008 Indiana University Jacobs School of Music (M.M. in Composition)  
Composition studies with Claude Baker, Sven-David Sandström, Jeffrey Hass
- 2002-2006 Yale College, Yale University (B.A. in Music – with distinction in the major)  
Composition studies with Kathryn Alexander, John Halle, Matthew Suttor;  
trumpet studies with Allan Dean; conducting studies with Shinik Hahm
- 2000-2002 The Juilliard School Pre-College Division (Diploma)  
Composition studies with Ira Taxin; trumpet studies with James Hamlin

**PROFESSIONAL APPOINTMENTS:**

- 2021-present Brown University, Department of Music, Associate Professor of Music
- 2018-2021 Brown University, Department of Music, David S. Josephson Assistant Professor of Music
- 2015-2018 Brown University, Department of Music, Assistant Professor of Music (Composition-Theory)
- 2014-2015 Williams College, Department of Music, Visiting Assistant Professor of Music (Composition)

**NON-ACADEMIC STUDY (FESTIVALS, SUMMER PROGRAMS, WORKSHOPS):**

- 2014 Cabrillo Festival of Contemporary Music. Seminars and individual meeting with Jennifer Higdon
- 2011 Aldeburgh Music Britten-Pears Young Artist Programme. Seminars and individual meetings with Oliver Knussen, Colin Matthews, Michael Gandolfi
- 2010 Tanglewood Music Center: composition fellow. Seminars and one individual meeting each, respectively, with John Harbison, Michael Gandolfi, Colin Matthews, Bernard Rands, Augusta Read Thomas
- Omaha Symphony New Music Symposium. Seminars and one individual meeting with Joseph Schwantner
- 2009 American Composers Orchestra Underwood Readings. Seminars with Robert Beaser, Derek Bermel, Margaret Brower, John Corigliano
- Aspen Music Festival and School, Master Class program. Seminars and one individual meeting each, respectively, with John Harbison, Christopher Rouse
- 2008 Composers Conference at Wellesley College: commissioned composer. Seminars with Mario Davidovsky, Ricardo Zohn Muldoon, Stephen Jaffe
- 2007 Composers Conference at Wellesley College: composition fellow. Seminars with Mario Davidovsky, Pablo Ortiz, Martin Brody
- Cincinnati College-Conservatory of Music Music07 Festival: masterclass with Zygmunt Krauze

- 2005 Aspen Music Festival and School, Individual Studies Program. Composition studies with George Tsontakis
- 2003 Jazz in July, University of Massachusetts Amherst. Jazz trumpet studies with Billy Taylor
- 2002-1999 Boston University Tanglewood Institute. As a trumpeter: Young Artist Orchestra, Trumpet Workshop, Atlantic Brass Quintet Seminar

## I. RESEARCH AND PROFESSIONAL RECOGNITION

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### DISCOGRAPHY:

#### *In Progress:*

- 2022-2023 *Immeasurable*, Supertrain Records. Recorded by Mark Steinbach, organist. Recording of *Immeasurable*.

#### *Released:*

- 2022 *Eric Nathan: Missing Words*, New Focus Recordings (2-CD set). Recorded by International Contemporary Ensemble, Boston Modern Orchestra Project, American Brass Quintet, Hub New Music, Neave Trio, Christopher Karp, Parry Karp. Recordings of *Missing Words (I-VI)*.
- 2020 *Eric Nathan: the space of a door*, BMOP Sound. Recorded by Boston Modern Orchestra Project, Gil Rose, conductor. Recordings of *Paestum, the space of a door, Omaggio a Gesualdo, Icarus Dreamt, Timbered Bells, Missing Words I*.
- 2019 *Boston Symphony Orchestra Commissions*, Naxos (American Classics). Recorded by Boston Symphony Orchestra, Andris Nelsons, conductor. Recording of *the space of a door*.  
*Eric Nathan: Dancing with J.S. Bach*, Chelsea Music Festival Records. Recorded by Chelsea Music Festival Strings; Amanda Hardy, oboe; Ken-David Masur, conductor. Recordings of *Dancing with J.S. Bach I* and *Dancing with Bach II*.
- 2018 *Garlands for Steven Stucky*, Bridge Records. Recorded by Gloria Cheng, piano. Produced by Judith Sherman. Recording of *In Memoriam*.
- 2015 *Multitude, Solitude: The Music of Eric Nathan*, Albany Records. Recorded by the Momenta Quartet; Joseph Alessi, trombone; Samuel Rhodes, viola; Peggy Pearson, oboe; Mei Rui, piano; Hugo Moreno, trumpet. Produced by Judith Sherman. Recordings of *Four to One; Quartet for Oboe and Strings; As Above, So Below; Three by Three; Toying; Omaggio a Gesualdo; Multitude, Solitude*.
- 2014 *Pendulum*, Navona Records. Recorded by Joseph Lin, violin; Amanda Kohl, soprano. Recording of *Wing Over Wing*.
- 2012 *Spires*, released commercially by the ensemble. Recorded by Mirari Brass Quintet. Recording of *Spires*.  
*Imaginings*, released commercially by James Noyes. Recorded by James Noyes, saxophone; Beth Robin, piano. Recording of *Imaginings*.

2009 *Confronting Inertia*, Origin Classical Records. Recorded by John Adler, trumpet. Recording of Cantus.

#### **PUBLISHED COMPOSITIONS AND WRITINGS:**

2004- All musical compositions (except *Jump Start*) are published by Nathan Arts Music Publishing. See the **LIST OF WORKS** at the end of the C.V. for a complete list and information about each composition.

2021 Essay: “New England Philharmonic Initiates Conductor Search,” *The Boston Music Intelligencer*.

2020 Essay: “Comment,” in CD booklet, *Eric Nathan: the space of a door*, BMOP Sound.

2018 Note: “In Memoriam,” in CD booklet, *Garlands for Steven Stucky: Gloria Cheng, Piano*, Bridge Records.

2016 *Kraftfahrzeugsinnenaustattungsnengeruchgenuss*, for piano four-hands, included as part of “On the Third Hand: A Festschrift for David Josephson,” edited by Brent Wetters, published by Wetters Verlag.

2011 *Jump Start*, for wind ensemble, published by Maecenas Music (UK).

*Wing Over Wing*, for violin and soprano, in the “SCI Journal of Music Scores, Vol. 47,” included in the publication for the Society of Composers, Inc. by Schott Music Corporation

#### **PROFESSIONAL AWARDS AND HONORS:**

2022 Goddard Liberson Fellowship, American Academy of Arts and Letters

2021 The Serge Koussevitzky Music Foundation at the Library of Congress, Commission (juried commission award)

2020 Barlow Endowment for Music Composition, General Commission (juried commission award)

2019 Civitella Ranieri Music Center Fellowship (for 2021 residency in Umbria, Italy)

Composer-in-Residence, New England Philharmonic (for 2019-2022)

Alice M. Ditson Fund, Columbia University, Recording Program Award: awarded to Boston Modern Orchestra Project for the recording project “Eric Nathan: The Space of a Door”:

2018 Fromm Music Foundation at Harvard University, Commission (juried commission award):

2017 Yellow Barn Festival, Artist Residency

American Academy in Rome, Visiting Artist Residency

2016 Copland House Residency Award

2015 New Music USA Project Grant

2014 John Simon Guggenheim Memorial Foundation Fellowship in Music Composition

Camargo Foundation Fellowship (Cassis, France), declined

Cabrillo Festival of Contemporary Music, “Composers Project” Fellowship

2013 Frederic A. Juilliard/Walter Damrosch Rome Prize, American Academy in Rome

Composer-in-Residence, Chelsea Music Festival

- Composer-in-Residence, Chamber Music Campania (Italy)
- 2012-2013 Composer-in-Residence, The Dalton School Orchestra
- 2010-2012 ASCAP Foundation Morton Gould Young Composer Award (3)
- 2012 ISCM-IAMIC Young Composer Award (first American to be awarded)  
Jerome Foundation Fund for New Music, American Composers Forum
- 2011 ASCAP Foundation Rudolf Nissim Prize  
Selection for 2012 ISCM World Music Days  
League of Composers/ISCM Competition  
American Modern Ensemble Composers Competition  
Shanghai Conservatory of Music New Music Week Call for Scores
- 2010 Charles Ives Scholarship, American Academy of Arts and Letters  
Jacob Druckman Prize for Orchestral Composition, Aspen Music Festival and School  
Tanglewood Music Center Leonard Bernstein Fellowship
- 2009 Aspen Music Festival and School Susan and Ford Schumann Fellowship
- 2008 William Schuman Prize, BMI (Broadcast Music Inc.) Student Composer Awards:  
“awarded to the score judged ‘most outstanding’ in the competition”  
ASCAP Foundation Morton Gould Young Composer Award  
ASCAP/Society of Composers, Inc. National Student Commission Competition: First Prize
- 2007 New York Federation of Music Club’s Brian M. Israel Prize  
NACUSA Young Composers Competition (Second Prize)
- 2006 ASCAP/CBDNA Frederick Fennell Prize (Honorable Mention)
- 2005 New York Art Ensemble Young Composer Competition

### **SELECTED COMMISSIONS:**

See the LIST OF WORKS for a complete list (dates are listed below for when each commission was finalized).

- 2023 Yellow Barn, New York Classical Players (for violists Hsin-Yun Huang and Misha Amory):  
*Double Concerto No. 2* for two solo violas and string orchestra  
Oberlin College & Conservatory, New England Philharmonic: *In Between II* for orchestra
- 2022 Chamber Music Society of Lincoln Center and pianist Gilbert Kalish: *My Grandfather Played the Piano* for solo piano
- 2021 The Serge Koussevitzky Music Foundation at the Library of Congress and the Milwaukee Symphony Orchestra: *Opening* for orchestra  
Chelsea Music Festival and Michael Sporn (for oboists John Ferrillo and Amanda Hardy): *Just A Moment* for two antiphonal oboes  
Qing Jiang, pianist: *Between* for solo piano
- 2020 Barlow Endowment for Music Composition (for Collage New Music’s 50<sup>th</sup> anniversary season): *Short Stories* for chamber sextet

- 2019 University of Chicago Center for Contemporary Composition (for the Grossman Ensemble): *In Between* for sinfonietta
- 2018 Indiana University New Music Ensemble (through an award from the Fromm Music Foundation): *Chamber Concerto* for sinfonietta  
New England Philharmonic and New York Classical Players: *Double Concerto* for solo violin, solo clarinet and string orchestra  
Chelsea Music Festival: *Dancing with J.S. Bach II* for solo oboe and string orchestra  
Stony Brook Contemporary Chamber Players and Hub New Music: *Missing Words VI*
- 2017 Boston Symphony Orchestra: *Concerto for Orchestra* for orchestra  
New York Classical Players: *Omaggio a Gesualdo* for string orchestra; *Four to One* for string orchestra
- 2016 Boston Musica Viva (50<sup>th</sup> anniversary commission): *Missing Words IV* for chamber sextet  
Coretet (for the Neave Trio): *Missing Words V* for violin, violoncello and piano  
Aspen Music Festival (for the American Brass Quintet): *Missing Words II* for brass quintet
- 2015 Boston Symphony Orchestra: *the space of a door* for orchestra  
Mark Steinbach, organist: *Immeasurable* for organ  
Lucy Shelton, soprano: *Canon for Three* for three sopranos; *Soul Perching* for soprano, clarinet, violoncello  
New York Virtuoso Singers: *how small a part of time* for choir  
Christopher Karp, pianist; Parry Karp, cellist: *Missing Words III* for violoncello and piano
- 2014 Boston Symphony Orchestra (for the Boston Symphony Chamber Players): *Why Old Places Matter* for oboe, horn, piano  
Yale Symphony Orchestra (50<sup>th</sup> anniversary season commission): *This Old Place* for orchestra  
Jennifer Koh, violin: *Far Beyond Far* for solo violin
- 2013 New York Philharmonic: *As Above, So Below* for solo trombone
- 2012 International Society for Contemporary Music/International Association of Music Information Centres (ISCM/IAMIC): *Paestum* for sinfonietta  
Chelsea Music Festival: *Omaggio a Gesualdo* for string quintet  
Momenta Quartet (through the Jerome Fund for New Music): *Multitude, Solitude* for string quartet  
Winsor Music: *Quartet for Oboe and Strings* for oboe, violin, viola, violoncello  
Michael Sporn (for A Far Cry): *Dancing with J.S. Bach* for string orchestra
- 2011 New York Youth Symphony Chamber Music Program (First Music 28 commission): *Threads* for clarinet, violin, violoncello and piano
- 2010 Tanglewood Music Center: *Timbered Bells* for symphonic brass ensemble and percussion

**INVITED LECTURES AND TALKS:**

- 2022           Civitella Ranieri Foundation: lecture on my music  
                  Yellow Barn, Young Artists Program: lecture on my music.  
                  New England Philharmonic, “Listening In: A Deep Dive Into the Music with the NEP”: co-  
                  host of interview and discussion with Chen Yi  
                  Bucknell University, talk on my music at theory class  
                  University of Chicago, Department of Music, composition colloquium (canceled)  
                  New England Philharmonic, “Listening In: A Deep Dive Into the Music with the NEP”: co-  
                  host of interview and discussion with Igor Santos  
                  New England Philharmonic, “Listening In: A Deep Dive Into the Music with the NEP”: co-  
                  host of interview and discussion with George Tsontakis
- 2021           Composers Now, IMPACT series: video/presentation on my music  
                  Stony Brook University, composition colloquium  
                  Mannes School of Music / The New School, Composition Forum: lecture on my music  
                  John Nicholas Brown Center for Public Humanities and Cultural Heritage, Brown University:  
                  lecture on my music  
                  Scrag Mountain Music Festival: composer talk  
                  Chelsea Music Festival, 2021 Virtual Festival: pre-concert talk  
                  New England Philharmonic, “Listening In: A Deep Dive Into the Music with the NEP”: co-  
                  host of interview and discussion with Sofia Rocha  
                  New England Philharmonic, “Listening In: A Deep Dive Into the Music with the NEP”: co-  
                  host of interview and discussion with Bernard Rands  
                  New England Philharmonic, “Listening In: A Deep Dive Into the Music with the NEP”: co-  
                  host of interview and discussion with Stefan Jackiw and Yoonah Kim  
                  Tufts University, Department of Music, orchestration class
- 2020           Brown University, “Music Now,” Department of Music, colloquium  
                  New England Philharmonic, Virtual Boston New Music Festival, “Listening In: A Deep Dive  
                  Into the Music with the NEP”: co-host of interview and discussion with TJ Cole  
                  University of Idaho, Lionel Hampton School of Music, composition seminar  
                  Indiana University Jacobs School of Music, composition colloquium  
                  Syracuse University, College of Visual and Performing Arts, “Composing for the Organ”  
                  webinar, panel discussion with organists Anne Laver and Mark Steinbach, and composers  
                  Wang Lu and Natalie Draper  
                  Tanglewood Music Festival/Boston Symphony Orchestra: pre-concert talk on Concertos for  
                  Orchestra (August 2020: canceled due to the coronavirus pandemic)

- Kingston Chamber Music Festival, Opening Night: pre-concert talk on my music (July 2020: canceled due to the coronavirus pandemic)
- Yellow Barn, Young Artists Program: lecture on my music.
- Indiana University Jacobs School of Music: class visit and discussion with the New Music Ensemble
- Longy School of Music, Prof. Donald Berman's course: lecture on my music
- 2019 Connecticut State Music Teachers Association State Conference: lecture, "Finding and Nurturing a Voice in Composition – My Journey and Advice to Music Teachers"
- Roger Williams University, Department of Performing Arts, composition seminar and theory class: lecture on my music
- Amherst College, Center for Humanistic Inquiry and the Department of Music: lecture on *Some Favored Nook*
- Boston Symphony Orchestra, pre-concert talk, Symphony Hall, Boston, MA: discussion with Robert Kirzinger, BSO Associate Director of Program Publications, about *Concerto for Orchestra*
- Longy School of Music, composition colloquium: lecture on my music
- John Hay Library, Brown University: lecture on my music and setting text to music
- Nasher Sculpture Center, "Soundings: New Music at the Nasher": post-concert talk.
- 2018 Boston University, School of Music, Composition Seminar: lecture on my music.
- Brandeis University, Department of Music, Composition colloquium: lecture on my music.
- RISD Museum, "Gallery Conversation: Storm Diptych": gallery conversation with Theresa Ganz, assistant professor of Visual Art at Brown. Spalter New Media Gallery.
- Aspen Music Festival and School, Susan and Ford Schumann Center for Composition Studies: lecture on my music.
- Yellow Barn, Young Artists Program: lecture on my music.
- Library of Congress: pre-concert panel discussion with Roger Reynolds, members of Boston Modern Orchestra Project
- University of California, Los Angeles (UCLA), Department of Music, Composition seminar: lecture on my music.
- Bard College Conservatory of Music, colloquium lecture: lecture on my music
- 2017 Providence Athenaeum, lecture series talk: "Music and Muse."
- Greenwood School (part of Yellow Barn Artist Residency): lecture on my music.
- Industrial Designers Society of America (IDSA) Northeast District Design Conference, Rhode Island School of Design (RISD), "Unexpected Conference": lecture on my music.
- University of Massachusetts Amherst, Department of Architecture Lecture Series: lecture on my music.
- Brown University, "Music Now," Department of Music: lecture on my music (twice).

- 2016 “Do You Hear What I Hear?”, Boston Symphony Orchestra/New England Conservatory: talk/discussion on my music as part of this BSO/NEC prelude concert series.
- Yale University, Whitney Humanities Center: part of “Humanities in Action” symposium.
- Boston Symphony Orchestra, Symphony Hall: pre-concert talk on my music with Marc Mandel, Director of Program Publications, Boston Symphony Orchestra.
- Boston Symphony Orchestra, Symphony Hall: talk for composition students from Boston composition programs (Harvard, New England Conservatory, Brandeis)
- From The Top, private donor event: lecture on my music.
- Northeastern University, Department of Music: lecture on my music.
- Harvard University, Department of Music, Prof. Anne Shreffler’s course: lecture on my music.
- Tufts University, Department of Music: lecture on my music.
- Keene State College, Symphonic Band: lecture on my music
- Carnegie Hall’s National Youth Orchestra Composer Apprenticeship Program: lecture on my music.
- Yellow Barn, Young Artists Program: lecture on my music.
- 2015 Boston Conservatory, Composition Colloquium: lecture on my music.
- Connecticut College, Department of Music: lecture on my music.
- Brown University, “Music Now,” Department of Music: lecture on my music
- Yellow Barn: pre-concert talk.
- Chesterwood (Stockbridge, MA): lecture/discussion with Tom Mayes, deputy counsel for the National Trust for Historic Preservation, on the importance of old places on creativity and on *Why Old Places Matter*
- Grand Central Atelier: lecture on my music.
- Charleston Symphony Orchestra: pre-concert talk.
- College of Charleston, Department of Music: lecture on my music.
- 2014 Chelsea Music Festival: panel discussion on music of Richard Strauss
- American Academy in Rome: lecture on my music
- Istanbul Technical University, Center for Advanced Studies in Music: lecture on my music.
- 2011 Dartmouth College, Department of Music: lecture on my music; guest composition lessons to four graduate-level composition students.



## ACADEMIC AWARDS/RESEARCH GRANTS:

### From Brown University:

- 2022 Early Career Research Achievement Award  
Humanities Research Funds award, The Office of the Vice President for Research. For recording project of *Some Favored Nook*
- 2021 Brown Arts Initiative Research and Development Grant. *Missing Words* CD recording project  
Humanities Research Funds award, The Office of the Vice President for Research. For recording project of *Missing Words*
- 2020 Humanities Research Funds award, The Office of the Vice President for Research. For recording project of *Missing Words*
- 2019 Brown Arts Initiative Research and Development Grant. Recording project with International Contemporary Ensemble  
Humanities Research Funds award, The Office of the Vice President for Research. For recording project with International Contemporary Ensemble
- 2018 Henry Merritt Wriston Fellowship, Dean of the College: half of salary  
For “demonstrated exceptional ability and dedication as a teacher” and “excellence in the classroom [combined] with outstanding scholarship”  
Richard B. Salomon Faculty Research Award, The Office of the Vice President for Research. For portrait CD project with Boston Modern Orchestra Project  
In recognition of “excellence in scholarship”  
Brown Arts Initiative Research and Development Grant. For portrait CD project with Boston Modern Orchestra Project  
Humanities Research Funds award, The Office of the Vice President for Research. For portrait CD project with Boston Modern Orchestra Project: \$1,800
- 2017 Brown Arts Initiative Research and Development Grant. Funding for *Some Favored Nook* workshop and development  
Humanities Research Funds award, The Office of the Vice President for Research. Funding for American Academy in Rome Visiting Artist Residency
- 2016 Creative Arts Council Grant. Funding for *Lumen* exhibition in Cohen Gallery  
Humanities Research Funds award, The Office of the Vice President for Research. Funding for travel to Paris to attend premiere at Cathédrale Notre Dame

### Student Awards:

- 2014 Otto R. Stahl Memorial Award, Cornell University
- 2008 Sage Graduate Fellowship, Cornell University  
Indiana University Jacobs School of Music Dean’s Prize
- 2008-2006 Dean’s Scholarship Award, Indiana University

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- Margaret H. Hamlin Scholarship, Indiana University
- 2006 Beekman Cannon Friends of Music at Yale Prize, Yale College Department of Music  
Paul F. Festersen Memorial Award, Yale University Bands
- 2005 Abraham Beekman Cox Prize, Yale College Department of Music  
Louis Sudler Performing Arts Fund grant, Pierson College at Yale College
- 2004 Shen Prize, Yale College Department of Music  
Louis Sudler Performing Arts Fund grant, Pierson College at Yale College
- 2002 Orchestral Composition Competition, Juilliard School Pre-College Division  
Westchester Music Teacher’s Council College Scholarship
- 2001 Distinguished Achievement Award, The Juilliard School Pre-College Division

## **II. TEACHING**

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### **COURSE INSTRUCTION:**

#### **Brown University**

##### ***Graduate courses:***

MUSC 2235: “Timbre in Electroacoustic Music”

Fall 2017: 3 students

MUSC 2200: “Composition Seminar”

Fall 2019: 4 students

##### ***Undergraduate courses:***

MUSC 1676: “Homage and Theft”

Fall 2016: 6 students

MUSC 1110: “Seminar in Composition”

Spring 2022: 10 students

Spring 2021: 14 students

Spring 2020: 3 students (and 1 vagabonding)

Spring 2018: 7 students

Spring 2016: 7 students

MUSC 1100: “Introduction in Composition”

Fall 2020: 14 students

Fall 2016: 10 students

MUSC 1050: “Advanced Theory II”

Fall 2020: 5 students

Spring 2017: 11 students

MUSC 0560: “Theory of Tonal Music”

Spring 2016: 19 students

MUSC 0550: “Theory of Tonal Music”

Fall 2021: 29 students  
Fall 2019: 22 students  
Fall 2017: 26 students  
Fall 2015: 18 students

MUSC 0033: “From the Blues to Beyoncé: Popular Music in America”

Spring 2022: 139 students  
Spring 2020: 57 students  
Spring 2018: 149 students  
Spring 2017: 123 students  
Fall 2015: 50 students

GISP 0006: “A Study of Influence”

Spring 2017: 3 students

***Independent Study Courses (Graduate):***

MUSC 2980: “Reading and Research”

In composition:

Spring 2022: 5 students  
Fall 2021: 2 students  
Spring 2021: 3 students  
Fall 2020: 3 students  
Fall 2019: 2 students  
Spring 2017: 1 student  
Fall 2016: 1 student

***Independent Study Courses (Undergraduate):***

MUSC 1970: “Individual Independent Study”

In composition:

Spring 2022: 2 students  
Fall 2021: 1 student  
Spring 2021: 1 student  
Fall 2020: 2 students  
Spring 2020: 2 students  
Fall 2019: 3 students  
Spring 2018: 4 students  
Fall 2017: 3 students  
Spring 2017: 3 students  
Fall 2016: 3 students  
Spring 2016: 3 students  
Fall 2015: 3 students

In music theory/cognition:

Fall 2016: 1 student

**Williams College**

***Undergraduate courses:***

MUS 102: Introduction to Music Theory (Spring 2015)

MUS 206, 307, 308: Composition II, III, IV (Spring 2015)

MUS 138: Introduction to Twentieth-Century Music (Spring 2015)

MUS 102: Introduction to Music Theory (Fall 2014)

MUSIC 119: Popular Music: Revolutions in the History of Rock (Fall 2014)

**ADVISING:**

**Brown University**

**Graduate Advising:**

***Doctoral Dissertations***

Chair:

2022-23: Inga Chinilina; Lee Gilboa (co-chair)

2021: Amber Vistein (served as reader for 2018-2020)

Chair (comprehensive exam committee):

2021: Inga Chinilina; Lee Gilboa (co-chair)

***Masters Theses:***

Primary advisor:

2020-2021: Inga Chinilina; Lee Gilboa (co-primary advisor in 2020, primary advisor in 2021)

2016-2017: Amber Vistein

Secondary advisor:

2022-23: Nicholas Bentz, Adeliia Faizullina

***Advising:***

Primary advisor:

2019-2021: Inga Chinilina

Secondary advisor:

2019-2020: Alexander Hardan

***Teaching Assistants (Graduate):***

MUSC 1110: “Seminar in Composition”:

Spring 2022: 1 teaching assistant

MUSC 1100: “Introduction to Composition”:

Fall 2020: 1 teaching assistant

MUSC 0033: “From the Blues to Beyoncé: Popular Music in America”:

Spring 2022: 3 teaching assistants

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Spring 2020: 1 teaching assistant  
Spring 2018: 3 teaching assistants  
Spring 2017: 1 teaching assistant  
Fall 2015: 1 teaching assistant

## **Undergraduate Advising**

### ***Honors Theses:***

Primary advisor:

2020: Jiachen Xue  
2019-20: Max Friedman, Reid Merzbacher  
2019: William Hawkins  
2017: Sami Overby, Erin Reifler  
2016: Jonathan Adam, Peter Enriquez

Secondary reader:

2023: Sarah Jung  
2022: Henry Puopolo  
2020: Max Chung  
2016-17: Morgan Patrick  
2016: Hanna Kotsamaa

### ***Capstone Projects:***

Primary advisor:

2022: Nina Dwumfour-Poku, Alp Koksal, James Hong, Marijke Perry, Emily Smith-Feldman,  
Michael Tu  
2021: Ayse Sezener, Stanley Yip

### ***Advising:***

Co-Director of Undergraduate Studies, Co-Concentration Advisor

Spring 2018: 42 students  
Fall 2017: 28 students

Concentration Advising

Spring 2022: 6 students  
Fall 2021: 5 students  
Spring 2021: 3 students  
Fall 2020: 4 students  
Spring 2020: 5 students  
Fall 2019: 5 students

Sophomore Advising

Fall 2020: 4 students

First Year Advising

Spring 2020: 5 students  
Fall 2019: 5 students

UTRA Grant Research Assistant Mentoring  
Fall 2019: 1 student

***Teaching Assistants (Undergraduate):***

MUSC 0033: “From the Blues to Beyoncé: Popular Music in America”

Spring 2022: 3 teaching assistants

Spring 2020: 2 teaching assistants

Spring 2018: 5 teaching assistants

Spring 2017: 3 teaching assistants

Fall 2015: 1 teaching assistant

MUSC 0050: “Theory of Tonal Music”

Fall 2021: 2 teaching assistants

Fall 2019: 2 teaching assistants

Fall 2017: 2 teaching assistants

Fall 2015: 1 teaching assistant

MUSC 1110: “Seminar in Composition”

Spring 2016: 1 teaching assistant

**GUEST LECTURES/TEACHING:**

Summer 2022 Yellow Barn: composition class

Spring 2021 Loyola Marymount University, Online Composition Festival (New Music on the Bluff 21):  
masterclass and lessons for composers

Fall 2020 Indiana University Jacobs School of Music: guest composition lessons (12 students)

Summer 2020 Yellow Barn: composition class

Spring 2018 Bard College Conservatory of Music: guest composition master class (3 students)

Fall 2017 URBN 1870 “City Senses: Urbanism Beyond Visual Spectacle”: lecture on my music.  
MUSC 1100 “Introduction to Composition”: lecture on my music.

Spring 2016 MUSC 0611 “Orchestra”: conducted *Icarus Dreamt* and Bartók’s Concerto for Orchestra  
in rehearsals; led sectionals

MUSC 0630 “Jazz Band”: Performer, Brown Jazz Band Tour to Berlin

Fall 2015 MUSC 0010 “Introduction to Western Music”: lecture on my work.

MUSC 0620 “Wind Symphony”: conducted three rehearsals and performance of *Jump Start*

**TEACHING DEVELOPMENT AWARDS/GRANTS:**

2020 Salomon Curricular Course Grant, Brown University. Funding to bring flutist Alice Jones to  
perform student works for my course, MUSC 1100 “Introduction to Composition”

2019 Undergraduate Teaching and Research Award (UTRA), Brown University. Funding to  
expand the design of my course, “MUSC 0033: From the Blues to Beyoncé”

- Brown Arts Initiative Public Presentation Grant. Funding for Keith Kirchoff collaborative residency and concert for my course, MUSC 2200 “Composition Seminar”
- Faculty Lectureship Funds Award, Dean of the Faculty, Brown University. Funding for Neave Trio residency and performances of student and faculty works.
- 2018 Brown Arts Initiative Fitt Artist-in-Residence grant. Funding to bring clarinetist Kinan Azmeh to Brown for a residency with Community Music Works.
- Faculty Lectureship Funds Award, Dean of the Faculty, Brown University. Funding for *Some Favored Nook* performance, residency and masterclass.
- 2017 Salomon Curricular Course Grant, Brown University. Funding to bring the ensemble Verdant Vibes to read student compositions in my course, MUSC 1110 “Seminar in Composition”
- Faculty Lectureship Funds Award, Dean of the Faculty, Brown University. Funding for *Lumen* exhibition in Cohen Gallery and artist residency with Catherine Wagner, Thomas Kelley and Loretta Gargan with associated talks at Brown and RISD. In conjunction with my course, MUSC 2235 “Timbre in Electroacoustic Music”
- Brown Arts Initiative Public Presentation Grant. Funding to bring Yarn/Wire to perform student and faculty works.
- 2016 Faculty Lectureship Funds Award, Dean of the Faculty, Brown University. Funding to bring Momenta Quartet for residency to perform student and faculty works.
- Salomon Curricular Course Grant, Brown University. Funding to bring pianist Molly Morkoski in conjunction with my courses, MUSC 1100 “Introduction to Composition” and 1676 “Homage and Theft: Musical Borrowing in the Past Century”
- 2015 Salomon Curricular Course Grant, Brown University. Funding to bring Doug Balliett to speak to my course MUSC 0033 “From the Blues to Beyoncé”

**NON-ACADEMIC TEACHING:**

- 2020 Yellow Barn Music Festival Young Artists Program, guest composition faculty  
FirstWorks, Virtual Learning Series, video presentation
- 2019 Universal Artists Festival (at New England Conservatory), guest composition faculty
- 2018, 2016 Yellow Barn Music Festival Young Artists Program, guest composition faculty
- 2012-2013 New York Philharmonic Credit Suisse Very Young Composers “The Composer’s Bridge,”  
Teaching Artist Associate (in composition)
- 2007 “Kids Compose” initiative, Indiana University Jacobs School of Music
- 2002-2001 Private trumpet lessons (Larchmont, NY)

### III. SERVICE

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#### TO THE DEPARTMENT/UNIVERSITY:

##### Brown University (as faculty):

- Spring 2022 Member, Assistant Professor of the Practice in Piano, Search Committee  
Reviewer, Richard B. Salomon Faculty Research Awards, Office of the Vice President for Research
- Fall 2021- Member, Promotion Committee (for promotion to Distinguished Senior Lecturer)
- Spring 2022 Organizer, International Contemporary Ensemble residency
- Spring 2021 Chair, Pathways to Diversity & Inclusion (DDIAP) Committee, Department of Music
- Spring 2020 Member, Theory Planning Committee, Department of Music  
Reviewer, Richard B. Salomon Faculty Research Awards, Office of the Vice President for Research  
Organizer, Neave Trio residency  
Co-Organizer, Jennifer Koh residency and composition/performance masterclass
- Fall 2019- Member, Pathways to Diversity & Inclusion (DDIAP) Committee, Department of Music  
2020
- Fall 2019 Co-Organizer, John Harbison residency with Brown University Orchestra
- 2018- Music and Multimedia Composition Graduate Program admissions (Spring semesters)  
Member, Music and Multimedia Composition Graduate Program Committee
- 2015- Evaluator, Undergraduate Admissions, Department of Music (Spring semesters)
- Spring 2019 Organizer, John Harbison composition masterclass  
Organizer, Andrew Garland vocal masterclass  
Co-Organizer, Talea Ensemble residency
- 2015-2018 Co-director and co-founder, “Music Now” colloquium series, Department of Music
- 2017-2018 Co-Director of Undergraduate Studies, Co-Concentration Advisor, Department of Music
- Fall 2018 Organizer, composition masterclasses with Courtney Bryan and Linda Caitlin Smith
- Spring 2018 Member (Chair-like role), Search Committee, sabbatical replacement in composition, Department of Music  
Member, Search Committee, Director of Brown University Orchestra, Department of Music  
Organizer, Joan Tower residency with Brown University Orchestra; composition masterclass  
Collaborator, *Erratics* production, Department of Theater and Performance Arts
- 2017-2018 Co-Organizer, Ensemble Dal Niente residency



Eric Nathan – Composer – p. 17

- Fall 2017      Member, External Impact/Cohesion Working Group, Department of Music  
Member, Graduate Program Working Group, Department of Music  
Organizer, *LUMEN* exhibition and artist residency  
Organizer, Gloria Cheng residency  
Co-Organizer, Tracy Silverman residency
- Spring 2017    Member, Curriculum Committee, Department of Music  
Member, Interim Conductor Search Committee, Department of Music  
Co-Organizer, Momenta Quartet Residency  
Faculty Sponsor, Fermata, Student Composers Collective
- 2016-2017      Member, Brown Arts Initiative Grants Committee (University committee)  
Co-Organizer, International Contemporary Ensemble Residency
- Fall 2016      Organizer, Molly Morkoski Residency  
Co-organizer, Neave Trio Residency  
Participant, Theory Pedagogy Meeting Series, Department of Music, Brown University  
Participant, Brown Arts Initiative Executive Committee Retreat
- Spring 2016    Member, Curriculum Committee, Department of Music, Brown University  
Performer, David Josephson Retirement Concert and Festschrift, Department of Music  
Co-coordinator, Gabriel Kahane Masterclass, Brown University
- Summer  
2016            Presenter, Brown Club of France alumni event
- 2015-2016      Co-Organizer, Boston Modern Orchestra Project Residency
- Fall 2015      Member, Curriculum Committee, Department of Music, Brown University  
Member, Musicology Search Planning Committee, Department of Music, Brown University

**Previous institutions (as a student):**

- 2010-2019      Co-Director, Cornell Contemporary Chamber Players (Cornell University Department of Music)
- 2008-2007      Co-President, Student Composer Association (Indiana University Jacobs School of Music)
- 2006-2004      Co-Director, Bach Society Orchestra (Yale College Department of Music)
- 2004-2003      Publicity manager, Yale Symphony Orchestra (Yale College Department of Music)

**TO THE PROFESSION:**

- 2019-            Composer-in-Residence, New England Philharmonic
- 2022-            Member, Board of Directors, Composers Conference

- 2022 Juror, Copland House Residency Program
- 2021 Reviewer, manuscript proposal review, Oxford University Press
- 2020 Juror, ASCAP Morton Gould Young Composer Award  
Juror, New England Philharmonic Call for Scores
- 2019 Juror, Houston Symphony EarShot New Music Readings (for Hispanic and Latinx composers), organized by American Composers Orchestra  
Reviewer, manuscript proposal review, Routledge (UK)
- 2018 Juror, Rapido! Composition Contest, Boston Musica Viva  
Juror, New York Youth Symphony, First Music Commissions
- 2017 Juror, MATA Festival, reviewing submissions for the 20<sup>th</sup> Anniversary Festival
- 2015 Juror, New Music USA Project Grants  
Juror, Camerata Notturna, International Composition Competition
- 2012 Co-Organizer, “Music, Cognition, Technology, Society” Conference, Cornell University Department of Music. Juror for international call for scores.
- 2011 Juror, Boston New Music Initiative Call for Scores  
Juror, Keene State College Call for Scores

#### **TO THE COMMUNITY:**

- 2020 Performer, MUSICARE Initiative at Houston Methodist Hospital: performed remotely on trumpet on three occasions for surgery and COVID patients
- 2019 Co-Organizer, FirstWorks and Department of Music collaboration and performance of *Some Favored Nook*  
Guest speaker, Jacqueline M. Walsh School for the Arts in Pawtucket, RI
- 2018 Co-Organizer, Providence Athenaeum and Schola Cantorum of Boston collaboration and performance
- 2015 Performer, RISD Collaborative Performance

#### **IV. PUBLIC PRESENTATION AND RECEPTION OF RESEARCH**

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##### **LIST OF SELECTED PERFORMANCES AND EXHIBITIONS:**

Please see my website ([www.ericnathanmusic.com](http://www.ericnathanmusic.com)) for a complete list of performances since 2005.

##### **Upcoming Performances:**

- 2023 Temple University New Music Ensemble; Jan Krzywicki, director. *Walls of Light*. Temple University (May 12, 2023).

New England Philharmonic; Tianhui Ng, conductor. In Between II. Tsai Auditorium (May 7, 2023).

Boston Chamber Music Society.; Peggy Pearson and Jennifer Slowik, oboes. *Just a Moment*. First Church in Cambridge (April 23, 2023).

Chamber Music Society of Lincoln Center; Gilbert Kalish, piano. *My Grandfather Played the Piano* (world premiere). Rose Studio, Lincoln Center (March 30, 2023).

Oberlin Sinfonietta; Timothy Weiss, conductor. *In Between II* (world premiere). Oberlin College & Conservatory (March 10, 2023).

### **Past Performances:**

2022 Oregon Mozart Players; Kelly Kuo, conductor; Cheryl Wefler, oboe. *Dancing with J.S. Bach II*. First United Methodist Church, Portland, OR (December 16-17, 2022), First Presbyterian Church (December 18, 2022).

Center for New Music Ensemble; David Gompper, director. *In Between*. University of Iowa (December 4, 2022).

Society of Fellows, American Academy in Rome, Salone. *LUMEN*. Roulette, New York (November 4, 2022).

New England Philharmonic; Tianhui Ng, conductor. *Opening*. Jordan Hall, Boston (October 30, 2022).

Qing Jiang, pianist. *Between* (world premiere). Civitella Ranieri Foundation, Italy (October 27, 2022).

Left Coast Chamber Ensemble. *Just A Moment*. Berkely Piano Club (October 23, 2022), San Francisco Conservatory of Music (October 24, 2022).

Stellenbosch International Chamber Music Festival. “Capriccio” from *Dancing with J.S. Bach I*. Endler Hall, Stellenbosch, South Africa (July 1, 2022).

New England Philharmonic; Stefan Jackiw, violin; Yoonah Kim, clarinet. *Double Concerto*. Tsai Performance Center, Boston University (June 18, 2022).

Wheeling Symphony Orchestra, John Devlin, conductor; Stefan Jackiw, violin; Yoonah Kim, clarinet. *Double Concerto* and *Dancing with J.S. Bach I*. Capitol Theater, Wheeling, WV (May, 2022)

New York Classical Players, Dongmin Kim, conductor. *Dancing with J.S. Bach I*. W83 Auditorium (May 6, 2022); Flushing Town Hall (May 8, 2022).

Qing Jiang, pianist. *Prelude for J.H.* (world premiere), *Hommage à Steven Stucky* (world premiere), *Dialogues* (one movement), *Remembrances*. Bucknell University (March 26, 2022).

Tony Arnold, soprano; William Sharp, baritone; Seth Knopp, piano. *Some Favored Nook*. Clark Art Institute (March 19, 2022), Copland House (October 24, 2022 – canceled due to COVID).

Rhode Island Philharmonic, Bramwell Tovey, conductor. *the space of a door*. Veterans Memorial Auditorium (March 19, 2022).

Anima Musicae Chamber Orchestra. *Omaggio a Gesualdo*. Budapest Music Center (Hungary) (March 18, 2022).

Eastman Wind Orchestra, Mark Davis Scatterday, conductor. *Evening Glow*. Eastman School of Music, Kodak Hall (February 28, 2022).

Grossman Ensemble, Timothy Weiss, conductor. *In Betwween* (world premiere). University of Chicago, Logan Center Performance Hall (March 4, 2022).

Hub New Music. *Missing Words VI*. Scheduled performances (some were canceled due to COVID-19 complications): UC Riverside (January 20, 2022); Portland State University (January 27, 2022); Baylor University (February 2, 2022); University of Oklahoma (February 3, 2022); REDNOTE Music Festival (February 8, 2022); Crosstown Arts and Rhodes College (February 25, 2022); Mississippi Chambre Guild (February 28, 2022); Ashmont Hill Chamber Music (April 3, 2022); Miami University of Ohio (April 7, 2022); Morgan Library and Museum (April 12, 2022).

Collage New Music. *Short Stories* (world premiere). Longy School of Music, Pickman Hall (January 17, 2022).

Oberlin Brass Ensemble, Timothy Weiss, conductor. *Timbered Bells*. Oberlin Conservatory (January 8, 2022: canceled due to coronavirus).

2021 Tony Arnold, soprano; William Sharp, baritone; Seth Knopp, piano. *Some Favored Nook*. Hudson Valley Music Club (November 22, 2021).

Stony Brook Contemporary Chamber Players. *Missing Words VI*. Stony Brook University (November 18, 2021); DiMenna Center (November 19, 2021).

New England Philharmonic, Eric Nathan, conductor. *the space of a door*. All Saints Parish (Boston, MA) (October 16, 2021).

Mei Rui, piano. *Remembrances*. The Shepherd School of Music at Rice University (October 8, 2021).

Milwaukee Symphony Orchestra, Ken-David Masur, conductor. *Opening* for orchestra (world premiere). Season-opening concerts, inaugural live performances at the Bradley Symphony Center (Scheduled for September 16-18, 2021).

Hub New Music. *Missing Words VI*. Lake George Music Festival (August 19, 2021); Scrag Mountain Music Festival (October 13, 2021); Georgetown University (October 29, 2021); Binghamton University (November 17, 2021)

Ansel Norris, Trumpet. *Toying*. Yellow Barn Festival (July 27, 2021).

Music School Festival Orchestra Chamber Players. *Rothko Musings*. Chautauqua Institution, Ampitheater (July 28, 2021).

John Ferrillo and Amanda Hardy, oboes. *Just A Moment* (world premiere). Chelsea Music Festival Opening Night (June 25, 2021).

Voiceworks Elective. *Forever is Composed of Nows*. Guildhall School of Music and Drama (May 24, 2021).

Indiana University New Music Ensemble; David Dzubay, conductor. *Chamber Concerto* (world premiere). Indiana University Jacobs School of Music, Bloomington, IN (April 29, 2021).

- Milwaukee Symphony Orchestra, Ken-David Masur, conductor. *Dancing with J.S. Bach II*. Bradley Symphony Center, Milwaukee, WI (April 24, 2021).
- Portland Symphony Orchestra, Eckhart Preu, conductor; Amanda Hardy, oboe. *Dancing with J.S. Bach II*. Merrill Auditorium, Portland, ME (April 18, 2021).
- Hub New Music. *Missing Words VI* for chamber ensemble (world premiere). Celebrity Series of Boston (March 13, 2021).
- New York Classical Players; James Austin Smith, oboe; Dongmin Kim, conductor. *Dancing with J.S. Bach II*. New York, NY (February 6, 2021).
- 2020 Neave Trio. *Missing Words V*. Longy School of Music (December 12, 2020). Livestream.
- Gilbson Da Silva, trumpet. *Cantus*. University of Wisconsin-Madison School of Music (December 10, 2020). Livestream.
- Boston Symphony Orchestra; Andris Nelsons, conductor. *Concerto for Orchestra*. Tanglewood, Koussevitsky Music Shed (August 2, 2020: canceled due to the coronavirus pandemic).
- Jennifer Koh, violin. *Far Beyond Far*. Kingston Chamber Music Festival (July 21, 2020: canceled due to the coronavirus pandemic).
- Neave Trio and Longy School of Music faculty. *Missing Words (Full Series, I-V)*. World premiere portrait concert at Longy School of Music, Boston, MA (Scheduled for April 5, 2020: canceled and postponed due to the coronavirus pandemic; anticipated to be rescheduled for 2021-22).
- Tiago Linck, trumpet. *Cantus*. Casa da Orquestra Sinfônica de Porto Alegre (June 20, 2020 – livestream); SESC International Music Festival, Pelotas, Brazil (January 29, 2020).
- Neave Trio. *Missing Words V*. Ulster Chamber Music Series, Kingston, NY (Scheduled for March 29, 2020: canceled due to the coronavirus pandemic).
- Boston Symphony Chamber Players: John Ferrillo, oboe; James Sommerville, horn; Randall Hodgkinson, piano. *Why Old Places Matter*. Jordan Hall, Boston, MA (Scheduled for March 22, 2020: canceled due to the coronavirus pandemic).
- Jennifer Koh, violin. *Far Beyond Far*. Brown University, Martinos Auditorium (February 28, 2020).
- Aurea Ensemble. “Lullaby” from *Wing Over Wing*. Brown University, Grant Recital Hall (February 23, 2020).
- Duo-ING (Ying Xue, violin; Qing Jiang, piano). *DUO*. Yellow Barn, Next Stage, Putney, VT (February 23, 2020); Tenri Cultural Institute, New York, NY (February 24, 2020).
- Neave Trio. *Missing Words V*. Brown University, Grant Recital Hall (February 22, 2020).
- 2019 Tony Arnold, soprano; William Sharp, baritone; Molly Morkoski, piano. *Some Favored Nook*. Amherst Women’s Club, presented by the Emily Dickinson Museum, Amherst, MA (October 6, 2019).
- Gloria Cheng, piano. *In Memoriam*. Performances: University of Missouri, Kansas City, White Recital Hall (May 9, 2019); Madrid Theater, Canoga Park, CA (April 13, 2019); College of

Charleston (September 17, 2019); University of South Carolina (September 19, 2019); Duke University (September 22, 2019).

Boston Symphony Orchestra; Andris Nelsons, conductor. *Concerto for Orchestra*. Premiered on the BSO's season-opening concerts, Symphony Hall, Boston (September 19-21, 2019).

Rachel Schutz, soprano; William Sharp, baritone; Gilbert Kalish, piano. *Some Favored Nook*. Yellow Barn, Opening night of 50<sup>th</sup> anniversary season, Putney, VT (July 5, 2019).

Stefan Jackiw, violin; Yoonah Kim, clarinet; Dongmin Kim, conductor; New York Classical Players. *Double Concerto*. W83 Auditorium, New York, NY (May 11, 2019); West Side Presbyterian Church, Ridgewood, NJ (May 12, 2019).

Julie Varlet, trumpet. *Toying*. Musée des Beaux-Arts de Tours, Tours, France (April 7, 2019).

American Brass Quintet. *Missing Words II*. GatherNY, SubCulture, New York, NY (March 24, 2019); Emelin Theatre, Mamaroneck, NY (March 10, 2019).

Butch Rován, alto clarinet and electronics; Eric Nathan, trumpet and electronics; Keith Kirchoff, piano and electronics. *Torque*. SEAMUS National Conference (March 22, 2019).

Tony Arnold, soprano; Andrew Garland, baritone; Molly Morkoski, piano. *Some Favored Nook*. Presented by FirstWorks and the Brown University Department of Music; First Unitarian Church, Providence, RI (March 3, 2019).

David Salsbery Fry, bass voice; Ryan McCullough, piano. *Wembley's Thingamajig (May 16, 1990)* (world premiere). Barnes Hall, Cornell University (March 1, 2018).

Richardson Chamber Players. *Threads*. "Then & Now: Celebrating PUC's 125th Anniversary," Richardson Auditorium in Alexander Hall, Princeton University, Princeton, NJ (February 10, 2019).

Neave Trio. *Missing Words V* (world premiere). Longy School of Music, Edward M. Pickman Hall, Cambridge, MA (February 8, 2019).

Tony Arnold, soprano; William Sharp, baritone; Gil Kalish, piano. *Some Favored Nook* (world premiere). Soundings: New Music at the Nasher; Nasher Sculpture Center, Dallas, TX (January 4, 2019).

2018 Neave Trio. *Missing Words V*. House concert, Stockbridge, MA (December 9, 2018).

University of Arizona Wind Ensemble. *Jump Start*. Crowder Hall, University of Arizona, Fred Fox School of Music (November 29, 2018).

Gloria Cheng, piano. *In Memoriam*. Performances: Piano Spheres, Zipper Hall, Colburn School, Los Angeles, CA (November 27, 2018); Northeastern University, Boston, MA (October 14, 2018); Cornell University, Barnes Hall Auditorium (October 12, 2018); Bargemusic, New York, NY (September 27, 2018).

Boston Musica Viva, Richard Pittman, conductor (50th Anniversary season). *Missing Words IV* (world premiere). Tsai Performance Center, Boston University, Boston, MA (November 17, 2018).

The Louisville Orchestra; Ken-David Masur, conductor. *the space of a door*. Kentucky Center, Louisville (November 16-17, 2018).

Community Music Works, MusicWorks Collective. Selections from *Dancing with J.S. Bach*. Performances: Brown University (October 28, 2018); Providence College (October 27, 2018).

Momenta Quartet. *Four to One*. Momenta Quartet Festival IV, Tenri Cultural Institute, New York, NY (October 19, 2018); Santa Teresa Church, Cochabamba, Bolivia (October 24, 2018).

Trami Nguyen, piano. *Lontano*. Festival Artonov, Hôtel Max Hallet, Brussels (October 13, 2018).

Syracuse Society for New Music. *Threads*. Park Central Presbyterian, Syracuse, NY (September 30, 2018).

Parry Karp, cello; Chris Karp, piano. *Missing Words III* (world premiere). University of Wisconsin-Madison School of Music, Mills Concert Hall (September 4, 2018).

Aspen Conducting Academy Orchestra; Joshua Hong, conductor. *the space of a door*. Aspen Music Festival and School, Benedict Music Tent (July 10, 2018).

Chelsea Music Festival musicians, Ken-David Masur, conductor. *Dancing with J.S. Bach I* and *Dancing with J.S. Bach II* (world premiere). Chelsea Music Festival, St. Paul's German Lutheran Church, New York, NY (June 9, 2018).

Boston Modern Orchestra Project; Gil Rose, conductor. *Paestum*. Library of Congress, Coolidge Auditorium, Washington, D.C. (June 2, 2018).

Semiosis Quartet. *Omaggio a Gesualdo*. The New School of Music, Cambridge, MA (June 1, 2018); Makeshift Boston, Boston, MA (October 29, 2018).

Purchase Contemporary Ensemble. *Walls of Light*. SUNY Purchase Conservatory of Music, Conservatory Recital Hall (May 1, 2018).

Jennifer Koh, violin. *Far Beyond Far*. Performances: University of California, Santa Barbara, St. Anthony's Chapel (April 27, 2018); Duke Performances, Duke University (February 11, 2018); Northwestern University (January 29, 2018).

New England Philharmonic; Richard Pittman, conductor. *Paestum* (world premiere, orchestral version). Tsai Performance Center, Boston University (March 3, 2018).

*Erratics* for Disklavier Piano (world premiere). Incidental music to the theatrical production, "Erratics: Scenes from Thomas Cole's *The Course of Empire*." Performances: Brown University Department of Theater Arts and Performance Studies, Stuart Theater at Brown University (March 1-4, 8-11, 2018).

Ensemble Dal Niente. *Threads*. Martinos Auditorium, Granoff Center, Brown University (February 24, 2018).

Schola Cantorum of Boston; Eric Nathan, conductor. *how small a part of time*. Performances: First Lutheran Church of Boston (February 17, 2018); First Unitarian Church of Providence (February 16, 2018); Providence Athenaeum (February 16, 2018).

2017 Gloria Cheng, piano. *In Memoriam* for solo piano (world premiere). Performances: The Cooperage Project, Honesdale, PA (November 12, 2017); Tenri Cultural Institute, New York, NY (November 11, 2017); Martinos Auditorium, Brown University (November 10, 2017).

New York Classical Players; Dongmin Kim, conductor. *Four to One* (world premiere, string orchestra version). Church of the Heavenly Rest, New York, NY (November 12, 2017);

Chodae Community Church, Norwood, NJ (November 11, 2017).

New York Classical Players; Dongmin Kim, conductor. *Omaggio a Gesualdo* (world premiere, string orchestra version). Flushing Town Hall, Queens, NY (October 1, 2017); Advent Lutheran Church, New York, NY (September 29, 2017). Tour performances in Arkansas (October 5-10).

*LUMEN* for electronic sound (installation). Cohen Gallery, Granoff Center, Brown University (October 5-November 5, 2017).

Jessica Rivera, soprano; Andrew Garland, baritone; Molly Morkoski, piano. *Some Favored Nook* for soprano, baritone and piano (workshop performance). Yellow Barn Artist Residency, Putney, VT (September 23, 2017).

Yellow Barn musicians with Mark Hill, oboe. *Quartet for Oboe and Strings*. Yellow Barn Music Festival, Big Barn, Putney, VT (July 21, 2017).

The New York Virtuoso Singers; Harold Rosenbaum, conductor. *how small a part of time* (world premiere). Multiple performances: ChoralFest USA, Symphony Space, New York, NY (June 3, 2017); St. Ignatius of Anitoch, New York, NY (May 20, 2017).

Bard Conservatory Vocal Program: Mary-Elizabeth O'Neill, voice; Szu-Ying Huang, piano. *Forever Is Composed of Nows*. Morgan Library and Museum, New York, NY (April 13, 2017) in conjunction with the exhibit, "I'm Nobody! Who are you? The Life and Poetry of Emily Dickinson."

International Contemporary Ensemble. *Onement* (world premiere, new version). Granoff Center, Martinos Auditorium, Brown University (February 25, 2017).

Momenta Quartet. *Multitude, Solitude*. Granoff Center, Martinos Auditorium, Brown University (February 10, 2017).

National Symphony Orchestra; John Devlin, conductor. *Glimpse*. Reagan Building and International Trade Center Atrium, Washington, D.C. (February 8, 2017).

Molly Morkoski, pianist. *Three by Three*. National Sawdust, Brooklyn, NY (January 20, 2017).

2016 Charlotte Symphony Orchestra; Christopher James Lees, conductor. "Capriccio" from *Dancing with J.S. Bach*. Symphony on Tap, NoDa Brewing Company, Charlotte, NC (November 29, 2016).

New England Conservatory students. *Omaggio a Gesualdo*. "Do You Hear What I Hear?" Co-presented by the Boston Symphony Orchestra and New England Conservatory. Williams Hall, New England Conservatory (November 15, 2016).

Boston Symphony Orchestra; Andris Nelsons, conductor. *the space of a door* (world premiere). Symphony Hall, Boston, MA (November 8, 10, 11, 12, 2016).

Boston Musica Viva; Robert Pittman, conductor. *Walls of Light*. Edward Pickman Hall, Longy School of Music, Cambridge, MA (November 5, 2016).

American Brass Quintet. *Missing Words II* (world premiere and tour). The Juilliard School, New York, NY (October 10, 2016); Adelphi University, Westermann Stage (October 8, 2016); The Hotchkiss School, Katherine Elfers Hall, Lakeville, CT (October 7, 2016); American Brass Quintet. Aspen Music Festival, Harris Hall, Aspen, CO (July 27, 2016).



Mark Steinbach, organist. *Immeasurable* (world and U.S. premieres). Brown University, Sayles Hall (October 1, 2016); Nikolaikirche, Berlin (July 15, 2016); Cathédrale Notre Dame, Paris (July 2, 2016).

Benjamin Berghorn, trumpet. *Toying*. International Trumpet Guild Conference, New Works Recital, Anaheim, California (June 3, 2016).

Jennifer Koh, violinist. *Far Beyond Far* (world premiere). New York Philharmonic 2016 Biennial, National Sawdust, New York, NY (May 31, 2016).

Brown University Orchestra; Paul Phillips, conductor. *Icarus Dreamt*. Sayles Hall, Brown University (March 4-5, 2016).

Indiana University Wind Ensemble; Stephen Pratt, conductor. *Jump Start*. Musical Arts Center, Indiana University Jacobs School of Music (February 16, 2016).

Boston Modern Orchestra Project; Gil Rose, conductor. *Paestum; Missing Words I; Omaggio a Gesualdo; LUMEN*. Martinos Auditorium, Granoff Center, Brown University (February 12, 2016).

2015 Momenta Quartet; Samuel Rhodes, viola. *Omaggio a Gesualdo; Multitude, Solitude*. Hudson Valley Music Club Recital Series, Dobbs Ferry, NY (November 23, 2015).

Yale Symphony Orchestra; Toshiyuki Shimada, conductor. *This Old Place* (world premiere). Woolsey Hall, Yale University, New Haven, CT (November 14, 2015).

Eric Nathan, trumpet. *Cantus*. Brown University Faculty Show, Martinos Auditorium, Granoff Center, Brown University (November 9, 2015).

Brown University Wind Symphony; Eric Nathan, conductor. *Jump Start*. Salomon Hall, Brown University (October 30, 2015).

Momenta Quartet; Samuel Rhodes, viola; Peggy Pearson, oboe; Mei Rui, piano. *Multitude, Solitude, Four to One; Quartet for Oboe and Strings; Omaggio a Gesualdo; Three by Three*. St. Paul's Church, Brookline, MA (October 18, 2015).

Momenta Quartet; Samuel Rhodes, viola; Peggy Pearson, oboe; Mei Rui, piano; Hugo Moreno, trumpet. *Multitude, Solitude, Four to One, Why Old Places Matter; Omaggio a Gesualdo; Three by Three; Toying*. (le) Poisson Rouge, New York, NY (October 12, 2015).

Dawn Upshaw, Tony Arnold, Lucy Shelton, sopranos; Carlos Cordeiro, clarinet; Meaghan Burke, cello. *Canon for Three* and *Soul Perching* (world premieres). Merkin Hall Opening Night, Resonant Bodies Festival, Merkin Hall, New York, NY (September 9, 2015).

Joseph Alessi, trombone. *As Above, So Below*. Alessi Seminar, University of Oregon (August 5); New York Philharmonic Global Academy, Music Academy of the West, Santa Barbara, CA (August 2); Domaine Forget, Francoys-Bernier Concert Hall (June 5); Mannes Trombone Day, New York, NY (February 15).

*LUMEN* for electronic sound (installation). Exhibition at Yellow Barn Music Festival, Brooks House, Downtown Brattleboro, VT (July 13-26, 2015).

Yellow Barn musicians with Roger Tapping, viola. *Omaggio a Gesualdo; LUMEN* for electronic sound. Yellow Barn, Big Barn, Putney, VT (July 11, 2015).

Boston Symphony Chamber Players: John Ferrillo, oboe; James Sommerville, horn; Randall Hodgkinson, piano. *Why Old Places Matter*. Tanglewood, Seiji Ozawa Hall, Lenox, MA (July 1, 2015); Jordan Hall, Boston, MA (January 11, 2015).

Mirari Brass. *Spires*. International Trumpet Guild 40th Anniversary Conference (May 29); Cathedral of the Rockies (May 8); Ariel Artists CMA Showcase Concert, DiMenna Center, New York, NY (January 17).

Momenta Quartet. *Four to One*: MATA Festival Showcase at New York Ideas 2015 (May 20); MATA Festival, at the Kitchen, New York, NY (April 16); RED NOTE New Music Festival, Illinois State University (April 2); Chamber Music America 2015 National Conference Showcase Concert Westin Hotel, New York, NY (January 16). *Multitude, Solitude*: National Gallery of Art, Washington, D.C (January 9).

Apple Hill Quartet; Katie Hoyer, mezzo-soprano. *Hope is the thing with feathers* (world premiere). Winsor Music Chamber Series. St. Paul's Church, Brookline, MA (April 26); Bass Hall, Peterborough, NH (April 25); Jean Wilson Music Series, Newburyport, MA (April 12).

Gloria Cheng, pianist. *Remembrances* and *Three by Three*. Piano Spheres Series, Zipper Hall, Los Angeles, CA (April 21, 2015).

Williams College Percussion Ensemble; Matthew Gold, conductor. *Bright Light*. Williams College, Chapin Hall (April 18, 2015).

Charleston Symphony Orchestra; Yiorgos Vassilandonakis, conductor. *One Voice*. Magnetic South, College of Charleston (March 27, 2015).

Purchase College Sinfonietta; Dominic Donato, conductor. *One Voice*. Purchase College Conservatory of Music (March 26, 2015).

Members of Williams College I/O Ensemble and Talea Ensemble. *Threads*. Williams College I/O New Music Festival (January 8, 2015).

2014 Trami Nguyen, pianist. "II. Lontano" from *Three by Three*. Reginald Gaillard Frontenay, Paris (December 6, 2014); Les Amis La Revue NUNC, Paris (May 17, 2014); Festival Présences at Château de Frontenay, France (August 9, 2014), also including *Remembrances*.

UMKC Conservatory Wind Ensemble. *Jump Start*. University of Missouri, Kansas City, White Recital Hall (December 5, 2014).

University of Southern California Thornton School of Music Percussion Ensemble. *Bright Light*. USC Thornton School of Music (November 10, 2014).

Momenta Quartet; Samuel Rhodes, viola; Peggy Pearson, oboe; Mei Rui, pianist. *Multitude, Solitude; Four to One; Quartet for Oboe and Strings; Omaggio a Gesualdo; Three by Three*. Composer Portrait at Tenri Cultural Institute, New York, NY (September 19, 2014).

National Youth String Orchestra of United Kingdom. Two gavottes from *Dancing with J.S. Bach I*. Guildhall in Hull, UK (August 9, 2014).

Cabrillo Festival Orchestra; Boon Hua Lien, Mélisse Brunet, Jeffrey Spenner, conductors. *Gibellina* (world premiere, three performances). Cabrillo Festival of Contemporary Music, Santa Cruz Civic Auditorium (July 30, 2014).

Blow Up Roma Percussion. *Bright Light*. Tuscania Artescena festival, Italy (July 26); Cantiere

Internazionale d'arte Montepulciano, Italy (July 19); Festival Composit, Rieta, Italy (July 5); American Academy in Rome (June 27).

George Goad, trumpet. *Toying*. Tanglewood Festival of Contemporary Music, Seiji Ozawa Hall (July 19, 2014).

Melos Ethos Ensemble; Chungki Min, conductor. *Paestum*. Night of Music 2014, Bratislava, Slovakia (June 20, 2014).

Joseph Alessi, trombone. *As Above, So Below* (world premiere). CONTACT!, New York Philharmonic Biennial, SubCulture, New York, NY (June 3, 2014).

JACK Quartet; Peggy Pearson, oboist. *Quartet for Oboe and Strings*; *Omaggio a Gesualdo* (world premiere, quartet version); *Four to One*; *Abi! Disperata vita*. American Academy in Rome, Villa Aurelia (May 27, 2014).

Majella Stockhausen, pianist. *Three by Three*. Skulpturenpark Waldfrieden, Wuppertal, Germany (March 15, 2014).

Scharoun Ensemble Berlin; Eric Nathan, conductor. *Four to One* (February 16); *Multitude, Solitude* and *Three by Three* (February 15); *Missing Words I*: private concert hosted by the American Academy in Rome in New York, NY (March 10, 2014), American Academy in Rome (February 15-16, 2014).

*LUMEN* (world premiere, installation). American Academy in Rome, “Cinque Mostre: Time and Again” (January 30-March 2, 2014).

A Far Cry. *Dancing with J.S. Bach I*. Calgary Pro Musica (January 12-13, 2014); Jordan Hall, with Urbanity Dance (January 11, 2014).

- 2013 Imago Sonora Ensemble. *Three by Three* and *DUO*. Nuova Consonanza Festa d'Autunno, Villa Aurelia, American Academy in Rome, Rome, Italy (November 17, 2013).
- SONAR New Music Ensemble. *Toying*. Old Saint Paul's Church in Baltimore, MD (November 15, 2013).
- Melos Ethos Ensemble; Daniel Gazon, conductor. *Paestum* (world premiere). World Music Days, Bratislava, Slovakia (November 8, 2013).
- Colorado State University Wind Ensemble; Richard Frey, conductor. *Falling Up* (from *Autumn Triptych*). Aries New Music Festival (October 22, 2013).
- Xiang Yu, violinist; Mei Rui, pianist. *DUO*. Season-opening recital, Louvre Museum, Paris (September 19, 2013); Yellow Barn (September 14, 2013).
- Momenta Quartet. *Multitude, Solitude* (world premiere). Kimberton Village Chamber Music Series, Kimberton, PA (August 29, 2013). Chelsea Music Festival, Dillon Gallery, New York, NY (June 16, 2013).
- Chelsea Music Festival musicians; Ken-David Masur, conductor. *One Voice*. Chelsea Music Festival, The Italian Academy at Columbia University (June 18, 2013).
- Chelsea Music Festival musicians; Eric Nathan, conductor. *Omaggio a Gesualdo* (world premiere). Chelsea Music Festival, General Theological Seminary Chapel, New York, NY (June 17, 2013).

Amanda Hardy, oboist; members of the Momenta Quartet. *Quartet for Oboe and Strings*. Chelsea Music Festival Opening Night Gala, School of Visual Arts Gallery, New York, NY (June 14, 2013).

The Dalton School Orchestra; Jordan Brown, conductor. *Sky's Edge* (world premiere). The Dalton School New York, NY (May 23, 2013).

Hugo Moreno, trumpet. *Toying* (world premiere). NY Sound Circuit concert series, DiMenna Center, New York, NY (May 11, 2013); Le Train Bleu Season Opening Concert, DROM, New York, NY (February 6, 2013).

Dartmouth College Wind Ensemble; Matthew Marsit, conductor. *Fanfare*. Hopkins Center, Spaulding Auditorium, Dartmouth College (May 4, 2013).

Molly Morkoski, pianist. *Dialogues*. Open End, Tenri Cultural Center, New York, NY (April 28, 2013).

Winsor Music; Peggy Pearson, oboe. *Quartet for Oboe and Strings* (world premiere). St. Paul's Church in Brookline, MA (April 27, 2013).

Youth Orchestras of Prince William; John Devlin, conductor. *Glimpse* (world premiere). Carnegie Hall, Stern Auditorium (March 29, 2013); Madison Avenue Atrium, New York, NY (March 28, 2013); Hylton Performing Arts Center, Manassas, Virginia (February 10, 2013).

Judith Kellock, soprano. *Forever is Composed of Nows*. University of Hawaii at Manoa, Orvis Auditorium (March 12, 2013).

University of British Columbia Contemporary Players. *Wing Over Wing*. Beklin Art Gallery, University of British Columbia (March 8, 2013).

Momenta Quartet. *Four to One*. The Stone, New York, NY (January 8, 2013).

2012 American Modern Ensemble. *Four to One*. DiMenna Center, New York, NY (December 21, 2012).

Spectra Ensemble. *Walls of Light*. World Music Days at deSingel, Antwerp, Belgium (November 3, 2012).

Collage New Music; David Hoose, conductor. *Walls of Light*. Longy School of Music, Edward Pickman Hall, 27 Garden St., Cambridge, MA (September 30, 2012).

Britten-Pears Ensemble. *Present Tense*. Aldeburgh Festival of Music and the Arts, Performance in Snape Maltings Concert Hall (June 23, 2012).

Momenta Quartet. *Four to One*. Cincinnati College Conservatory of Music Accent12 Festival (June 10, 2012); The Center for Jewish History at Yeshiva University, New York, NY (April 3, 2012); Hudson Valley Music Club Recital Series (March 26, 2012).

New York Youth Symphony Chamber Music Program. *Threads* (world premiere). Carnegie Hall, Weill Recital Hall (April 24, 2012); Symphony Space (April 17, 2012).

Cornell Festival Chamber Orchestra. *Present Tense*. Cornell University, Barnes Hall (March 31, 2012).

New Jersey All-State Symphonic Band; New York Area All-State Wind Ensemble; Cynthia Johnston-Turner, conductor. *Jump Start*. New Jersey Performing Arts Center (February 25,

2012); Ithaca College (February 4, 2012).

Indiana University Brass Choir; Edmund Cord, conductor. *Timbered Bells*. Auer Hall at Indiana University (February 12, 2012).

Texas Music Educators Association Region 23 Wind Ensemble; Stephen Peterson, conductor. “Evening Glow” from *Autumn Triptych*. Seven Lakes High School in the Performing Arts Center (January 14, 2012).

Banda Sociale di Cavalese; Andrea Operaio Gasperin, conductor. *Jump Start*. Cavalese, Italy (January 6, 2012).

2011 Le Nouvel Ensemble Moderne. *Four to One*. Chapelle historique du Bon-Pasteur, Montreal, Canada (December 7, 2011); Shanghai Conservatory of Music New Music Week, Shanghai, China (September 27, 2011).

Cornell University Wind Symphony; Eric Nathan, conductor. *Jump Start*. Bailey Hall at Cornell University (November 13, 2011).

Ithaca Brass. *Spires*. Ithaca College, Hockett Recital Hall (November 7, 2011).

Ithaca College Wind Ensemble; Stephen Peterson, conductor. *Evening Glow*. Ford Hall, Ithaca College School of Music (October 18, 2011).

University of Southern California Contemporary Music Ensemble; Donald Crockett, conductor. *One Voice*. Alfred Newman Recital Hall, USC Thornton School of Music (October 4, 2011).

Hui Wu, pianist. *Three by Three*. Xi’an Concert Hall, Xi’an, China (August 21, 2011); Zhuhai, China (August 2011).

Musicians of Aldeburgh Music Britten-Pears Young Artist Programme. *Present Tense*. Composition Workshop at the Aldeburgh Music Britten-Pears Young Artist Programme; Snape Maltings Concert Hall (July 22, 2011).

Fellows of the Tanglewood Music Center; Robert Trevino, conductor. *Timbered Bells* (world premiere). Tanglewood Music Center, Ozawa Hall (July 3, 2011).

Judith Kellock, soprano; Mike Lee, pianist. *Forever is Composed of Nows* (world premiere). Cornell University Department of Music, Lincoln Hall (May 6, 2011).

Xak Bjerken, pianist. *Three by Three; Remembrances*. Ohio University, School of Music Recital Hall (April 9, 2011).

Emilie-Anne Gendron, violin; Amanda Kohl, soprano; Mei Rui, piano. *Wing Over Wing; Sands Flowing; Remembrances; Three by Three*. Composer Portrait by Hudson Valley Music Club, Dobbs Ferry Women’s Club (March 28, 2011).

Reading Area Concert Band; Cathy Laney, conductor. *Jump Start* (world premiere). British Association of Symphonic Bands and Wind Ensembles (BASBWE) London Festival 2011, Bromley, UK (March 27, 2011).

Jamie Jordan, soprano. *Sands Flowing*. Ethos New Music Recital Series New, Sounds 11 Festival, SUNY Fredonia, Rosch Recital Hall (January 28, 2011).

- 2010 Purchase Contemporary Ensemble, Purchase Percussion Ensemble; Dominic Donato, conductor. *Walls of Light; Bright Light*. Purchase College Conservatory of Music (December 16, 2010); Bright Light, only (November 18, 2010).
- Cornell University Wind Ensemble; Eric Nathan, conductor. “Evening Glow” from *Autumn Triptych*. Cornell University, Bailey Hall (November 20, 2010).
- Xak Bjerken, piano. *Remembrances* (world premiere). Cornell Contemporary Chamber Players, Barnes Hall, Cornell University (November 13, 2010).
- Hui Wu, pianist. *Three by Three*. 2010 Toronto International Piano Competition (November 4, 2010); The Juilliard School, Paul Hall (October 30, 2010).
- University of Maryland Repertoire Orchestra; John Devlin, conductor. *Icarus Dreamt*. University of Maryland, College Park (November 1, 2010).
- Charles Saenz, trumpet. *Cantus*. 31st Annual New Music Festival, Bowling Green State University, in Bryan Recital Hall (October 23, 2010).
- Aaron Hodgson, Timothy Quinlan, trumpets. *Four Sculptures*. Banff Centre, Banff, Canada (August 3, 2010).
- Tanglewood New Fromm Players; Eric Nathan, conductor. *Septet*. Tanglewood, Chamber Music Hall (July 31, 2010).
- Aspen Concert Orchestra; Jane Glover, conductor. *Icarus Dreamt*. Aspen Music Festival and School (July 28, 2010).
- Tanglewood Music Center Fellows. *Walls of Light*. Tanglewood, Ozawa Hall (July 11, 2010).
- Sarah Joanne Davis, soprano. *Sands Flowing*. Tanglewood, Ozawa Hall (July 8, 2010).
- Aaron Hodgson, Adam Zinatelli, trumpets. *Four Sculptures*. Sound Symposium festival, Petro Canada Hall, M.U.N. School of Music, St. John’s, Newfoundland (July 3, 2010).
- Mei Rui, pianist. *Three by Three*. Ravinia Festival Steans Institute, Bennett Gordon Hall (June 30, 2010); SUNY Stony Brook University (May 11, 2010).
- Jonah Kappraff, trumpet. *Cantus*. Isabella Stewart Gardner Museum, Boston, MA (June 18, 2010).
- Omaha Symphony Chamber Orchestra; Ernest Richardson, conductor. *One Voice*. Omaha Symphony New Music Symposium (June 3, 2010).
- Cornell University Symphony Orchestra; Chris Younghoon Kim, conductor. *Icarus Dreamt* (world premiere). Cornell University, Bailey Hall (May 2, 2010).
- Joseph Lin, violin; Judith Kellock, soprano. *Wing Over Wing*. Carriage House Café, Ithaca, NY. (April 18, 2010).
- Festival Chamber Orchestra; Cynthia Johnston Turner, conductor. *One Voice*. Cornell University, Barnes Hall (April 17, 2010).
- Mirari Brass. *Spires*. Cornell University Midday Music Series (March 18, 2010); SUNY Potsdam (March 17, 2010); Indiana University (March 8, 2010).

- Amanda Kohl, soprano; Elizabeth Reed Smith, violin. *Wing Over Wing* (world premiere). SCI National Student Conference, Marshall University, Huntington, WV (March 5, 2010).
- Damocles Trio. *Gathering*. Composers NOW Festival, Symphony Space, Leonard Nimoy Thalia theater, New York, NY (February 22, 2010).
- 2009 Aspen Contemporary Ensemble; Syd Hodkinson, conductor. *Walls of Light* (world premiere). Aspen Art Museum. (July 14, 2009); Aspen Music Festival and School, Harris Concert Hall (July 13, 2009).
- American Composers Orchestra; José Serebrier, conductor. *Icarus Dreamt*. Public reading session, Underwood New Music Readings, Miller Theater, Columbia University (May 8, 2009).
- Indiana University New Music Ensemble; David Dzubay, conductor. *One Voice* (world premiere). Auer Hall, Indiana University, Bloomington, IN (April 21, 2009).
- Eric Nathan, trumpet. *Cantus*. First New York City Electroacoustic Music Festival, CUNY Graduate Center (April 3, 2009); Cornell University (February 21, 2009); Spark Festival, University of Minnesota in Minneapolis, Minnesota (February 18, 2009).
- University of Maryland Wind Ensemble, L. Richmond Sparks, conductor. “Falling Up” from *Autumn Triptych*. Dekelbom Concert Hall, University of Maryland, College Park (March 9, 2009).
- 2008 Musicians of Composers Conference and Chamber Music Center. *Three Sculpture Meditations*. Composers Conference, Wellesley College (August 2, 2008; July 26, 2008).
- Musicians of Ball State University. *Onement*. Ball State University 38th Annual Festival for New Music, Sursa Performance Hall, Ball State University (March 21, 2008).
- E.J. Ramos, Nicholas Volz, trumpets. *Four Sculptures*. Midwest Composers Symposium at the University of Iowa (February 9, 2008).
- 2007 Indiana University Symphonic Band; Richard Frey, conductor. *Fanfare*. Indiana University (November 30, 2007).
- Joel Brennan, Aaron Hodgson, trumpets. *Four Sculptures*. J.M. Fentener van Vlissingen Hall, Utrecht, Netherlands (November 19, 2007); Oberlin College Trumpet Institute (July, 3 2007).
- Electronics. *Slightly Foggy with a Chance of Tropes*. Sursa Performance Hall, Ball State University (November 12, 2007); Indiana University (January 27, 2007).
- Syracuse Society for New Music. *Onement*. Setnor Auditorium, Crouse College, Syracuse University (October 16, 2007).
- Tara O’Connor, flute; Jean Kopperud, bass clarinet; Dominic Donato, vibraphone; Stephen Gosling, synthesizer; Cyrus Stevens, violin; Pascale Dalache-Feldman, bass; James Baker, conductor. *Onement*. Composers Conference at Wellesley College (August 4, 2007).
- Virginia Intercollegiate Band; John Adler, trumpet; Eric Nathan, conductor. *Nightscape/Daybreak*. Virginia Chapter of the College Band Directors National Association’s Symposium 32 for New Band Music, Virginia PolyTechnic (February 9-10, 2007).
- 2006 Yale Symphony Orchestra; Toshiyuki Shimada, conductor. *Collage Ritmico*. Benaroya Hall, Seattle (May 31, 2006); Chan Centre for the Arts, Vancouver, Canada (May 28, 2006); Western Washington University (May 26, 2006); Reed College (May 24, 2006); Yale College (May 19,

2006).

Allan Dean, trumpet; Eric Nathan, conductor; musicians from Yale University. *Nightscape/Daybreak* (world premiere). Beinecke Rare Books and Manuscript Library, Yale University (May 1, 2006).

- 2005 Yale Concert Band; Yale Brass Trio (Allan Dean, Scott Hartman, William Purvis). *Jazz Concerto*. Woolsey Hall, Yale University (December 2, 2005).

James Noyes, saxophone; Yeghor Shetsov, piano. *Imaginings*. New York Art Ensemble, Flea Theater, New York, NY (November 20, 2005).

Aspen Music Festival student musicians. *Piano Trio No. 2*. Aspen Music Festival and School, Harris Hall (August 4, 2005).

Daejeon Philharmonic Orchestra; Scott Hartman, trombone; Shinik Hahm, conductor. *Collage Ritmico; Jazz Concerto* (world premieres). Daejeon Arts and Cultural Center, Daejeon, South Korea (May 6, 2005).

## **RADIO, TELEVISION, AND INTERNET BROADCASTS (OF PERFORMANCES, INTERVIEWS):**

### **Past Broadcasts:**

- 2022 IMER (Mexico's National Public Radio): interview and broadcast of performances on two feature programs devoted to my music on the series *Music to Discover*.  
Virginia Public Media (radio broadcast): interview on *Missing Words*.  
The Rhode Show (television broadcast): interview on *the space of a door* with Bramwell Tovey.  
Classical Post (podcast): interview on *Missing Words* with Ben Schott.  
WRUU (radio broadcast), Contemporary Classics: interview and broadcast of *Missing Words*.
- 2021 Public Broadcasting Service (PBS) (television and internet broadcast, national syndication): "Live from the Bradley Symphony Center: Milwaukee Symphony Orchestra," featuring *Opening* for orchestra.  
Composers Now, IMPACT Series (YouTube): feature interview on my music  
Milwaukee PBS (television broadcast): "Live from the Bradley Symphony Center: Milwaukee Symphony Orchestra," featuring *Opening* for orchestra and an interview with me about the work.
- 2020 Chelsea Music Festival, "On-Line Encores" (YouTube): broadcast of *Dancing with J.S. Bach II*; interview with Ken-David Masur and Melinda Lee Masur.  
American Composers Orchestra, YouTube Channel, "Connecting with Composers part 2 trumpet and ACO Teaching Artist Hugo Moreno": lesson by Hugo Moreno on studying *Four Sculptures*; remote/online performance of "In Memoriam" from *Four Sculptures* with Hugo Moreno, Wayne DuMaine, trumpets.  
American Composers Orchestra, YouTube Channel, "Connecting with Composers with trumpet and ACO Teaching Artist Hugo Moreno": lesson by Hugo Moreno on studying *Toying*; broadcast of 2015 performance of *Toying* at (le) poisson rouge.



- WCRB Classical Radio Boston, “Opening Night at Symphony Hall!”: re-broadcast of Boston Symphony Orchestra performance of *Concerto for Orchestra*; interview with Brian McCreath.
- WUOL Classical Louisville, broadcast of Louisville Orchestra performance of *the space of a door*.
- Antena 2 (Portugal), “Geografia dos Sons”: broadcast of selections from *Eric Nathan: the space of a door* (BMOP Sound, 2020) – *the space of a door*, *Paestum*, *Timbered Bells*, *Omaggio a Gesualdo*.
- WMBR Cambridge, “Not Brahms and Liszt”: broadcast of *Omaggio a Gesualdo* from *Eric Nathan: the space of a door* (BMOP Sound, 2020).
- 2019 WCRB Classical Radio Boston, “Dancing with Bach”: interview with host Brian McCreath.
- WCRB Classical Radio Boston, “Opening Night at Symphony Hall!”: broadcast of Boston Symphony Orchestra performance of *Concerto for Orchestra*; interview with Brian McCreath.
- Original Gravity Podcast, “Eric Nathan”: interview with co-hosts Keith Kirchoff and Greg Carlson; broadcast of *Double Concerto* and *Missing Words IV*.
- Boston Symphony Orchestra, YouTube channel, “Eric Nathan’s Concerto for Orchestra”: feature interview.
- Boston Symphony Orchestra website: podcast interview with Brian Bell on *Concerto for Orchestra* (September 2019)
- 2018 National Public Radio, “From the Top”: interview with host Christopher O’Riley; broadcast of *Omaggio a Gesualdo*.
- Vermont Public Radio, “Boston Symphony Orchestra: Hélène Grimaud Plays Brahms”: broadcast of *the space of a door*.
- 2017 Relevant Tones, “Soundward: Time Travel”: broadcast of *Omaggio a Gesualdo*.
- Relevant Tones, “LIVE: Late Night at National Sawdust”: broadcast of *Three by Three*.
- WQXR Q2 Music, Shared Madness, “Boston Symphony Orchestra’s Eric Nathan”: broadcast of interview with violinist Jennifer Koh.
- Vermont Public Radio, “Boston Symphony Orchestra: Hélène Grimaud Plays Brahms”: broadcast of *the space of a door*.
- GoLocalProv, “Eric Nathan on Inspiration and Communication Through Music”: webcast video interview.
- 2016-2017 WGBH Radio, “Boston Symphony Orchestra: Hélène Grimaud Plays Brahms”: broadcasts of *the space of a door* (repeat broadcasts over the course of the year).
- WQXR Q2 Music, “Living Music, Living Composers”: broadcasts of *Four to One*, *Omaggio a Gesualdo*, *Multitude Solitude*, *Quartet for Oboe and Strings*, *Far Beyond Far*, *Timbered Bells*, *Dialogues*, *Three by Three* in rotation programming (about once a month, one work each month).
- 2016 WQXR Q2 Music, “24 Hours of 2015’s Best and Brightest New Music Tracks”: broadcast of *Quartet for Oboe and Strings*.
- Boston Symphony Orchestra, “An Interview with Composer Eric Nathan”: YouTube video posting.

- 2015-2016 WCNY-FM, Fresh Ink (Society for New Music): broadcasts of *Four to One*, *Omaggio a Gesualdo*, *Multitude Solitude*, *Toying*, *Three by Three*.
- 2015 WQXR Q2 Music, “Generation XYZ: 24-hour Marathon of Composers Age 40 and Under”: broadcast of *As Above, So Below*.
- 2014 KUSP Central Coast Public Radio, “2014 Cabrillo Festival of Contemporary Music: In the Works”: broadcast of *Gibellina*.
- WQXR Q2 Music, “Young Composers Go Solo at NY Phil Biennial”: broadcast of *As Above, So Below*.
- 2013-2014 WQXR Q2 Music: broadcasts of *Four to One*, *Timbered Bells*, *Dialogues*, and *Three by Three* in rotation programming (approximately every two weeks).
- 2013 WQXR Q2 Radio, “The Brothers Balliett Talk to Eric Nathan,” The Brothers Balliett: feature interview on my music; broadcast of *Four to One* and *Timbered Bells*.
- 2011 National Public Radio’s “The Mix: 100 Composers Under 40”: broadcast of *Walls of Light* on NPR Music and WQXR Q2 Music.
- Canadian CBC Radio 2 “Concerts on Demand” and “The Signal”: broadcast of *Four Sculptures* performed by the Reveille Trumpet Collective.
- 2010 “Music for Internets”: radio broadcasts of *Icarus Dreamt*, *One Voice*, *Four Sculptures*, *Spires*, *Three by Three* and *Cantus*.
- 2001 “From The Top” (NPR Radio, national broadcast): radio broadcast of *Proclamation*.
- Opening Ceremonies, U.S. Open Tennis Championship, Women’s Finals (NBC, national television broadcast). Performed with a trumpet ensemble as back-up musicians for singer Diana Ross; National Tennis Center, Flushing Meadows, NY.

## **SELECTED PRESS, REVIEWS AND OTHER RECOGNITION:**

### **For CD Album Releases (Print and Web):**

#### ***Eric Nathan: Missing Words. New Focus Recordings (2022).***

- 2022 The Boston Globe, “Highlights from a year of local listening,” by David Weininger (December 27, 2022).
- An Earful, “Record Roundup: 22 for 22 (Part 1)” (May 28, 2022)
- Stereophile Magazine, “May 2022 Classical Record Reviews” by Kurt Gottschalk (May 13, 2022)
- Take Effect Reviews, “Eric Nathan: Missing Words” (May 4, 2022)
- The Whole Note, “Eric Nathan Missing Words” by Michael Schulman (April 15, 2022)
- The Arts Desk, “Classical CDs: Escalators, dead leaves and a sixth-century bard” by Graham Rickson (April 2, 2022)
- AllMusic, “Eric Nathan Missing Words” by James Manheim (March 1, 2022)

- San Francisco Classical Voice, “Eric Nathan Goes Beyond Words” by Richard S. Ginell (February 28, 2022)
- Lark Reviews, “CDs FEBRUARY 2022” (February 24, 2022)
- VAN, “A fascinating and engaging project” by Olivia Giovetti (February 24, 2022)
- Music City Review, “Eric Nathan’s ‘Missing Words’ Speaks When Language Fails Us,” by Katherine Aydelott (February 7, 2022)
- Avant Music News, “AMN Reviews: Eric Nathan – Missing Words [New Focus Recordings FCR314]” by Daniel Barbiero (January 27, 2022)
- Classical Modern Music, “Eric Nathan, Missing Words” by Grego Applegate Edwards (January 27, 2022)
- Midwest Record, “Eric Nathan/Missing Words” (January 22, 2022)
- Art Music Lounge, “Eric Nathan’s ‘Missing Words’” by Lynn René Bayley (January 19, 2022)
- Blogcritics, “Music Review: Eric Nathan's Missing Words” by Jon Sobel (January 15, 2022)
- A Closer Listen, “2022 Winter Music Preview” (January 6, 2022)

***Eric Nathan: the space of a door. BMOP Sound (2020).***

- 2021 Fanfare Magazine, “Nathan,” by Andrew Desiderio (January/February).
- 2020 Kathodik, “Eric Nathan: ‘The Space of A Door,’” by Filippo Focosi (October 31, 2020).
- American Record Guide, “Nathan,” by Gimbel (November/December 2020).
- New York Music Daily, “A Bracing, Vividly Uneasy New Album of Eric Nathan Orchestral Works,” by Delarue (August 2020).
- Textura, “Eric Nathan: the space of a door” (August 2020).
- WHRB 95.3FM Harvard Radio Broadcasting, “Imagination and Retrospections in ‘the space of a door,’” by Kevin Wang (July 2, 2020).
- GappleGate Classical-Modern Music Review, “Eric Nathan, The Space of a Door, Boston Modern Orchestra Project, Gil Rose,” by Grego Applegate Edwards (July 2, 2020).
- Classical CD Review, “Nathan,” by Robert Benson (June 2020).

***Boston Symphony Orchestra Commissions. Naxos, American Classics (2019).***

- 2020 Fanfare Magazine, “Boston Symphony Commissions,” by James H. North (May/June 2020).
- BBC Music Magazine, “Brief Notes: Boston Symphony Commissions,” by Michael Beck (March 2020).
- Gramophone, “Boston Symphony Commissions,” by Richard Whitehouse (March 2020).
- 2019 The Boston Globe, “The Boston area’s best classical recordings for 2019,” by David Weininger (December 26, 2019).
- Records International, “Boston Symphony Orchestra Commissions” (December 2019).

Pizzicato (blog), “Boston Symphony: Dreier spannende Werke und ein überlanges,” by Remy Franck (December 12, 2019).

The Arts Fuse, “Classical CD Reviews: George Li plays Tchaikovsky, Jansons conducts Shostakovich, and Andris Nelsons conducts BSO premieres,” by Jonathan Blumhofer (November 16, 2019).

***Nathan: Dancing with J.S. Bach. Chelsea Music Festival Records (2019).***

2020 American Record Guide, “Bach: arrangements,” by Vroon (January/February 2020).

2019 WCRB Classical Radio Boston, CD of the Week, “Dancing with J.S. Bach,” by Brian McCreath (November 4, 2019).

***Garlands for Steven Stucky: Gloria Cheng, Piano. Bridge Records (2018).***

2019 BBC Music Magazine, “Garlands for Steve Stucky,” by Michael Beck (February 2019).

American Record Guide, “Garlands for Steven Stucky” (March/April 2019).

Gramophone, “Gloria Cheng: Garlands for Steven Stucky,” by Guy Rickards (February 2019).

***Multitude, Solitude: Eric Nathan. Albany Records (2015).***

2016 GRAMMY Awards, Recording Academy: Classical Producer of the Year (awarded to Judith Sherman for her work on *Multitude, Solitude*).

American Record Guide, “Nathan,” by Barry Kilpatrick (January/February 2016).

San Francisco Chronicle, “Eric Nathan, ‘Multitude, Solitude,’” by Joshua Kosman (January 8, 2016).

2015 Jay Harvey Upstage, “Eric Nathan proves his mettle as a composer of unique skills in music for one player and more,” by Jay Harvey (December 24, 2015).

Rhapsody, “Best of 2015: Top 10 Classical Discoveries,” by Thomas May (December 22, 2015).

Rhapsody, “Top 10 Classical Albums, November 2015,” by Thomas May (November 2015).

**Interviews and Feature Articles:**

2021 Milwaukee Symphony Orchestra, “Composer Eric Nathan: Bach, Interpretation, and New Beginnings,” by David Lewellen (April 22, 2021).

2020 IMPACT: Research at Brown, “Making Music: A professor has moved into the leading rank of new classical composers,” by Allie Reed (March 1, 2020).

Patriot Ledger (and Gannett affiliated papers), “Classical musicians finding ways to practice their craft during the pandemic,” by Keith Powers (April 15, 2020).

2019 Providence Journal, “Brown professor’s concerto to open Boston Symphony Orchestra season,” by Keith Powers (September 19, 2019).

Edge Media Network, “Composer Eric Nathan: His Journey from Tanglewood to Symphony Hall,” by Robert Nesti (September 19, 2019).

- Emily Dickinson International Society Bulletin, “What’s Your Story? Some Harmonic Nook: Eric Nathan and Dickinson in Song,” edited by Diana Wagner (Number 1, Vol. 31, May/June 2019).
- Providence Journal, “R.I. composer Eric Nathan brings music to Emily Dickinson’s letters,” by Keith Powers (February 28, 2019).
- Brown University News, “Brown, FirstWorks present regional premiere of ‘Some Favored Nook’” (February 21, 2019).
- 2017 Brown University News, “Music residencies offer unique opportunities for scholarship, practice and performance,” by Gillian Kiley (December 8, 2017).
- GoLocalProv, “LIVE: Composer Eric Nathan on Inspiration and Communication Through Music” (October 24, 2017).
- 2016 Brown University News, “Brown musician, composer finds inspiration in unexpected places,” by Gillian Kiley (November 28, 2016).
- The Providence Journal, “Boston Symphony to premiere Brown University composer’s score,” by Channing Gray (November 3, 2016).
- 2015 News from Brown, “Eric Nathan: Assistant Professor of Music,” by Mark Nickel (September 2015).
- Forum Journal (National Trust for Historic Preservation), “Musicians Ben Folds and Eric Nathan Discuss Old Places and Creativity,” by Thompson Mayes and Elizabeth Byrd Wood (Number 3, Vol. 29, Spring 2015).
- Preservation Nation Blog, “Composer Eric Nathan Musically Explains, “Why Old Places Matter,” by Julia Rocchi (March 4, 2015).
- From the Top, “Q&A with Alum and Composer Eric Nathan” (January 6, 2015).
- 2014 American Academy in Rome, “Eric Nathan Compiles Texts Inspired by Historic Correspondence” (April 22, 2014).
- American Composers Forum, “Eric Nathan: Conversations in Solitude,” by Tim Hansen (March 5, 2014).
- New Music Box, “Eric Nathan: Making it as Clear as Possible,” by Frank Oteri (January 15, 2014).
- Brio Pop Magazine, “Eric Nathan: Toy Soldier Composer,” by Alexander G. Ariff (January 15, 2014).

**Selected Reviews and Other Press:**

- 2022 Boston Classical Review, “Ng opens first New England Philharmonic season with a bracing blast,” by Jonathan Blumhofer (October 31, 2022).
- The Boston Globe, “Yoichi Udagawa hits the right notes with New England Philharmonic,” by A.Z. Madonna (June 20, 2022).
- Boston Classical Review, “Conductor Udagawa brings quiet strength to wide-ranging New England Phil finale,” by Aaron Keebaugh (June 19, 2022).

- Boston Classical Review, “Conductor makes impressive showing with New England Philharmonic” by Aaron Keebaugh (May 4, 2022).
- The Boston Globe, “Six Composers on their favorite albums with Boston Modern Orchestra Project,” by A.Z. Madonna (February 10, 2022).
- 2021 Wheeling News-Register, “Sunday Sit Down: Maestro John Devlin, Musical Director of the Wheeling Symphony Orchestra,” by Derek Redd (May 22, 2021).
- 2020 Boston Music Intelligencer, “New England Phil Without the Phil,” by Gareth Cordery (November 9, 2020).
- The Boston Globe, “Remembering election night 2016, when the world changed in the space of one symphony,” by Zoë Madonna (October 29, 2020).
- 2019 The Arts Fuse, “Top Classical Concerts and Recordings of 2019,” by Jonathan Blumhofer (December 25, 2019).
- Bachtrack, “The joy of music: The Boston Symphony opens with Poulenc, Beethoven and Nathan,” by Kevin Wells (September 21, 2019).
- The Boston Globe, “BSO and Andris Nelsons open the Symphony Hall season with a sweet, eclectic program,” Zoë Madonna (September 20, 2019).
- Boston Classical Review, “A world premiere makes sure impact amid BSO’s grab-bag season opener,” by Aaron Keebaugh (September 20, 2019).
- The Arts Fuse, “Concert Review: Boston Symphony Orchestra’s Opening Night,” by Jonathan Blumhofer (September 20, 2019).
- New York Times, “Fall Preview: 10 Months of Classical Concerts You Won’t Want to Miss,” by Zachary Woolfe (September 12, 2019): featuring the premieres of *Concerto for Orchestra* with the Boston Symphony Orchestra and *Double Concerto* with the New England Philharmonic.
- Classical Voice North America, “Coming Events: Collaborations Kick Off Season,” CVNA Editors: highlighting the premiere of *Concerto for Orchestra* with the Boston Symphony Orchestra.
- Theater Jones, “In the Nook: In the Nasher Sculpture Center’s Soundings series, settings of Walt Whitman and Emily Dickinson poetry made for an unforgettable experience,” by Wayne Lee Gay (January 9, 2019).
- 2018 Arts and Culture Texas, “Dialogues Between Art and Music/Soundings: New Music at the Nasher,” Steven Brown (November 12, 2018).
- Arts-Louisville.com, “The Siren’s Call,” Annette Skaggs (November 20, 2018).
- Lucid Culture, “A Dynamic, Relevant Grand Finale to This Year’s Momenta Festival” (October 2018).
- Boston Music Intelligencer, “Semiosis Quartet: Attuned, Unrattled, Freaked,” by David Patterson (June 2, 2018).
- Los Angeles Times, “Jennifer Koh and the ‘Shared Madness’ of coming between a violinist and her violin,” Mark Swed (April 30, 2018).

- Boston Classical Review, “New England Philharmonic provides superb advocacy for Stucky Symphony,” by Aaron Keebaugh (March 4, 2018).
- 2017 The Washington Post, “How fine dining amplified one classical performance,” by Anne Midgette (February 9, 2017).
- Theaterscene.net, “The New York Virtuoso Singers: Morton Could/ASCAP Composer Award Recipients,” by Jean Ballard Terepka (May 28, 2017).
- 2016 The New York Times, “Review: Brahms at the Boston Symphony, With Hélène Grimaud,” by David Allen (November 20, 2016).
- MassLive.com, “Review: Helene Grimaud, Boston Symphony Orchestra at their best with Brahms,” by Ken Ross (November 12, 2016).
- The Boston Music Intelligencer, “BSO Opens Brahms Mini-Festival,” by John Ehrlich (November 10, 2016).
- The Boston Globe, “BSO offers poignant election-night respite,” by Zoë Madonna (November 9, 2016).
- Boston Classical Review, “A premiere and a persuasive start to Brahms cycle from Nelsons and BSO,” by Aaron Keebaugh (November 9, 2016).
- Brown Alumni Magazine, “Music for the Angels,” by Gillian Kiley (Summer 2016).
- News from Brown, “University organist Mark Steinbach plays the Cathedral of Notre Dame in Paris,” by Gillian Kiley (July 5, 2016).
- The New York Times, “Review: Jennifer Koh Asks 32 Musicians to Respond to Paganini,” by Corinna da Fonseca-Wollheim (June 1, 2016).
- 2015 The Wall Street Journal, “Minimalist Music’s Liquid Architecture: An interdisciplinary performance of Terry Riley’s ‘In C’ at the RISD Museum,” by Stuart Isacoff (December 16, 2015).
- The New Yorker, “Goings on about town: New Music at (Le) Poisson Rouge,” by Russell Platt (October 2015).
- Seen and Heard International, “In New Works, The Art of the Voice Reaches a Summit,” by Bruce Hodges (September 16, 2015).
- The New York Times, “Review: The Three Sopranos, at the Resonant Bodies Festival,” by Zachary Woolfe (September 10, 2015).
- New York Classical Review, “Three stellar sopranos open Resonant Bodies festival with strong deep music,” by George Grella (September 10, 2015).
- Boston Globe, “‘Why Old Places Matter’ debuts at Jordan Hall,” by Matthew Guerrieri (January 13, 2015).
- The Boston Classical Review, “Nathan premiere headlines Boston Symphony Chamber Players’ wide-ranging program,” by David Wright (January 12, 2015).
- The Boston Music Intelligencer, “Elegant Polish Naturally Applied by BSOC,” by David Patterson (January 12, 2015).

- The Washington Post, “Momenta Quartet shines in demanding program at National Gallery,” by Patrick Rucker (January 11, 2015).
- 2014 New York Classical Review, “Eric Nathan’s music receives sterling advocacy from Momenta Quartet and guests,” by George Grella (September 20, 2014).
- Boston Globe, “Festival of Contemporary Music showcases creative process,” by Matthew Guerrieri (July 23, 2014).
- The Boston Music Intelligencer, “More Languages To Parse at FCM,” by Brian Schuth (July 20, 2014).
- New York Magazine, “The Other Biennial,” by Justin Davidson (June 13, 2014).
- New York Times, “Works by New Talents, Taken to a Power of One: Philharmonic Players Tackle Solo Works at SubCulture,” by Zachary Woolfe (June 4, 2014).
- Super-Conductor, “Playing in the Basement: At SubCulture, six composers make CONTACT!” by Paul J. Pelkonen (June 4, 2014).
- New York Classical Review, “Philharmonic members fly solo in rewarding night of new music,” by Kurt Gottschalk (June 4, 2014).
- Boston Globe, “A Far Cry, Urbanity Dance create genuine ‘Chemistry,’” by Jeffrey Gantz (January 13, 2014).
- Calgary Herald, “Pro Musica presents a glimpse at future of classical music,” by Kenneth Delong (January 13, 2014).
- The Boston Music Intelligencer, “Classics Arranged and Inverted,” by David Schulenberg (January 12, 2014).
- The Boston Music Intelligencer, “Notes from a Music and Dance Laboratory,” by Sarah Darling (January 10, 2014).
- 2013 New York Times, “A British Immersion, With Britten as the Focus: The Chelsea Music Festival Opens With a Homage,” by Zachary Woolfe (June 18, 2013).
- New York Times, “A Late-Night Show Where Cage Holds Sway,” by Steve Smith (January 9, 2013).
- 2012 New Music Box, “New England’s Prospect: Talking Cures,” by Matthew Guerrieri (October 9, 2012).
- The Boston Music Intelligencer, “Collage’s Successful Programmatic Alchemy,” by Janine Wanée (October 7, 2012).
- 2010 The Boston Music Intelligencer, “Insights into Future Musicians: Tanglewood Composition Fellows,” by Mary Wallace Davidson (July 25, 2010).
- Gramophone Magazine, “Music Review: John Adler Confronting Inertia,” Laurence Vitters (February 2010).

## **WRITING/PRESENTATIONS ON MY MUSIC:**

### **Published writings (non-academic):**



- 2020 Robert Kirzinger, “Notes,” essay in CD booklet for *Eric Nathan: the space of a door*, BMOP Sound.
- 2019 Robert Kirzinger, “Eric Nathan: Concerto for Orchestra,” essay in program booklet for Boston Symphony Orchestra 2019-20 season (Week 1), pp. 53-59.  
Robert Kirzinger, “About this Recording,” essay in CD booklet for *Boston Symphony Commissions*, Naxos (American Classics).
- 2016 Robert Kirzinger, “Eric Nathan: the space of a door,” essay in program booklet for Boston Symphony Orchestra 2016-17 season (Week 7), pp. 31-35.
- 2015 Robert Kirzinger, “The Music,” essay in CD booklet for *Eric Nathan: Multitude, Solitude*, Albany Records.

**Academic writing:**

- 2019 David Wharton, D.M.A. dissertation in Music Performance, “The Trumpet Music of Eric Nathan,” University of Connecticut: *Cantus, Toying, Four Sculptures*.
- 2016 Christopher Scanlon, D.M.A. Lecture Recital in Music Performance, “Tracing the Techniques of Musical Imagery in Eric Nathan’s Unaccompanied Trumpet Solo Toying,” Stony Brook University, 2016: *Toying*.
- 2015 Benjamin Berghorn, D.M.A Lecture Recital in Music Performance, Michigan State University, “The Music of Eric Nathan,” 2015: *Cantus* and *Toying*.

**GUEST APPEARANCES AND PARTICIPATION (FESTIVALS, CONFERENCES):**

- 2019 Yellow Barn Music Festival (50<sup>th</sup> anniversary season): featured composer  
The Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference: featured composer and performer
- 2018 Aspen Music Festival and School: invited guest composer  
Chelsea Music Festival: commissioned composer
- 2016 Aspen Music Festival and School: invited featured composer  
New York Philharmonic Biennial: featured composer
- 2015 Resonant Bodies Festival (New York, NY): featured composer  
Yellow Barn Music Festival: invited featured composer  
Tanglewood Music Festival (Boston Symphony Chamber Players): invited featured composer
- 2014 New York Philharmonic Biennial: featured composer  
Tanglewood Festival of Contemporary Music: invited featured composer
- 2013 Nuova Consonanza (Rome, Italy): featured composer and performer  
ISCM World Music Days/Melos Ethos Festival (Bratislava, Slovakia): ISCM-IAMIC Young Composer Award Laureate
- 2012 Aldeburgh Music Festival: invited featured composer

- 2010 Aspen Music Festival and School: invited guest composer through the Jacob Druckman Prize  
Composers Now Festival at Symphony Space: featured composer  
31<sup>st</sup> Annual New Music Festival at Bowling Green State University: featured composer  
New Voices at The Catholic University of America: featured composer  
SEAMUS 25th Anniversary National Conference at St. Cloud State University (Declined)
- 2009 Spark Festival for Electronic Music and Arts: guest composer and performer  
First New York City Electroacoustic Music Festival: guest composer and performer
- 2007 Virginia chapter of the College Band Directors National Association Symposium 32: invited guest composer and conductor

### **SELECTED PERFORMANCE EXPERIENCE:**

#### **As a conductor:**

- 2021 New England Philharmonic: conducted performance featuring *the space of a door* and music by Bernard Hoffer, Hannah Kendall and Igor Stravinsky
- 2020 Neave Trio, Brown University: conducted a student composition in concert
- 2018 Schola Cantorum of Boston: conducted *how small a part of time* in three performances
- 2016 New England Conservatory, student chamber ensemble: conducted *Omaggio a Gesualdo* in in performance as part of the Boston Symphony Orchestra/NEC's "Do You Hear What I Hear?" prelude concert series
- 2015 Brown University Wind Symphony: conducted *Jump Start* in performance at Brown University
- 2014 Scharoun Ensemble Berlin of the Berlin Philharmonic: conducted *Missing Words* in performance in Rome and New York  
Blow Up Roma Percussion: conducted *Bright Light* at the Composit Festival in Rieti, Italy.
- 2011 Cornell University Wind Symphony: conducted *Jump Start*
- 2010 Cornell University Wind Ensemble: conducted *Evening Glow*
- 2007 Cincinnati College-Conservatory of Music Music07 Festival: conducted work by David Carter  
Virginia Intercollegiate Band, Virginia Polytechnic, Symposium 32 for New Band Music: conducted *Nightscape/Daybreak*
- 2006 Nishi High School Wind Ensemble, Hakodate, Japan: conducted work by Yoshiaki Onishi
- 2005-2006 Bach Society Orchestra, Yale College: conducted works by Gershwin and Vivaldi

#### **As a trumpeter and/or pianist:**

- 2019 Brown University, MUSC 2200 Course Concert, performance of *Torque*, for alto clarinet, trumpet, piano and live processing electronics  
2019 SEAMUS National Conference, performance of *Torque*, for alto clarinet, trumpet, piano and live processing electronics

- 2017 Brown Arts Initiative Welcome Back Party: jazz performance with faculty blues band  
2017 Industrial Designers Society of America (IDSA) Northeast District Design Conference, Rhode Island School of Design (RISD)
- 2016 Piano performance, Brown University: Premiere performance of *Kraftfabrikszeugensinnenaustattungsnegeruchgenuss* for Professor David Josephson’s retirement concert  
Trumpet soloist with the Brown University Jazz Band Tour (Berlin): performances of Duke Ellington’s “Concerto for Cootie”
- 2015 RISD Collaboration and Performance of Terry Riley’s “In C”  
Brown University Faculty Art Show, Granoff Center for the Arts: solo performance of *Cantus*
- 2014 American Academy in Rome: recital of baroque music for piccolo trumpet  
Real Academia de España en Roma: jazz trumpet performances with Javier Moreno Quartet  
American University in Rome: jazz performance co-sponsored by American Embassy, Italian Fulbright Commission, American University in Rome and the American Academy in Rome

#### **PROFESSIONAL AFFILIATIONS:**

- 2014-present Fellow of the American Academy in Rome, Society of Fellows  
2005-present Publisher member, American Society of Composers, Authors and Publishers (ASCAP)  
2004-present Composer member, American Society of Composers, Authors and Publishers (ASCAP)

## **V. LIST OF WORKS**

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#### **MUSICAL COMPOSITIONS:**

##### **Completed Compositions (2006-2023):**

For a list of earlier works see [www.ericnathanmusic.com](http://www.ericnathanmusic.com)

- 2023 *In Between II*, for orchestra (c. 15 minutes). Commissioned by Oberlin College & Conservatory for the Oberlin Sinfonietta, and by New England Philharmonic. To be premiered at Oberlin by Oberlin Sinfonietta, Timothy Weiss, conductor (March 10, 2023).  
*Double Concerto No. 2*, for two solo violas and chamber orchestra (c. 25 minutes). Commissioned by Yellow Barn, New York Classical Players for violists Hsin-Yun Huang and Misha Amory. For premiere during 2022-24 season.
- 2022 *My Grandfather Played the Piano*, for solo piano (c. 10 minutes). Commissioned by Chamber Music Society of Lincoln Center and Gilbert Kalish. To be premiered by Gilbert Kalish and Rose Studio, Lincoln Center (March 30, 2022).  
*Between*, for solo piano (c. 7 minutes). Commissioned by Qing Jiang. Premiered by Qing Jiang at Civitella Ranieri Foundation, Italy (October 2022).  
*In Between*, for chamber ensemble (thirteen players) (13 minutes). Commissioned by the

University of Chicago Center for Contemporary Composition. Premiered by the Grossman Ensemble and conductor Timothy Weiss (March 4, 2022).

2021 *Short Stories*, for chamber sextet (c. 30 minutes). Commissioned by Barlow Endowment for Music Composition for Collage New Music to celebrate its 50<sup>th</sup> Anniversary Season. Premiered by Collage New Music, Edward M. Pickman Hall, Longy School of Music (January 17, 2022).

*Opening*, for orchestra (8 minutes). Commissioned by The Serge Koussevitzky Music Foundation at the Library of Congress and Milwaukee Symphony Orchestra. Premiered by Milwaukee Symphony Orchestra, conductor Ken-David Masur, at the orchestra's season-opening concerts and inaugural performances at the Bradley Symphony Center (October 1-2, 2021).

*Just a Moment*, for two antiphonal oboes (6 minutes). Commissioned by Chelsea Music Festival and Dr. Michael Sporn. Premiered by John Ferrillo and Amanda Hardy, oboes, at Chelsea Music Festival Opening Night (June 25, 2021).

2014-2021 *Missing Words* (series, comprising *Missing Words I-VI*), for flute, clarinet, bassoon, horn, two trumpets, trombone, bass trombone, piano, percussion, two violins, violoncello, double bass (c. 85 minutes).

Comprising five works each premiered separately (listed in reverse chronological order):

2021:

*Missing Words VI*, for flute, clarinet, violin, violoncello (c. 16 minutes). Composed for the Stony Brook University Contemporary Chamber Players and Hub New Music. Premiered by Hub New Music at Celebrity Series of Boston (March 13, 2021).

2018:

*Missing Words V*, for violin, violoncello, piano (13 minutes). Commissioned by Coretet, an associate of Yarlung Artists, for the Neave Piano Trio. Premiere with Neave Piano Trio, Edward M. Pickman Hall, Longy School of Music (February 8, 2019).

*Missing Words IV*, for flute, clarinet, percussion, piano, violin, violoncello (18 minutes). Commissioned by Boston Music Viva for its 50<sup>th</sup> Anniversary Season. Premiere with Boston Musica Viva, Tsai Performance Center, Boston University (November 17, 2018).

2017:

*Missing Words III*, for violoncello and piano (17 minutes). Commissioned by Christopher and Parry Karp. Premiere with Christopher and Parry Karp, University of Wisconsin Madison School of Music (September 4, 2018).

2016:

*Missing Words II*, for brass quintet (10 minutes). Commissioned by the Aspen Music Festival and School, Robert Spano, Music Director. Premiered by the American Brass Quintet, Harris Hall, Aspen Music Festival (July 27, 2016).

2014:

*Missing Words I*, clarinet, bassoon, french horn and string quintet (8 minutes). Composed for the Scharoun Ensemble Berlin. Premiered by Scharoun Ensemble Berlin, American Academy in Rome (February 15, 2014).

- 2020 *Chamber Concerto*, for sinfonietta (15 minutes). Commissioned by the Indiana University New Music Ensemble, made possible by a grant from the Fromm Music Foundation. Premiere with David Dzubay and the Indiana University New Music Ensemble at Indiana University (April 29, 2021).
- 2019 *Concerto for Orchestra*, for orchestra (18 minutes). Commissioned by Boston Symphony Orchestra, Andris Nelsons, Music Director. Premiere with Andris Nelsons and the BSO on the orchestra's 2019-20 season opening concerts, Symphony Hall, Boston, MA (September 19-21, 2019).
- Double Concerto*, for solo violin, solo clarinet and string orchestra (16 minutes). Co-Commissioned by New York Classical Players and New England Philharmonic for violinist Stefan Jackiw and clarinetist Yoonah Kim. World premiere with Jackiw, Kim, New York Classical Players and conductor Dongmin Kim, W83 Auditorium, New York, NY (May 11, 2019).
- 2018 *Erratics*, for Yamaha Disklavier Piano (30 minutes). Composed for Dan Hurlin, puppeteer. Incidental music for an hour-long play for actors and puppets created and directed by Dan Hurlin, written by Erik Ehn. Composed for the premiere production at Brown University, Department of Theater Arts and Performance Studies, Stuart Theater (March 1-4, 8-11, 2018). [Additional version: *Erratics*, Suite for Disklavier Piano (24 minutes)]
- Hommage à J.S. Bach*, for solo piano (2 minutes). Arrangement and notation of music from *Erratics* (listed above).
- 2017 *Some Favored Nook*, dramatic song cycle for soprano, baritone and piano (50 minutes). Texts by Emily Dickinson and Thomas Wentworth Higginson adapted by Mark Campbell and Eric Nathan. Composed for Jessica Rivera, Andrew Garland, Molly Morkoski. Premiered by Tony Arnold, William Sharp, Gilbert Kalish at Nasher Sculpture Center, Dallas, TX (January 4, 2019). Workshop performance with Jessica Rivera, Andrew Garland, Molly Morkoski at Yellow Barn Artist Residency (September 19-24, 2017).
- 2016 *the space of a door*, for orchestra (12 minutes). Commissioned by the Boston Symphony Orchestra, Andris Nelsons, Music Director. Premiered by the Boston Symphony Orchestra, Andris Nelsons, conductor; Symphony Hall, Boston, MA (November 8, 10-11, 12, 2016).
- how small a part of time*, for choir (6 minutes). Commissioned by the New York Virtuoso Singers, Harold Rosenbaum, conductor. Text by Eric Nathan. Premiered by New York Virtuoso Singers, St. Ignatius of Antioch, New York, NY (May 20, 2017).
- In Memoriam*, for piano (2 minutes). Composed for Gloria Cheng for the “Garlands for Steven Stucky” project. Premiered by Gloria Cheng, Martinos Auditorium, Brown University (November 10, 2017).
- Wembley's Thingamajig (May 16, 1990)*, for bass voice and piano (3 minutes). Commissioned by David Salsbery Fry. Text by Dennis Lee. Part of a larger song cycle, *Things that Woof and Things that Roar: Seven Songs for Jim Henson*, with other movements each composed by Osnat Netzer, Ruby Fulton, Lembit Beecher, Shawn Allison, Nicholas Vines, respectively. Premiered by David Salsbery Fry, bass voice; Ryan McCullough, piano, at Barnes Hall, Cornell University (March 1, 2018).

*Kraftfahrzeugsinnenaustattungsneugeruchgenuss*, for piano four hands (2 minutes). Dedicated to David Josephson upon his retirement from Brown University. Premiered by Eric Nathan and Luyuan Xing, pianists, Sayles Hall, Brown University (May 6, 2016).

*Immeasurable*, for organ (8 minutes). Commissioned by Mark Steinbach, organist. Premiered by Mark Steinbach at Cathédrale Notre-Dame, Paris (July 2, 2016).

2015 *This Old Place*, for orchestra (10 minutes). Commissioned by the Yale Symphony Orchestra in honor of its 50th Anniversary Season. Premiered by Yale Symphony Orchestra, Toshiyuki Shimada, conductor, Woolsey Hall, Yale University (November 14, 2015).

*Soul Perching*, soprano, clarinet and violoncello (6 minutes). Commissioned by Lucy Shelton. Text by Emily Dickinson. Premiered by Lucy Shelton, Carlos Cordeiro, Meaghan Burke at Resonant Bodies Festival, Merkin Hall, New York, NY (September 9, 2015).

*Canon for Three*, for three sopranos (6 minutes). Commissioned by Lucy Shelton. Text by Emily Dickinson. Premiered by Lucy Shelton, Dawn Upshaw, Tony Arnold at Resonant Bodies Festival, Merkin Hall, New York, NY (September 9, 2015).

*Hope is the thing with feathers*, a hymn for voices with piano accompaniment (3 minutes). Text by Emily Dickinson. Composed for Winsor Music, Songs for the Spirit. Premiered by Apple Hill Quartet with Winsor Music (April 12, 25, and 26, 2015).

*Far Beyond Far*, for solo violin (4 minutes). Commissioned by Jennifer Koh, violinist with the generous support of Justus Schlichting. Premiered by Jennifer Koh, New York Philharmonic Biennial, National Sawdust (May 31, 2016).

2014 *Why Old Places Matter*, for oboe, french horn, piano (15 minutes). Commissioned by the Boston Symphony Orchestra for the Boston Symphony Orchestra Chamber Players. Premiered by the Boston Symphony Orchestra Chamber Players, Jordan Hall, Boston, MA (January 11, 2015).

*Gibellina*, for orchestra (7 minutes). Composed for the Cabrillo Music Festival Composer/Conductor Workshop. Premiered by the Cabrillo Festival Orchestra, Cabrillo Music Festival (July 30, 2014).

*LUMEN*, for electronics (6 minutes). Composed for an interdisciplinary installation created in collaboration with artist Catherine Wagner, architect Thomas Kelley and landscape architect Loretta Gargan. Premiere installation at exhibition “Cinque Mostre: Time and Place,” American Academy in Rome (January 30–March 2, 2014).

2013 *As Above, So Below*, For Solo Trombone (12 minutes). Commissioned by the New York Philharmonic, Alan Gilbert, Music Director. Premiered by Joseph Alessi, New York Philharmonic Biennial, Subculture, New York, NY (June 3, 2014).

*Paestum*, for sinfonietta (8 minutes). Commissioned by ISCM/IAMIC for the 2013 World Music Days. Premiered by Melos Ethos Ensemble, Daniel Gazon, conductor; World Music Days, Bratislava, Slovakia (November 8, 2013).

*DUO*, for violin and piano (6 minutes). Composed for Xiang Yu and Mei Rui. Premiered by Xiang Yu and Mei Rui, Yellow Barn, Putney, VT, and Louvre Auditorium, Paris, France (September 14 and 19, 2013, respectively).

*Omaggio a Gesualdo*, for string quintet (6 minutes). Commissioned by the Chelsea Music Festival. Premiered by Chelsea Music Festival musicians, New York, NY (June 17, 2013).

*Sky's Edge*, for orchestra (7 minutes). Commissioned by The Dalton School Orchestra. Premiered by The Dalton School Orchestra, New York, NY (May 22-23, 2013).

*Multitude, Solitude*, for string quartet (15 minutes). Commissioned by the Momenta Quartet with funding from the Jerome Foundation. Premiered by the Momenta Quartet, Chelsea Music Festival, New York, NY (June 16, 2013).

2012 *Glimpse*, for orchestra (9 minutes). Commissioned by the Youth Orchestras of Prince William. Premiered by Youth Orchestras of Prince William, John Devlin, conductor, Hylton Performing Arts Center, Virginia (February 10, 2013). New York Premiere by Youth Orchestras of Prince William, Carnegie Hall, Stern Auditorium, New York, NY (March 29, 2013).

*Quartet for Oboe and Strings*, for oboe, violin, viola, violoncello (11 minutes). Commissioned by Winsor Music. Premiered by Winsor Music, St. Paul's Church, Brookline, MA (April 27, 2013).

*Toying*, for solo trumpet (9 minutes). Composed for Le Train Bleu. Premiered by Hugo Moreno, Le Train Bleu concert, DROM, New York, NY (February 6, 2013).

*Dialogues*, for solo piano (11 minutes). Composed for Hui Wu, pianist. Premiered by Hui Wu, The Juilliard School, Paul Recital Hall, New York, NY (May 19, 2012).

*Present Tense*, for sinfonietta (5 minutes). Composed as part of the 2011 Aldeburgh Music Britten-Pears Young Artist Programme. Premiered by Britten-Pears Contemporary Performance Ensemble, Aldeburgh Music (July 22, 2011).

2011 *Timbered Bells*, for symphonic brass ensemble and percussion (10 minutes). Commissioned by the Tanglewood Music Center. Premiered by Tanglewood Music Center Fellows, Robert Trevino, conductor; Tanglewood, Seiji Ozawa Hall, Lenox, MA (July 3, 2011).

*Threads*, for clarinet, violin, violoncello, piano (7 minutes). Commissioned by the New York Youth Symphony Chamber Music Program (First Music Commission). Premiered by members of the New York Youth Symphony Chamber Music Program; Symphony Space and Weill Recital Hall, Carnegie Hall, New York, NY (April 17 and 24, 2012, respectively).

*Forever is Composed of Noms*, for soprano/mezzo soprano and piano (4 minutes). Text by Emily Dickinson. Commissioned by Neal Zaslaw. Premiered by Judith Kellock and Mike Lee, Cornell University (May 6, 2011).

*Four to One*, for string quartet (8 minutes). Composed for the Momenta String Quartet. Premiered by the Momenta String Quartet, Cornell University (March 31, 2011).

2010 *Jump Start*, for wind ensemble (7 minutes). Commissioned by Timothy Reynish, conductor. Published by Maecenas Music (UK). Premiered by British Association of Symphonic Bands and Wind Ensembles London Festival 2011 (March 27, 2011).

*Bright Light*, For Percussion Quartet (8 minutes). Composed for the Purchase Percussion Ensemble. Premiered by Purchase College Conservatory Percussion Ensemble (November 18, 2010).

*Remembrances*, for solo piano (4 minutes). Premiered by Xak Bjerken, Cornell University (November 13, 2010).

*Spires*, for brass quintet (8 minutes). Composed for the Mirari Brass Quintet. Premiered by Mirari Brass at the State University of New York at Potsdam (March 17, 2010).

*Sands Flowing*, for soprano (4 minutes). Text by Samuel Beckett. Premiered by Sarah Davis at the Tanglewood Music Festival, Seiji Ozawa Hall, Lenox, MA (July 8, 2010).

2009 *Wing Over Wing*, for soprano and violin (9 minutes). Commissioned by ASCAP/Society of Composers, Inc. Student Commission Competition. Texts by Walt Whitman and Premiered at Marshall University, SCI National Student Conference (March 5, 2010).

*Three by Three*, for solo piano (9 minutes). Composed for Mei Rui, pianist. Premiered by Mei Rui, SUNY Stonybrook (May 11, 2010).

*Walls of Light*, for flute, clarinet, violin, violoncello, piano and percussion (7 minutes). Composed for the Aspen Contemporary Ensemble. Premiered by Aspen Contemporary Ensemble, Aspen Music Festival, Harris Hall, Aspen, CO (July 13, 2009).

*Gathering*, for violin, violoncello, piano (4 minutes). Commissioned by the Community Unitarian Church of White Plains, NY for the Damocles Trio. Premiered by Damocles Trio, Community Unitarian Church of White Plains, NY (April 26, 2009).

2008 *Icarus Dreamt*, for orchestra (10 minutes). Premiered by American Composers Orchestra, José Serebrier, conductor, Underwood New Music Readings, Miller Theater, New York, NY (May 8, 2009).

*Let Us Light*, for SSATB choir and solo piano (9 minutes). Commissioned by the Community Unitarian Church of White Plains, NY. Text by Eric Nathan. Premiered by Community Unitarian Church of White Plains, NY Choir and pianist Adam Kent (April 26, 2009).

*Autumn Triptych*, For Wind Ensemble (15 minutes). Commissioned by the twelve university member ensembles of the Atlantic Coast Conference Band Directors Association. First movement premiered by University of Maryland Wind Ensemble (March 9, 2009). Second movement premiered by Cornell University Wind Ensemble, Eric Nathan, conductor (November 20, 2010).

*Three Sculpture Meditations*, for piano and string quartet (11 minutes). Commissioned by the Composers Conference and Chamber Music Center. Premiered at Composers Conference and Chamber Music Center, Wellesley, MA (July 26, 2008).

*Cantus*, for trumpet and electronics (7 minutes). Composed for John Adler, trumpeter. Premiered by Eric Nathan, Indiana University (April 27, 2008).

2007 *Onement*, for flute, bass clarinet, vibraphone, electric guitar, violin, double bass (6 minutes). Premiered at Indiana University Jacobs School of Music, April 3, 2007.

*Four Sculptures*, for two trumpets (12 minutes). Premiered by Joel Brennan and Aaron Hodgson at Oberlin Trumpet Institute (July 2007)

*Fanfare*, for wind ensemble (2 minutes). Composed for conductor Richard S. Frey. Premiered by Indiana University Symphonic Band, Richard S. Frey, conductor (November 30, 2007).



*Haven*, for electronics (6 minutes). Premiered at Indiana University Jacobs School of Music (May 2007).

2006 *Rothko Musings*, for bass trombone and two percussionists (12 minutes). Premiered by bass trombonist Robert Soto, and musicians from Indiana University, Indiana University Jacobs School of Music (November 29, 2006).

*Slightly Foggy With a Chance of Tropes*, for electronics (6 minutes). Premiered at Indiana University Jacobs School of Music (January 2007).

*Nightscape/Daybreak*, for solo trumpet and wind ensemble (19 minutes). Premiered by Allan Dean, trumpet; Eric Nathan, conductor; musicians from Yale University, at Beinecke Rare Books Library, Yale University (May 1, 2006).

### **Completed Original Orchestrations:**

#### **Of Other Composers' Music:**

2018 *Dancing with J.S. Bach II*, for solo oboe and string orchestra (20 minutes). Orchestrations of J.S. Bach keyboard works. Commissioned by the Chelsea Music Festival and Michael Sporn. Premiered by conductor Ken-David Masur and festival musicians, Chelsea Music Festival, St. Paul's German Lutheran Church, New York, NY (June 9, 2018).

2014 *Abi! Disperata vita*, for string quartet and oboe (3 minutes). Orchestration of madrigal by Carlo Gesualdo.

2012 *Dancing with J.S. Bach I*, for string orchestra with violin, violoncello and double bass soloists (27 minutes). Orchestrations of J.S. Bach keyboard works. Commissioned by Dr. Michael Sporn for A Far Cry. Premiered by A Far Cry, Jordan Hall, Boston, MA (January 11, 2014).

#### **Of Original Compositions:**

2017 *Four to One*, for string orchestra (8 minutes). Orchestration of *Four to One* (2011), originally for string quartet. Commissioned by New York Classical Players, Dongmin Kim, Music Director. Premiered by New York Classical Players in Norwood, NJ; New York, NY (November 11-12, 2017, respectively).

*Omaggio a Gesualdo*, for string orchestra (6 minutes). Orchestration of *Omaggio a Gesualdo* (2013), originally for string quintet. Commissioned by the New York Classical Players, Dongmin Kim, Music Director. Premiered by New York Classical Players in New York, NY; Ridgewood, NJ; Queens, NY (September 29-October 1, 2017, respectively).

*Onement*, for flt., bass clt., bar. saxophone, vibraphone, electric guitar, and violin (6 minutes). Orchestration of *Onement* (2007). Composed for the International Contemporary Ensemble. Premiered by International Contemporary Ensemble, Martinos Auditorium, Brown University (February 25, 2017).

2013 *Paestum*, for orchestra (8 minutes). Orchestration of *Paestum* (2013) for sinfonietta. Premiered by New England Philharmonic, Tsai Performance Center, Boston University (March 3, 2018).

*Spire*, For Woodwind Quintet (8 minutes). Originally for brass quintet (2010). Composed for Chamber Music Campania. Premiered at Chamber Music Campania, Italy (June 27, 2013).

*Sands Flowing*, for clarinet (4 minutes). Originally for soprano (2010). Composed for Chamber Music Campania. Premiered by Simone Sorvillo, Chamber Music Campania, Italy (June 27, 2013).

*Wing Over Wing*, for soprano and flute (9 minutes). Originally for soprano and violin (2009). Composed for Alice Jones. Premiered by Aerae, New York, NY (October 10 and 29, 2013).

**Collaborative Compositions:**

- 2018 *Torque*, for alto clarinet, trumpet, piano and live processing electronics (8 minutes). Collaborative/improvised composition, composed/created with Butch Rovin and Keith Kirchoff. Premiere by the composers at 2019 SEAMUS National Conference, Boston Conservatory and Berklee School of Music, Boston, MA (March 21, 2019).
- 2013 *Die Verlorenen*, for prepared piano with two pianists with video (10 minutes). Collaborative composition with composer Dan Visconti to accompany the film, “Die Verlorenen” from “The Lost” (2013) by Reynold Reynolds. Premiered by Eric Nathan and Dan Visconti, Nuova Consonanza Festival, American Academy in Rome (November 17, 2013).