

ANDREW A. WATTS

Univ. of California Santa Barbara | College of Creative Studies
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EDUCATION

Stanford University , Stanford, CA	2014-2019
D.M.A. in Music Composition	
Studies with Brian Ferneyhough (advisor), Chris Chafe, Jaroslaw Kapuscinski	
University of Oxford , Oxfordshire, UK	2012-2013
MSt in Music Composition with distinction	
Studies with Robert Saxton (advisor), Trevor Wishart	
New England Conservatory , Boston, MA	2009-2011
B.M. in Composition with academic honors	
Studies with Efstratios Minakakis, Kati Agócs	
Transfer courses:	
IU's Jacobs School of Music, Bloomington, IN	2007-2008
Brown University, Providence, RI	Summer 2007

TEACHING & RESEARCH EXPERIENCE

Lecturer , Music Composition, College of Creative Studies, University of California, Santa Barbara, CA	2020-Present
Affiliate Faculty, Mellichamp Initiative in Mind & Machine Intelligence	
MUS CS 101	Individual Instruction in Music Composition (repeats quarterly)
MUS CS 105	Language Lost: Music Creation & the Destruction of Meaning [†]
MUS CS 105	Algorithmic Composition with Max/MSP [†]
MUS CS 105	The Electric Guitar in Contemporary Composition [†]
MUS CS 105	The Classical Guitar in Contemporary Composition [†]
MUS CS 105	Synths and Sci-Fi Cinema [†]
MUS CS 105	1960s Musical Revolutionaries: Miles Davis, Jimi Hendrix, Yoko Ono, & Karlheinz Stockhausen ^{†#}
MUS CS 105	Readings in New Music [*]
INT 86VC	Portraiture and Self in the Age of AI [†]
Special Project	Music Composition Studio Manager

[†] Denotes a curricular invention. The MUS CS 105 courses are topical seminars, and each specific title repeats biennially.

INT 86VC is a First Year Discovery Seminar each Spring Quarter starting in 2024.

[#] Part of the CCS Diversity, Equity, and Inclusion (DEI) course initiative.

^{*} Co-taught with Sarah Gibson (Winter 2021) and Leslie Hogan (Winter 2022).

MUS CS 15 Experimental Music in Ableton Live (Spring 2024)*

MUS CS 15 Narrative Composition (Winter 2022)*

Primary Instructor, CCRMA, Stanford University, Stanford, CA 2017-2022

Summer Workshop: Algorithmic Composition with Max/MSP and OpenMusic[†]

Co-developed and co-taught with Davor Branimir Vincze

Primary Instructor, Digital Media Academy at Stanford University, Stanford, CA 2018-2019

Summer Courses: Electronic Music & Audio Engineering, Songwriting,
Digital Photography & Photoshop, Filmmaking, Robotics & Programming

Graduate Arts Fellow, Kimball Hall, Stanford University, Stanford, CA 2017-2018

Graduate Teaching Assistant, Department of Music, Stanford University, Stanford, CA 2015-2017

220C.03 Research Seminar in Computer-Generated Music

122B.03 Analysis of Tonal Music

24A.02 Musicianship/Ear Training I

23.02 Elements of Music III

19A.02 Introduction to Music Theory

250A.02 Physical Interaction Design for Music

Graduate Research Assistant, Faculty of Music, University of Oxford, Oxfordshire, UK Fall 2012

Resident Teaching Artist, Providence CityArts, Providence, RI 2011-2012

Teaching Associate, "Film Noir" at the New England Conservatory, Boston, MA 2010-2011

Intern, Boston Chamber Music Society, Cambridge, MA 2009-2010

CONFERENCES

Mellichamp Mind and Machine Intelligence Summit, AI & Human Creativity at UCSB Apr. 2024

AI Community of Practice (CoP): "Innovation Showcase" at UCSB Jan. 2024

SMC-23 at KMH Royal College of Music (Stockholm, SE) Jun. 2023

Engaging Teaching Symposium III: "Experimental Teaching" at UCSB Oct. 2022

SMC-22: Music Technology and Design at GRAME (Saint-Étienne, FR) Jun. 2022

Xenakis 22: Centenary International Symposium (Athens, GR) May 2022

The 21st Century Guitar at Ball State University (Muncie, Indiana) Mar. 2022

Thailand New Music & Arts Symposium at Bangkok Art & Culture Centre Dec. 2021

AI Music Creativity (MuMe + CSMC) at IEM Graz July 2021

International Symposium "Mikrotöne: Small is Beautiful" at Mozarteum Salzburg July 2021

4th Annual Research on Contemporary Composition Conference at UNG Oct. 2020

Sonorities: Techno-Human Encounters at SARC, Queen's University Belfast Apr. 2018

Graduate Symposium at Schulich School of Music, McGill University Mar. 2018

Panel, "Angles on Art" at the Cantor Arts Center, Stanford University Jan. 2018

Music and Hacking: Instruments, Communities, Values at IRCAM Nov. 2017

Sounding The Inner Ear of Performance at the University of Toronto Feb. 2017

* MUS CS 15 courses are student-led, faculty supervised colloquia: Spring 2024 with Lucian Parisi and Winter 2022 with Adam Schmieder.

† Denotes a curricular invention.

Conference for Graduate Musicians, “Man with a Black Bag” at the University of Oregon Feb. 2015

FORUM & SEMINAR PRESENTATIONS

Graduate Composition Forum at UC Santa Barbara	Apr. 2020
Graduate Composition Seminar at the UC Davis	Mar. 2020
Composition Seminar at San Francisco State University	Oct. 2019
Graduate Composition Forum at the California Institute of the Arts	May 2019
Composition Seminar & Forum at UC Riverside	May 2019
Composition Seminar at School of Music, Ithaca College	Oct. 2018
Harvard Group for New Music's Colloquium at Harvard University	Sept. 2017
Composers' Colloquium Series at CNMAT, UC Berkeley	Apr. 2017
Composers' Colloquium Series at the University of California, San Diego	Feb. 2017
“Complex, Gradient, Miniature, and Fragment” at Susquehanna University	May 2014

GUEST LECTURES

“Sci-Fi Experimental Music” at Dept. of Music, Emory University	Oct. 2022
“Electronic Music Composition” at Dept. of Music, Stanford University	May 2022
“Intro to Creating Electronic Sounds” at CCRMA, Stanford University	Feb. 2022
“Algoritamska Kompozicija” at Academy of Music, University of Zagreb	Feb. 2022
“Opera Theatre I” at California State University, San Bernardino	Sept. 2020
“Opera Theatre II” at California State University, San Bernardino	May 2020
“Sonic Warfare” at the the San Francisco Art Institute	Oct. 2019
“Language Lost” ITALIC Undergrad Program at Stanford University	Apr. 2019
“Music 8: Music of Multicultural America” at Foothill College	June 2018

FESTIVALS & WORKSHOPS

MATA Festival, New York, NY	Spring 2019
impuls 11th International Composers Academy, Graz, AT	Winter 2019
Luxembourg Composition Academy, Abbaye de Neumünster, LU	Fall 2018
Delian Academy for New Music, Mykonos, GR	Summer 2018
24th Young Composers Meeting, Apeldoorn, NL	Winter 2018
Cheltenham Music Festival Composer Academy, Cheltenham, UK	Summer 2017
48th International Summer Course for New Music, Darmstadt, DE	Summer 2016
Composit Festival, Rieti, IT	Summer 2016
Ostrava Days Institute and Festival, Ostrava, CZ	Summer 2015
highSCORE Festival, Pavia, IT	Summer 2015
Wellesley Composers Conference, Wellesley, MA	Summer 2014
The Etchings Festival, Auvillar, FR	Summer 2013
Bath International Music Festival, Bath, UK	Spring 2013
Eötvös Foundation Chamber Opera Workshop, Budapest, HU	Spring 2013
ALEA III International Composers Workshop, Boston, MA	Winter 2013
CoMA Young Composers Workshop, Oxford, UK	Winter 2013

Fresh Inc. Festival, Kenosha, WI	Summer 2012
New Music on the Point Festival, Leicester, VT	Summer 2011
Atlantic Music Festival, Waterville, ME	Summer 2010

ACADEMIC AWARDS

Non-Senate Faculty Professional Development Grant, UCSB	Winter 2022
Interdisciplinary Humanities Center Faculty Collaborative Research Grant, UCSB	Fall 2021
Dorothy Culver Haynie Music Fellowship, Stanford University	2017-2019
Preparing Future Professors (PFP) Fellow, Stanford University	2017-2018
Kimball Hall Graduate Fellow in the Arts, Stanford University	2017-2018
Centennial Teaching Award, School of Humanities, Stanford University	Spring 2016
Graduate Fellowship, Department of Music, Stanford University	2014-2017
Winner, Archibald Jackson Prize, Somerville College, Oxford	Winter 2014
Post-graduate Travel Grant, Somerville College, Oxford	Summer 2013
Post-graduate Travel Grant, Faculty of Music, Oxford	Spring 2013
Post-graduate Travel Grant, Somerville College, Oxford	Fall 2012
Dean's List, NEC for academic excellence	2009-2011
Scholarship, NEC for exceptional compositions	2009-2011
Hutton Honors College at Indiana University for academic achievement	Fall 2008
Alpha Lambda Delta Honors Society at Indiana University	Spring 2008

PROFESSIONAL AWARDS

Selected Work, Texas Tech Univ. School of Music Call for Works "Electronic Nights"	Winter 2024
Selected Work, CCRMA WAVE CCRMA 50th Anniversary Call for Works	Winter 2024
Selected Works, Notenausstellung bei den Donaueschinger Musiktagen	Fall 2023
Selected Work, Open Call: ATM X WORM: Borderless Point by Arts Incubator	Fall 2022
Selected Work, Call for Submissions: Antematter (Catharsis) at Burning Man	Summer 2022
Selected Work, <i>Triptych of Instruments in Motion</i> for IHC Platform Gallery Call, UCSB	Summer 2022
Selected Work, Audiovisual Frontiers Exhibition, UC Riverside	Fall 2021
Selected Work, Festival Ecos Urbanos Call for Works	Fall 2021
Finalist, <i>Triptych of Instruments in Motion</i> for Art of Science Exhibition, Stanford Univ.	Summer 2021
Winner, Call for Works OscilloScope	Spring 2020
Honorable Mention, ilSUONO Contemporary Music Week Call for Scores	Fall 2017
Fellowship, Virginia Center for the Creative Arts to attend Oberpfälzer Künstlerhaus	Summer 2016
Fellowship, Ostrava Days Institute and Festival	Summer 2015
Winner, Konvergence Chamber Ensemble Call for Scores	Spring 2015
Winner, Fresh Squeezed Opera Company Call for Scores	Summer 2014
Fellowship, Wellesley Composers Conference	Summer 2014
Winner, The New Collaborative Call for Scores	Spring 2014
First runner-up, "Out at S.E.A." Opera Writing Project Eötvös Foundation	Summer 2013
Education Award, Providence CityArts for Youth	Summer 2012
Scholarship, New Music on the Point for exceptional compositions	Summer 2011
Winner, Boston Composers' Collective Call for Scores	2010-2011

COMMISSIONS

Novalis Festival for the [Switch~ Ensemble]	Fall 2024
Stacey Fraser (CSUSB Professional Grant)	Spring 2020
Luxembourg Composition Academy for United Instruments of Lucilin	Fall 2018
Young Composers Meeting (YCM) for orkest de ereprijs	Winter 2018
Cheltenham Music Festival for Joby Burgess	Summer 2017
New Violin Music (IMD) for Graeme Jennings	Summer 2016
highSCORE Festival for the 15.19ensemble	Summer 2015
Los Angeles Percussion Quartet (LAPQ) at Stanford University	Fall 2014
New World Symphony for the Impromptu Series	Spring 2014
Etchings Festival for members of the East Coast Contemporary Ensemble (ECCE)	Summer 2013
International Composers Workshop for ALEA III at Boston University	Fall 2012
Fresh Inc. Festival for members of the ensemble Latitude 49	Summer 2012
Fresh Inc. Festival for the Fifth House Ensemble	Summer 2012
New Music on the Point (NMOP) for the Fifth House Ensemble	Summer 2011
NEC Prep School Contemporary Music Festival	Spring 2010

PUBLICATIONS

- Watts, Andrew. *Adhocracies, for Chamber Orchestra with Dual Soprano Soloists*. Stanford, CA: Stanford University, 2019. Thesis.
- Watts, Andrew. "Composition, Technology, and the Posthuman." *CeReNeM Journal*. Ed. Colin Frank. Issue 7. University of Huddersfield, 2020. 172-192. Print.
- Watts, Andrew. "How Do You Compose Music? What Is Your Process? Is There Anything You Wish You'd Figured out Long Ago?" *Quora Anthology*. Ed. Jonathan Brill. Vol. III. Mountain View, CA: Quora, 2014. 287-88. Print.
- Watts, Andrew. "Tensio Novum: Microtonal Approaches to the Guitar in the Music of Brian Ferneyhough." *Mikrotöne: Small is Beautiful*. Ed. Agustín Castilla-Ávila. Vol. IV. Bergheim bei Salzburg: Mackinger Verlag, 2023. 158-177. Print.

BROADCASTS

- Bailie, Joanna. Interview by Andrew Watts. *Composer OverTime*. KZSU 90.1 FM, 08 February 2019. Radio.
- Baumbusch, Brian. Interview by Andrew Watts and Nicholas Virzi. *Composer OverTime*. KZSU 90.1 FM, 14 June 2019. Radio.
- Callery, Eoin. Interview by Andrew Watts and Nicholas Virzi. *Composer OverTime*. KZSU 90.1 FM, 19 April 2019 and 26 April 2019. Radio.
- Das OTV-Magazin* ("Amerikanische Künstler sind zu Gast im Künstlerhaus"). Oberpfalz TV, Amberg, Bayern, Germany. 22 June 2016. Television.
- Iannotta, Clara. Interview by Andrew Watts and Nicholas Virzi. *Composer OverTime*. KZSU 90.1 FM, 10 May 2019 and 17 May 2019. Radio.
- McCormack, Timothy. Interview by Andrew Watts and Nicholas Virzi. *Composer OverTime*. KZSU 90.1 FM, 05 April 2019 and 12 April 2019. Radio.

Vincze, Davor Branimir. Interview by Andrew Watts and Nicholas Virzi. *Composer OverTime*. KZSU 90.1 FM, 01 February 2019 and 25 January 2019. Radio.

Virzi, Nicholas. Interview by Andrew Watts. *Composer OverTime*. KZSU 90.1 FM, 24 May 2019 and 07 June 2019. Radio.

Watts, Andrew. Interview by Nicholas Virzi. *Composer OverTime*. KZSU 90.1 FM, 22 February 2019. Radio.

Yu, Jon. Interview by Andrew Watts. *Composer OverTime*. KZSU 90.1 FM, 08 Mar. 2019. Radio.

ARTIST RESIDENCIES

Oberpfälzer Künstlerhaus, Schwandorf, Germany	Summer 2016
Virginia Center for the Creative Arts (VCCA), Amherst, VA	February 2014

SOFTWARE & PROGRAMMING

MAX/MSP, Adobe Creative Suite, Audacity, Sibelius, Finale, SPEAR, ChuckK, Ableton Live, Logic Pro X, Final Cut Pro X, REAPER, HTML, and Microsoft Office

SERVICE ORGANIZATIONS & PROFESSIONAL AFFILIATIONS

UCSB College of Creative Studies Dean's Committee on Awards and Events, Member	2024-Present
Mellichamp Initiative in Mind & Machine Intelligence Summit, Committee Member	2023-Present
Institutional Animal Care and Use Committee (IACUC), UCSB Non-Scientist Member	2023-Present
New England Conservatory (NEC) Mentor Program	2021-Present
UCSB CCS Summer Undergrad Research Fellowships (SURF), Committee Member	2021-2022
UCSB CCS Music Composition Program and Admissions, Committee Member	2020-Present
Stanford Graduate Life Office, Community Associate (CA)	2016-2017
Stanford Composition Advisory Council (CAC)	2014-2019
Stanford First-Gen Community Mentoring Program (Mentor)	2014-2017
Stanford Graduate Student Programming Board (GSPB)	2014-2016
Oxford Laptop Orchestra (OxLork), Founding Member	2012-2013
Royal Musical Association	2012-2013
American Society of Composers, Authors, and Publishers (ASCAP)	2010-Present
Alpha Lambda Delta Honor Society	2008

REFERENCES

Timothy Sherwood, Interim Dean of College of Creative Studies, Professor of Computer Science, UCSB
+1 (805) 893-4146 | tim.sherwood@ccs.ucsb.edu

Sarah Gibson, Assistant Director of LA Philharmonic Composer Fellowship Program, and
Assistant Professor in Composition/Theory, CSU Long Beach
+1 (562) 985-4781 | sarah.gibson@csulb.edu

Brian Ferneyhough, Emeritus, William H. Bonsall Professor (Composition), Stanford University
+1 (605) 723-6738 | brian.ferneyhough@stanford.edu

Chris Chafe, Director of CCRMA, Duca Family Professor of Humanities & Sciences, Stanford University
+1 (650) 725-4971 x305 | cc@ccrma.stanford.edu

Jaroslav Kapuscinski, Associate Professor, Department of Music, Stanford University
+1 (650) 644-5234 | kapuscinski@stanford.edu

Efstratios Minakakis, Music Theory and Composition Faculty, New England Conservatory
+1 (617) 216-1812 | efstratios.minakakis@necmusic.edu

SELECTED LIST OF WORKS & PERFORMANCES

[Solo Works and Duos]

Silicon Valley Requiem (2022) 45'00"

for two high female voices, projected fixed media, and six channel audio (supported by UCSB NSF and IHC grants)

- 05/07/2022 Premier by Kirsten Ashley Wiest, Nina Guo, and Micaela Tobin at Studio Theater, UCSB

ECHO TONGUE (2011-2023) 12'15"

for high voice and prepared piano

I. Homage to Mark Strand was originally composed in 2011 under the title *Eating Poetry* for the New Music on the Point Festival (NMOP), and later heavily revised in 2023.

- 06/18/2011 Premier by Jennifer Beattie & Jillian Zack at Salisbury Congregational Church, VT
- 10/01/2011 Adrienne Arditti and Wesley Chu at Pierce Hall, NEC
- 10/25/2012 Ciara Hendrick and Elizabeth Burgess at Holywell Music Room, Oxford
- 11/15/2014 Devony Smith and Paul Kerekes at National Opera Center, NYC

II. Allegory of Terms (written for Stacey Fraser and Aron Kallay, and made possible by a 2020 commission from California State University San Bernardino)

A Dialogue, In Absentia (2016) 15'00"

for trombone duo with internal electronics (written for Rage Thormbones)

- 01/28/2017 Premier by Matt Barbier and Weston Olencki at CCRMA Stage, Stanford University
- 06/04/2018 Anderson Collection, Stanford University, CA

Existentialism in Sound (2016) 10'30"

for soloist and live electronics (written for Graeme Jennings)

- 08/11/2016 Premier by Graeme Jennings at Akademie für Tonkunst, Internationales Musikinstitut Darmstadt
- 08/13/2016 Dejana Sekulic at Lichtenbergschule, Internationales Musikinstitut Darmstadt
- 03/18/2017 Moritz Müllenbach from Retro Disco at CCRMA Stage, Stanford University
- 04/15/2017 Helen Newby at CCRMA Stage, Stanford University
- 05/31/2017 Helen Newby at Bing Concert Hall, Stanford University
- 07/15/2017 Joby Burgess at the Cheltenham Music Festival, UK

Ex Silentio (2015) 6'45"

for solo bass clarinet with amplified voice (written for 15.19ensemble)

- 08/12/2015 Premier by the 15.19ensemble at the highSCORE Festival, Pavia, IT
- 01/15/2016 Splinter Reeds at CCRMA Stage, Stanford University, CA
- 01/16/2016 Splinter Reeds at the Center for New Music, San Francisco, CA
- 06/04/2018 Anderson Collection, Stanford University, CA

Dichromacy (2015) 10'30"

for soprano solo and processed typewriter (written for Tony Arnold)

- 05/09/2015 Premier by Tony Arnold at Cantor Arts Center, Stanford University
- 05/16/2015 Maker Faire, San Mateo County Event Center, San Mateo, CA

Cypresses After Fire (2014) 14'30"

for percussion duo (written for Radical 2)

- 12/08/2014 Premier by the Los Angeles Percussion Quartet at Campbell Recital Hall, Stanford University
- 03/20/2015 Radical 2 at Elliot Family Commons, Stanford University

Feedback Shift II (2014/2015) 10'30"

for amplified cello with effects (written for Severine Ballon)

- 01/17/2015 Premier by Severine Ballon at CCRMA Stage, Stanford University
- 01/21/2015 Severine Ballon at the Center for New Music, San Francisco, CA

Ipseity / Disturbance (2013) 9'30"

for electric guitar and jack (dedicated to David John Roche)

- 11/10/2013 Premier by Andrew Watts at New Freedom, PA
- 03/18/2022 David Roche & Andrew Watts (telematic) for The 21st Century Guitar at Ball State University

Meditation Studies (2011-2012) 9'15"

for solo amplified violin

- 05/04/2012 Premier by Ariel Mitnick at Harvard University
- 11/21/2012 Samuel Carbonero at Faculty of Music, Oxford University
- 02/21/2013 Isabel Stoppani de Berrié at Christ Church Picture Gallery, Oxford University

Feedback Shift (2011) 10'00"

for amplified cello with effects & pre-recorded sound (written for NEC's Microtonal Final)

- 05/09/2011 Premier by Sebastian Bäverstam at Jordan Hall, NEC
- 10/15/2011 Natalie Spehar at University of Maryland, College Park
- 05/29/2013 Bath International Music Festival, England
- 06/07/2013 James Donaldson at Somerville Chapel, Oxford University
- 11/15/2013 James Donaldson at Christ Church Picture Gallery, Oxford University

[Small Ensemble]

A Strobe Fractures Obsidian Night (2014) 25'00"

for indeterminate soloist and mixed ensemble of variable size (written for [Switch- Ensemble] at Novalis Festival)

- 10/10/2024 Premier by [Switch~ Ensemble] at Novalis Festival, Osijek, Croatia
- TBD [Switch~ Ensemble] at IEM, Graz, Austria

A Spike of Resistance (2017) 6'00"

for indeterminate trio (written for Line Upon Line)

- 05/28/2017 Premier by line upon line percussion at CCRMA Stage, Stanford University
- 06/01/2017 line upon line percussion at Big Medium Gallery, Austin, TX
- 06/02/2017 line upon line percussion at Big Medium Gallery, Austin, TX
- 06/03/2017 line upon line percussion at Big Medium Gallery, Austin, TX
- 11/24/2018 United Instruments of Lucilin, Abbatte de Neumünster, LU
- 10/21/2022 Audio Trading Manual (ATM) Festival, Oil Tank Culture Park, Seoul, KR

Linguicide (2015) 6'30"

for vocal quartet with localized playback (written for Quince Contemporary Vocal Ensemble)

- 12/05/2015 Premier by UCSD Singers, Stanford University, CA
- 03/05/2016 Quince Contemporary Vocal Ensemble at Elliot Family Commons, Stanford University
- 11/13/2016 Quince Contemporary Vocal Ensemble at Constellation Chicago, Chicago, IL
- 11/16/2016 Quince Contemporary Vocal Ensemble at Connecticut College - Evans Hall, New London, CT
- 06/04/2018 Anderson Collection, Stanford University, CA

Vacuum of the Mind (2013) 7'30"

for clarinet, harp, violin, and cello (written for the ECCE at Etchings Festival)

- 07/15/2013 East Coast Contemporary Ensemble (ECCE) at Etchings Festival, Auvillar, FR

Man with a Black Bag (2013) 7'00"

for flute, clarinet, piano, violin, and cello (dedicated to Ran Blake)

- 02/12/2013 Ensemble CHROMA conducted by John Traill at the Denis Arnold Hall, Oxford University
- 11/22/2013 Sonar New Music Ensemble at the Peabody Institute, Johns Hopkins University
- 02/14/2015 Eugene Contemporary Chamber Ensemble at University of Oregon School of Music & Dance
- 10/06/2015 Konvergence Chamber Ensemble in the Cathedral of Saint Lawrence, Prague, CZ

Three Views on Lament (2010) 11'00"

for string quartet (written for the Atlantic Music Festival at Colby College)

- 07/30/2010 Premier by D. Rahbee, C. Luu, A. McNeal, H. Huang, and F. Shen at Strider Theater
- 02/15/2011 Wanzhen Li, Ariel Mitnick, Maya Jacobs, & Michael Dahlberg at Pierce Hall, NEC
- 03/01/2011 Wanzhen Li, Ariel Mitnick, Maya Jacobs, & Michael Dahlberg at the Boston MFA

[Orchestra/Chorus/Large Ensemble]

Adhocracies (2017-2019) 22'00"

for chamber orchestra with two soprano voices (written for orkest de ereprijs, Proton Bern, Dal Niente)

- 03/02/2018 orkest de ereprijs, Apeldoorn, NL
- 03/10/2018 Proton Bern at Elliott Program Center, Stanford University
- 02/19/2019 (excerpts) at impuls festival, Graz, AT
- 04/15/2019 Ensemble Dal Niente at Dinkelspiel Auditorium, Stanford University

Wirewound (2017) 6'30"

for A. Fl., B. Cl., E. Guit. duo, Vln., Vla., and Vc. (written for Ensemble Distractfold)

- 04/08/2017 Premier by Ensemble Distractfold at Elliott Program Center, Stanford University
- 12/18/2021 Tacet(i) Ensemble at Bangkok Art and Culture Centre (BACC), TH

Negative Seven Degrees (2014) 8'30"

for fl, cl, vln, vc, sopr, perc, and pno (written for the Seven Deadly Sins Concert)

- 05/18/2014 The New Collaborative Ensemble at New York University, New York, NY
- 07/26/2014 Wellesley Composers Conference, Wellesley College, MA
- 08/29/2015 Ostravská banda conducted by Carl Bettendorf, Ostrava Days, Ostrava CZ

[Installation/Electronics-Only]

AI and the Heat Death of the Universe (2023) 45'00"

for video projection and 6 channel audio

- 12/09/2023 Premier via Synthetic Realms Concert Series at CCS Art Gallery, UC Santa Barbara, CA
- 12/10/2023 Synthetic Realms Concert Series at Museum of Sensory & Movement Experiences, CA
- 01/08/2024 CCRMA WAVE | CCRMA 50th Anniversary, Stanford University
- 02/22/2024 Synthetic Realms Concert Series at CCRMA Stage, Stanford University
- 02/23/2024 Synthetic Realms Concert Series at San Francisco Conservatory, CA
- 02/24/2024 Synthetic Realms Concert Series at CNMAT, UC Berkeley

Power Chords for 4 Channels (2023) 6'40"

for 4 channel audio with optional video projection

- 10/05/2023 Premier as part of the Transitions Concert Series at CCRMA Stage, Stanford University
- 10/05/2023 Repeat program as part of the Transitions Concert Series at CCRMA Stage, Stanford University

A Dialogue, In Linear A (2021) 9'30"

for video projection and stereo audio

- 10/07/2021 Premier as part of the Transitions Concert Series at CCRMA Courtyard, Stanford University
- 11/20/2021 Virtual performance through the University of California at Riverside (Audiovisual Music)
- 06/17/2023 SMC23, Nathan Milstein Hall at KMH Royal College of Music, Stockholm, SE

Trichromacy (2019) 9'15"

for video projection and 6 channel audio (written for the 2019 Transitions Concert Series)

- 10/03/2019 Premier as part of the Transitions Concert Series at CCRMA Stage, Stanford University
- 10/03/2019 Repeat program at the Transitions Concert Series at CCRMA Stage, Stanford University
- 05/24/2020 Streaming performance, OscilloScope, Llanfairfechan, North Wales
- 10/25/2020 Streaming performance, ROCC Conference, University of North Georgia
- 12/02/2020 Streaming performance, Corwin Concert Series, University of California Santa Barbara
- 11/22/2021 Festival Ecos Urbanos, Tecnológico de Monterrey, campus Queretaro, Mexico
- 06/10/2022 Centre National de Création Musicale, Saint-Étienne, France
- 01/24/2024 "Electronic Nights" Series at School of Music, Texas Tech University
- 02/21/2024 "Electronic Nights" Series at School of Music, Texas Tech University

- 04/17/2024 "Electronic Nights" Series at School of Music, Texas Tech University

Corpus Clock (2018, rev. 2022) 10'15"

As *Aural Roots*, a fixed stereo installation (written in collaboration with Jill Scott)

- 06/04/2018 Anderson Collection, Stanford University, CA
- 04/23/2019 Anderson Collection, Stanford University, CA

for video projection and 6 channel audio

- 08/28-09/05/2022 Antematter (Catharsis) at Burning Man, Black Rock Desert, NV
- 10/08/2022 Transitions Concert Series at CCRMA Courtyard, Stanford University

What it means to be post human (2017-18) 10'00"

for electronically augmented vocal sextet (written for Ekmeles)

- 05/19/2018 Premier by Ekmeles Vocal Ensemble at CCRMA Stage, Stanford University
- 06/04/2018 Anderson Collection, Stanford University, CA
- 06/15/2018 Grypario Cultural Center, Mykonos, Greece
- 04/13/2019 The Kitchen, MATA Festival, New York, NY
- 04/23/2019 Anderson Collection, Stanford University, CA
- 07/22/2021 University of Music and Performing Arts Graz (KUG)