

## DAVID ROSENBOOM

### Curriculum Vitae

**(Please see various sections of this website for other kinds information on professional work as well. This section does not include publications and recordings.)**

**Last revision: January 1, 2006**

#### ACADEMIC ACTIVITIES AND POSITIONS

- 1967–1968 Creative Associate, Rockefeller Fellow, Composer, Center for Creative and Performing Arts, State University of New York at Buffalo
- 1968–1969 Guest Lecturer, (occasional), Multi–Media Program, and Graduate School of Music Education, New York University
- 1969 Resident Composer, Summer Workshops in Contemporary Music, University of Illinois, Urbana
- 1970–1971 Lecturer, (full time), Programme in Music, Faculty of Fine Arts, York University, Toronto
- 1971–1972 Course Director, Education Program, Intermedia Institute Inc., New York
- 1971–1972 Education Research Consultant, New York City Board of Education
- 1972–1975 Assistant Professor of Music and Interdisciplinary Studies, Faculty of Fine Arts, York University, Toronto
- 1976–1979 Associate Professor (tenured) of Music and Interdisciplinary Studies, Faculty of Fine Arts, York University, Toronto
- 1977 Guest Lecturer, Graduate Music Composition Dept., School of Music, University of Illinois, Urbana
- 1979–1980 Director, Contemporary Music Ensembles and Instructor in Piano, Music Department, Mills College, Oakland
- 1980–1981 Lecturer in Music, Instructor in Piano and Composition, Director, Contemporary Music Ensembles, Music Department, Mills College, Oakland

- 1981–1984 Instructor, Humanities Division, San Francisco Art Institute
- 1981–1982 Visiting Assistant Professor of Music and Interim Coordinator, Center for Contemporary Music, Music Department, Mills College, Oakland
- 1982–1983 Assistant Professor of Music and Coordinator, Center for Contemporary Music, Music Department, Mills College, Oakland
- 1983–1989 Associate Professor (tenured) of Music and Director, Center for Contemporary Music, Music Department, Mills College, Oakland
- 1984–1990 Head, Department of Music, Mills College, Oakland
- 1988 Visiting Faculty, Banff Centre School of Fine Arts, Alberta, Canada
- 1988–1990 Darius Milhaud Chair in Music, Mills College, Oakland
- 1988 Visiting Faculty, California College of Arts and Crafts, Oakland
- 1989–1990 Professor of Music and Director, Center for Contemporary Music, Mills College, Oakland
- 1990, 1991 Faculty, Summer Institute, Music Intensive, Centre for the Arts, Simon Fraser University, Vancouver
- 1990– Dean of the School of Music; Composer/Professor; Co–Director, Center for Experiments in Art, Information and Technology (CEAIT) to 1998; Conductor/Music Director, New Century Players; Director, Music Festivals; California Institute of the Arts, Santa Clarita, CA
- 1995 George A. Miller Visiting Professor of Music, University of Illinois, (residency in celebration of the centennial of the U. of I. Music School)
- 2002 Visiting Artist, Milton Avery Graduate School of the Arts, Music/Sound Program (Summer), Bard College
- 2003– Faculty, Milton Avery Graduate School of the Arts, Music/Sound Program (Summer), Bard College
- 2006- Guest Faculty, Computer Music Course, Music Department, Ionian University, (Summer), Corfu, Greece

## PROFESSIONAL ACTIVITIES AND POSITIONS

1965–1967 Performer, University of Illinois Contemporary Chamber Players, Urbana

1966 Conductor and Co–Music Director/Founder, Quincy Summer Symphony Orchestra, Quincy, Illinois

1967–1968 Artistic Coordinator, Electric Circus, New York

1968–1974 This period included a great deal of free–lance work composing, conducting, and producing music for many record companies, television and film companies, and commercial music houses in New York and Toronto, including the following: ABC, CBS, PBL, NET, Westinghouse Group "W", BBC, CBC, OECA, CTV, CITY TV, Global Television, Scientific American Films, Columbia, VOX, Prudential, RCA, Canadian ETV, Southam Videotel, Florient, Construction Safety Assoc., NCC, WCVB–TV, Colgate, Crawley Films, Pepsi Cola, Lucas–McFaul Assoc., Gnu Music, and many others.

1969 Artistic Director, Electric Ear concert series and touring group in mixed media performance, New York

1969–1971 President and Co–Founder, Neurona Company, New York, an R&D firm for electronics in the arts

1969–1975 Violist, Theater of Eternal Music, New York, directed by LaMonte Young

1970 Featured Artist, New York State Council on the Arts, Composer in Performance Series

1970 Consultant and Featured Artist, Intermedia Institute Inc., New York

1970 Consultant, Tonus Inc., ARP Instrument Division, Newton Highlands, Massachusetts

1971–1979 Board of Directors, Aesthetic Research Center of Canada, Vancouver, (non–profit education–research organization)

1971 National Advisory Committee Member on Science and the Arts, American Association for the Advancement of Science

1971 Consultant, Nippon–Gakki Co., Yamaha Division, New York

1972–1973 Affiliate Producer, David Lucas Associates Inc., New York, (recording studio, music and television productions)

- 1974 Co–editor, *Journal of Experimental Aesthetics*, A.R.C. Publications and Recordings, Vancouver
- 1975–1979 Director of Record Production, A.R.C. Publications and Recordings, Toronto
- 1976 Judge, Ann Arbor Film Festival, Ann Arbor, Michigan
- 1976–1978 Board of Directors and Co–Founder, Artists Research Collective, Berkeley, (non–profit research organization)
- 1977–1978 Associate, Buchla and Associates, Berkeley, (electronic music instrument development)
- 1978– Director/Owner, David Rosenboom Publishing, Toronto, and Piedmont, Berkeley, and currently, Santa Clarita, California
- 1979–1980 Software Developer, Buchla and Associates, Berkeley, (electronic music instrument language development)
- 1981–1982 Consultant, Interactive Communication Systems, San Jose, California
- 1983 Board of Directors, American Center for Electronic Music, Santa Fe, New Mexico
- 1984– Reviewer for author submissions, Leonardo, International Society for Art, Sciences and Technology (ISAST), San Francisco
- 1985 Artistic Advisory Board, New Music Alliance, for New Music America '85, Los Angeles
- 1985 Selection Committee, Society for Electro–acoustic Music in the United States (SEAMUS), affiliate of International Society for Contemporary Music (ISCM)
- 1987–1990 Board of Affiliates, Good Sound Foundation, Woodside, CA
- 1990– International Editorial Advisory Board, Leonardo Music Journal, International Society for the Arts, Sciences, and Technology (ISAST), San Francisco
- 1990–1991 Board of Directors, 18th Annual Electronic Music Plus Festival, Mills College, Oakland, CA
- 1993–1994 Consultant, California Arts Council, Governor's Conference on the Arts and Technology, San Francisco, CA

2003- International Academy of Astronautics, Study Group 6.3 on Interstellar Message Construction, Paris, France

Ongoing Consultant and outside evaluator on programs and curriculum for various institutions, including University of California at Los Angeles, Cornish College of the Arts, Riverside School for the Arts, Simon Fraser University, Arizona State University, and others

Ongoing Conductor/Guest Conductor for groups emphasizing contemporary music, recently including New Century Players (CalArts), Atlanta Chamber Players, Symphony of the Canyons (Santa Clarita), Idyllwild Arts Symphony Orchestra, and others

### **COMMUNITY SERVICE**

1992–1993 President, Society to Advance Gifted Education (SAGE), (educational enrichment programs), Santa Clarita, CA

1994–1999 Chairperson and Co–Founder, Wiley Canyon Educational Foundation, (technology programs for public schools), Santa Clarita, CA

1994–2002 Member and President, Site Council, Placerita Junior High School, Santa Clarita, CA

1995–1999 Technology Advisory Committee, Newhall School District, (Los Angeles County), Santa Clarita, CA

### **ACADEMIC ADMINISTRATIVE ACTIVITIES**

Intermedia Institute Inc., New York

Curriculum Design, Contemporary Media Courses

Electric Circus for New York University

Curriculum Design, Program on Computers in the Arts

York University, Toronto

Chairman, Committee on Tenure and Promotion, Music Department

Committee on Graduate Studies, Music Department

Search Committee for the Chairman of the Music Department

Dean's Advisory Committee, Faculty of Fine Arts

Chairman, Curriculum Committee, Faculty of Fine Arts

Coordinator, Division of Interdisciplinary Studies, Faculty of Fine Arts

Presidential Advisory Committee on the Selection of a Dean of the Faculty of Fine Arts

Ad Hoc Committee on Grading Policy, Faculty of Fine Arts

Committee on Interdisciplinary Studies, Faculty of Fine Arts

Director, Electronic Media Studios, Department

Director, Contemporary Performance Ensembles, Music Department

Chairman, Curriculum Committee, Music Department

Faculty Council Member, Faculty of Science

Faculty Council Member, Faculty of Fine Arts

Committee on University Computing Services

Committee on Tenure and Promotion, Faculty of Fine Arts

Director, Laboratory for Experimental Aesthetics, affiliated with Aesthetic Research  
Centre of Canada

Mills College, Oakland

Director, Contemporary Music Ensembles

Faculty Search Committees, Music Department and Communications Program

Committee on Curriculum Revisions, Music Department

Watson Fellowship Selection Committee

Director, Center for Contemporary Music

Academic Standing Committee

Educational Technology Research Committee

Faculty/Staff Search Committees (various college positions)

Technical Representative, Inter–University Consortium on Educational Computing  
(national program)

Chairman, Concert Committee, Music Department

Head, Music Department

Chairman, Task Force on Campus–wide Electronic Equipment Maintenance

Search Committee, Darius Milhaud Chair in Music

Strategic Planning Committees

Graduate Council and Graduate Program Evaluation Committee

Communication Program Committee

San Francisco Art Institute

Curriculum Development, Humanities and Interdisciplinary Divisions

Establishment and fundraising for Electronic Arts Program

Established Lab for Computers in the Arts

California Institute of the Arts, Santa Clarita, CA

Dean, School of Music

Co–Director, Center for Experiments in Art, Information and Technology

Co–chair, Deans' Council

Artistic Director, Spring Music Festival and Music Explorations Series

Long–Range Planning Steering Committee

Program Committee, Integrated Media

Search Committee for Provost; Dean, School of Theatre; Director of Enrollment Services

Curriculum Committee, School of Music

Executive Committee, School of Music

Financial Aid Committee, School of Music

Programming Committee, School of Music

Producer for Music, Roy and Edna Disney CalArts Theatre

Initiative Committee on Curriculum, Strategic Planning, CalArts

Central Coordinating Committee, Strategic Planning, CalArts

### **SPONSORED RESEARCH AND CREATIVE PROJECTS**

1971 National Science Foundation, Research Assistantship in project directed by Dr. Lloyd Kaufman, Evoked responses to visual illusions, Dept. of Experimental Psychology, New York University

1973 York University, Faculty of Fine Arts, Research Grant, New music composition

1974 York University, Faculty of Fine Arts, Research Grant, New music composition

1975 York University, Faculty of Fine Arts, Research Grant, Development of a computerized performing instrument for musical interface with the human nervous system

1975 Canada Council, Explorations Program, Major Research Grant, Explorations in the artistic potential of new developments in bio–feedback and the relation of information processing modalities of the brain to aesthetic experience

1976 York University, Faculty of Fine Arts, Research Grant, Development of a computerized performing instrument for musical interface with the human nervous system (continued)

1977 York University, Faculty of Fine Arts, Research Grant, A new computer language for composition and performance of electronic music

1977 York University, Sabbatical Research Sponsorship, Development of and work with a new composing language for the manipulation of morphological shape structure in music, and Development of a new live–performance oriented, computer assisted, electronic music instrument (work carried out in collaboration with designer, Donald Buchla, Artists Research Collective, Berkeley)

Mellon Foundation, Establishment of Artificial Intelligence/ Sound as Design Laboratory at the San Francisco Art Institute

1983 Irvine Foundation, participated in conception, formulation, and securing of major grant to establish Electronic Arts Program and administrative computerization for the San Francisco Art Institute

1984 Mills College, Faculty Research Grant, music copying costs for two compositions, *In The Beginning I* (Quartet) and *In the Beginning III* (Quintet)

1985 Mills College, Faculty Research Grant, Development of specialized hardware and software for the composition, *Zones of Influence*

1985 Mills College, Course Development Grant, Preparation of materials for a new musicianship skills training program in the Music Department

1985 Inter–University Consortium on Educational Computing, major grant for Development of software environment for experimental music, HMSL (Hierarchical Music Specification Language)

1987 Mills College, Faculty Research Grant, Cognitive modeling and 20th–century composition

1989 Mills College, Faculty Research Grant, continuation of Cognitive modeling and 20th–century composition, and Computer modeling of a composition tool kit in HMSL, Hierarchical Music Specification Language

1991 AT&T Foundation, Peter and Eileen Norton Family Foundation, and Yamaha Corporation of America, Inc., Applications of interactive software models in the performing arts and education and multiple, simultaneous, public performance projects linking geographically distributed sites with telecommunications technology; various projects carried out under major grants to Center for Experiments in Art, Information and Technology at California Institute of the Arts, including educational experiments with Open School, Center for Individualization, Los Angeles, and Crossroads Academy, Santa Monica; and telecommunications performance projects with Electronic Café International, Santa Monica; The Kitchen Center, New York; CERN (electronic music center), Nice, France; and others, 3–year project, co–principal developer, Morton Subotnick

1995 AT&T Foundation, Multiple, simultaneous, public performance projects linking geographically distributed sites with telecommunications technology, (renewal of 3–year grant begun in 1991) to Center for Experiments in Art, Information and Technology, California Institute of the Arts

2002, 2004 George and Marylou Boone Fund for Artistic Advancement, Original composition and recording projects

2004 Duke-Surdna Fund for Interdisciplinary Projects, CalArts, Bell Solaris, *Twelve Metamorphoses in Piano Theater*, in collaboration with director, Travis Preston

**PROFESSIONAL ASSOCIATIONS (beginning dates)**

- 1965 American Federations of Musicians (A.F. of M.)
- 1968 Association of Independent Composers and Performers
- 1968 Broadcast Music Inc. (BMI)
- 1969 Experiments in Art and Technology (EAT)
- 1970 American Association for the Advancement of Science (AAAS)
- 1973 College Music Society
- 1975 American Society of University Composers
- 1968 Sheldon Soffer Management, New York, (personal appearance bookings)
- 1974 Independent Curators Inc., Washington, D.C., (personal appearance bookings)
- 1978 Chez Hum–Boom Publishing (BMI), Toronto, Berkeley, Piedmont, Santa Clarita
- 1979 David Rosenboom Publishing (BMI), Toronto, Berkeley, Piedmont, Santa Clarita
- 1978 American Music Center
- 1980 New Langton Arts, San Francisco
- 1981 Composers' Forum
- 1985 New Music Alliance
- 1987 Good Sound Foundation, Board of Affiliates
- 1990 National Association of Schools of Music
- 1994 Electronic Music Foundation
- 2001 American Composers Forum, Los Angeles Chapter

## **SCHOOLS ATTENDED (post secondary)**

National Music Camp, Interlochen, Michigan, Music Composition

University of Illinois, Urbana, Music Composition

New York University, Composers' Workshop and Experimental Psychology (was qualified for entry into Ph.D. program in Experimental Psychology by examinations in music and psychology, 1971)

Extensive private studies in composition, performance, theory, conducting, computer science, psychology, neuroscience, physics, systems theory

## **SOME MAJOR TEACHERS**

Composition: Salvatore Martirano, Gordon Binkerd

Violin: Wayne Pyle, Melvin Ritter, Paul Roland, Homer Schmidt, Herman Berg

Piano: Soulima Stravinsky

Percussion: William Youhass, Jack McKenzie

Trumpet: Dale Kimpton (secondary instrument)

Conducting workshops: Bernard Goodman, A. Clyde Roller, Eugene Ormandy

Additional Musical Studies: Kenneth Gaburo (systems theory), Lejaren Hiller (electronic and computer music), John Garvey, (chamber music, viola), Pandit Pran Nath (Indian music)

Experimental Psychology: Lloyd Kaufman, George Sperling, Edgar E. Coons, Les Fehmi

Extensive private tutoring in music from age four and special studies in physics and electronics

## **HONORS AND AWARDS**

Theodore Presser Scholarship in Music

William A. Anderson Scholarship

University of Illinois Foundation Scholarship

Illinois State Honorary Scholarship

Edmund J. James Scholar, University of Illinois

Sigma Alpha Iota Music Scholarship

Quincy Foundation Scholarship

Interlochen Press Composition Prize

Honored Nominee, 1987 Professor of the Year program, The Council for Advancement and Support of Education

George A. Miller Professorship, University of Illinois

Darius Milhaud Chair, Mills College

## **COMMISSIONS**

National Endowment for the Arts

Canada Council

Peggie Sampson, viola da gamba

Electric Stereopticon, music & multi-media

New Percussion Quartet

G. Alan O'Connor & William Youhass, percussionists

Lawrence Singer, oboist

State University of New York at Buffalo, Drama Department

New York State Council on the Arts

Columbia University

Electric Circus Foundation (New York)

Medtronic Archive, Museum of Electricity and Life (Minneapolis)

Ontario Arts Council (two commissions)

York Winds, woodwind quintet (Toronto)

Array, contemporary music ensemble (Toronto)

Toyoji Peter Tomita, trombonist

Arch Ensemble for Experimental Music and Conimicut Foundation (Berkeley)

William Winant, percussion

Ontario Science Centre

Danceart Company, McFarlane–Whistler

Abel–Steinberg–Winant Trio

Shaklee Foundation through Mills College, major musical and theatrical work (Oakland)

Museum of Contemporary Art, Los Angeles with Pasadena Art Alliance (two interactive media installations)

Colburn School for Performing Arts

Katrina Krinsky, pianist

California E.A.R. Unit

Vicki Ray, pianist

### **SAMPLING OF SPONSORS OF MAJOR PRESENTATIONS FROM 1965 TO PRESENT**

Festival of the Arts Today (Buffalo)

Contemporary Arts Festival (Univ. of Ill.)

Memphis Symphony

Quincy Symphony

World Youth Symphony (Interlochen, MI)

Springfield Symphony (IL)

University of Illinois Symphony

Watergate Barge (Washington)

American University (Washington)

Hartford Atheneum

New York University

Central Pennsylvania Festival of the Arts Today

University of Louisiana (Baton Rouge)

Syracuse University

Crane School of Music (Potsdam, NY)

Northern Illinois University (DeKalb, IL)

Northwestern University

Queen's University (Ontario)

York University (Toronto)

University of Toronto

California Institute of the Arts

Mills College Department of Music and Center for Contemporary Music (Oakland)

And/Or Gallery (Seattle)

Portland Center for the Visual Arts

Alice Tully Hall

Carnegie Recital Hall

Kitchen Center (New York)

1750 Arch Street (Berkeley)

Dia Art Foundation (New York)

Automation House (New York)

Columbia University

Buffalo State University

State University of N.Y. at Buffalo

International Carnival of Experimental Sound (London)

American Embassies (London, Cologne, Paris)

American Cultural Center (Paris)

Maeght Foundation Festival (St. Paul de Vence, France)

University of Bourges (France)

University of Ghent (Belgium)

Palais De Beaux Arts (Brussels)

Univ Alfa Jazz Festival (Belgium)

Musik Hochschule (Hamburg)

Heiner Friedrich Gallery (Cologne, Munich)

International Summer Olympics (Munich, Kingston/Montreal)

Electric Ear Series, Electric Circus (New York)

Audio Engineering Society (New York, Los Angeles)

American Association for Computing Machinery (Atlantic City)

I.E.E.E. (San Francisco)

Oakland Museum

1750 Arch Ensemble (San Francisco, Oakland)

International Festival of Weasels (Berkeley, CA)

Simon Fraser University (Vancouver)

Western Front Society (Vancouver)

Music Gallery (Toronto)

University of California at San Diego

Interlochen Center for the Arts (Michigan)

York University Performing Arts Series (Toronto)

Commonwealth University (Richmond, Va)

University of Virginia

West German Television

L'ORTF (Paris)

California State University at Long Beach

Gestalt Institute of Canada

American Film Institute

Conference On the Future of the Arts (with Arthur C. Clark, Northern Illinois University)

American Federation of Information Processing Societies

American Society of University Composers Conference (Dartmouth College)

University of Victoria (Canada)

San Jose State University

George Peabody Teachers' College (Nashville)

Southern Illinois University

Rutgers College

Illinois State Normal University

Bennington College

Brown University (Providence)

State University of N.Y. at Stony Brook

Dayspring (Toronto)

New Music Concerts (Toronto)

Merce Cunningham Dance Company (New York)

CBC Radio And Television

Illinois Wesleyan University (Bloomington)

University of Glasgow (Scotland)

San Francisco Conservatory of Music

Agnes Eterington Art Center (Kingston, Ontario)

Ann Arbor Film Festival (Michigan)

St. Lawrence Hall (Toronto)

University of Mexico (Mexico City)

College of Mexico (Mexico City)

Musée Des Beaux Arts (Montreal)

Art Gallery of Ontario (Toronto)

New Music Circle (St. Louis)

San Francisco Art Institute

80 Langton St. (San Francisco)

New Performance Gallery (San Francisco)

New Music America '81 (San Francisco)

Kunsthalle (Basel, Switzerland)

Omeg–Alfa Jazz Club (Belgium)

International Festival of Electronic Music, Video And Computer Art (Brussels)

Plan K (Brussels)

Lewis And Clark College (Portland)

New Music Concerts (Santa Cruz)

Axiom–Axiom (San Francisco)

M.U.S.I.C. (San Francisco)

Intersection Arts Center (San Francisco)

Ontario Science Center (Toronto)

University of Miami

IRCAM (Paris)

Rue Dunois (Paris)

Center for Music Experiment at UCSD (La Jolla, CA)

Stella Polaris Gallery (Los Angeles)

De Saisset Museum, USC (Santa Clara, CA))

New Music America '85 (Los Angeles)

Simon Fraser University (Vancouver)

International Computer Music Conferences (Urbana, San Diego, New York, Rochester, Paris, Vancouver, Miami)

New Music America (Houston, Montreal, Los Angeles, San Francisco)

Museum of Modern Art (San Francisco)

Exploratorium (San Francisco)

Grace Cathedral (San Francisco)

North Sea Jazz Festival (Den Hague)

Riverside Jazz Club (Antwerpen)

Bimhuis (Amsterdam)

Circle Jazz Club (Hamburg)

Castello Sforzesco ("Jazz A Milano")

Quartier Latin (Berlin)

Haus Der Kultur Theater (Bolzano, Italy)

Festival of New American Music, California State University (Sacramento)

June Watanabe Dance Company (Oakland)

Bay Area Dance Series (Oakland)

Laney College Theatre (Oakland)

International Conference On Information Technology

Vesper Society

Asilomar Conference Center (Monterey)

Betty Freeman Musicale, The Music Room (Los Angeles)

Banff Centre School of Fine Arts (Alberta, Canada)

Los Angeles County Museum of Art, Leo S. Bing Theater and Monday Evening Concerts

Macfarland/Whistler Danceart Company (San Francisco)

Victoria College for the Arts (Melbourne, Australia)

New Performance Gallery (San Francisco)

Jazz In the City, Grace Cathedral (San Francisco)

Speaking of Music, Exploratorium (San Francisco)

Eye Music (UK)

Arts Council of Great Britain

Mappin Art Gallery (Sheffield, UK)

Serpentine Gallery (Ondon, UK)

Ferens Art Gallery (Hull, UK)

Huddersfield Art Gallery (UK)

Hatton Gallery (Newcastle, UK)

Museum of Modern Art (San Francisco)

Diverse Works (Houston)

Wahlberg Recital Hall, Fresno State University

Alice Theater (Oakland)

Green Room, War Memorial Building (San Francisco)

University of Utah (Salt Lake City)

Apple Computer Inc.

First International Symposium On Electronic Art (Utrecht)

DNC Exhibition Space (New York)

Wesleyan University Center for the Arts

Interpretations Series, Merkin Concert Hall, New York

Nippon Kan Theater, Soundwork Northwest (Seattle)

Society for Jazz and World Music (Santa Barbara)

New Music America '90 (Montreal)

Los Angeles Philharmonic

Under the Green Umbrella, (L.A. Philharmonic New Music Concerts)

Japan America Theater, (Los Angeles)

Acoustical Society of America (New Orleans)

Spring Music Festival, CalArts (Los Angeles)

Musical Explorations Series, CalArts (Los Angeles)

Scream Festival, California State University at Northridge (Los Angeles)

South Bay Chamber Music Society (Los Angeles)

Santa Barbara Day of Music

Composer–To–Composer (Telluride, CO)

Krannert Center, University of Illinois

Governor's Conference On the Arts And Technology (California)

Electronic Café (Santa Monica)

California Institute of Technology (Pasadena)

Art Institute of Chicago

Atlanta Chamber Players, Georgia State University Recital Hall

Zipper Hall at the Colburn School of Performing Arts (Los Angeles)

Museum of Contemporary Art (Los Angeles)

International Society for Electronic Arts (Utrecht and Chicago)

Harvestworks Digital Media Arts (New York)

XTET (Los Angeles)

Occidental College (Los Angeles)

South Bay Chamber Music Society (Los Angeles)

Museum of Contemporary Art (Chicago)

Dorothy Chandler Pavilion (Los Angeles)

College of the Canyons (Santa Clarita, CA)

Symphony of the Canyons (Santa Clarita, CA)

Biofeedback Society of California

American Festival of Microtonal Music (New York)

Orchestra da Camera, Colburn School of Performing Arts (Los Angeles)

Idyllwild Arts Symphony Orchestra (Idyllwild, CA)

Resistance Fluctuations, New and Unpredictable Music, Wire (Los Angeles)

Pusan International Computer Music Festival, Kyung Sung University (Korea)

Engine 27, Electronic Music Foundation (New York)

Lotus Fine Arts (New York)

Getty Center (Los Angeles)

World Festival of Sacred Music (Los Angeles)

Venice Conservatory of Music "Benedetto Marcello" (Venice, Italy)

REDCAT, Roy and Edna Disney CalArts Theatre (Los Angeles)

Sounds Like Now, La Mamma Theater (New York)

Bienal Internacional de Música Electroacústica, Universidad Nacional Autónoma de México (Mexico City)

University of York (York, England)

Royal Scottish Academy of Music and Drama (Glasgow)

Werner-Otto-Saal, Konzerhaus (Berlin)

Blackheath Halls (London)

And many others...