Steven L. Ricks

Curriculum Vitae

Professor, Composition and Theory

School of Music

C-490 Harris Fine Arts Center

Brigham Young University

Provo, UT 84602

Office: (801) 422-6115 Cell: (801) 885-5779

stevericksmusic@gmail.com www.stevericks.com

**Education:**

 Ph.D., Music Composition, University of Utah, 2001.

 Certificate in Advanced Musical Studies, King’s College London, 2000.

 M.M., Music Composition, University of Illinois, Urbana-Champaign, 1995.

 B.M., Music Composition, *magna cum laude,* Brigham Young University, 1993.

**Professional Experience:**

Professor, Brigham Young University, 2015 to Present.

 Associate Professor, Brigham Young University, 2007-15.

 Assistant Professor, Brigham Young University, 2002-07.

 Visiting Assistant Professor, Brigham Young University, 2001-02.

 Associate Instructor, Westminster College, Salt Lake City, Utah, 2000-02.

 Adjunct Instructor, University of Utah, 1998-99, 2000-01.

 Teaching Assistant, University of Utah, 1995-98.

 Teaching Assistant, University of Illinois, 1993-95.

**Recordings:**

**Full-Length Feature CDs**

*Young American Inventions* (CD) 2015, a collection of chamber works with and without electronics, and electro-acoustic works, including recordings by Flexible Music, Canyonlands New Music Ensemble, and Hexnut, Brooklyn, New York, New Focus Recordings (FCR 158).

*Available Resonances* (CD) 2012, a collection of electronic improvisations and manipulated field recordings, Provo, Utah, Comprovise Records (Comprovise Records 201202).

*Mild Violence* (CD) 2008,chamber works with and without electronics, including recordings by the New York New Music Ensemble, violinist Curtis Macomber, and the Talujon Percussion Quartet, New Rochelle, New York, Bridge Records (Bridge 9256).

**Appearances on Compilation CDs and Recordings**

*Stilling* appears on *Variants* (Digital Download release) 2013, works for solo piano recorded by Keith Kirchoff, Roslindale, Massachusetts, Thinking Outloud Records (888174427461).

*Irritating One Way or Another, That Is to Say Keeping Us from Ossifying.* appears on *SEAMUS Electro-Acoustic Miniatures 2012: Re-Caged* (Digital Download release) St. Cloud, Minnesota, 2013, electroacoustic music, SEAMUS (887516165139).

*Amygdala* appears on *Extreme Measures* (CD)2010, works for clarinet and piano recorded by Jean Kopperud and Stephen Gosling, Albany, New York, Albany Records (Troy 1217/1218).

*Young American Inventions Redux* appears on *In Celebration of the 50th Anniversary of*

*the University of Illinois Experimental Music Studios, 1958 – 2008* (CD) 2008, electroacoustic works by former studio composers, Urbana, Illinois, University of Illinois at Urbana-Champaign School of Music (EMS 2008).

*A Glimpse Beyond the Zero* appears on *60 X 60, 2004-05* (CD) 2007*,* featuring juried selections of short electroacoustic pieces by US composers, New York, New York*,* Vox Novus Records (VN 001).

*Leave Song* appears on *Sonic Images* (CD) 2003, #18 in the Society of Composers, Inc. (SCI) CD series, Brooklyn, New York, Capstone Records, (CPS 8712).

**Commissions:**

Barlow Endowment for Music Composition Commission, 2019. $7,500.

Commission to write a work for SPLICE Ensemble (trumpet, piano, percussion, with electronics) for premiere at a Fall 2020 BYU residency and subsequent performance at SPLICE Institute Summer 2021 workshop.

Dixie State University, 2019. $8,000.

Commission to write a new chamber concerto for percussion, viola, cello, contrabass, and orchestra, for several DSU faculty performers and the DSU Philharmonic orchestra under the direction of Paul Abegg.

Center for Latter-day Saint Arts, 2019. $5,500.

Commission to write a new multimedia chamber opera for Darrell Babidge and Jennifer Welch-Babidge, with percussion and electronic accompaniment featuring percussionist Matt Coleman. Performances scheduled for April 2020 at BYU, and June 2020 in NYC as part of the annual Latter-day Saints Arts Festival.

Barlow Endowment for Music Composition Commission, 2017. $5,000.

Commission to write a work for guitarist Daniel Lippel and the New York-based chamber ensemble Counter Induction (clarinet, violin, viola, cello), for their 2018-19 concert season in New York and for possible future performance at BYU.

Barlow Endowment for Music Composition Commission, 2014. $6,000.

Commission to write a work for the Manhattan String Quartet, for their 2016-17 season at Colgate University in New York, and for performances at Pacific University in Seattle and other venues, Spring/Summer 2017.

Barlow Endowment for Music Composition Commission, 2012. $6,000.

Commission to write a work for Ensemble LINKS—trumpet, viola, piano, and percussion, ensemble based in Paris directed by brothers Laurent and Rémi Durupt. The work is for trumpet, viola, piano, percussion, live and pre-recorded electronics, and video projection, and was premiered at the first annual Duo LINKS Festival in Paris, March 15, 2013, Eglise St.-Merri.

 Fromm Music Foundation at Harvard University Commission, 2010. $10,000.

Commission to write a work for the Talujon Percussion Ensemble for multiple instruments, fixed media and real-time electronics, and video projection. The completed work, *High Performance Energy*, was premiered on May 29, 2013, DiMenna Center for the Arts in Manhattan, NY.

 Hexnut chamber ensemble, Amsterdam, Netherlands, 2010. $1,800.

Commission to write a work for mezzo-soprano, flute, recorders, trumpet, piano, electronics, and video projection for the WRENCH project, based on the photography of Edward Burtynsky. Premiered in the Muziekgebouw aan ‘t IJ, Amsterdam, May 2011, and performed in several venues throughout the Netherlands in 2011-12.

NOVA Chamber Music Series, Salt Lake City, Utah, 2010. $3,000.

Commission to write a work for two violins, cello, and harpsichord, for their 2010-11 season in Libby Gardner Concert Hall. Premiered in March 2011 by Jason Hardink and other members of the NOVA Chamber Music Series players.

 William Mathis, trombonist, Bowling Green State University, 2009. $800.

Commission to write a trombone duo for Mathis and Will Kimball (BYU) that would also include live and pre-recorded electronics and a sculpture by Brian Christensen. Premiered at the 30th Annual New Music Festival at BGSU in October, 2009, with additional performances at the Eastern Trombone Workshop of the United States Army Band and at BYU.

 Barlow Endowment for Music Composition Commission, 2006. $4,000.

Commission to write a work for fEAR no Music of Portland, Oregon, for string quartet, piano, percussion, and electronics. Premiered in March 2008 at the Old Church in Portland, OR.

 Barlow Endowment for Music Composition Commission, 2004. $3,000.

Commission to write a new work for saxophonist John Sampen and chamber ensemble. Premiered by Sampen and members of the Bowling Green State University Faculty at the 26th Annual New Music Festival at BGSU in October 2005.

 Barlow Endowment for Music Composition Commission, 2002. $3,000.

Commission to write a piece for solo flute and electronics for flutist Carlton Vickers. Vickers premiered the piece in October 2004 at BYU and performed it in March 2006 at the SEAMUS National Conference at the University of Oregon, Eugene, OR.

Barlow Endowment for Music Composition Commission, 1999. $2,000.

Commission to write a percussion quartet for Dominic Donato and the Talujon Percussion Quartet. Premiered by Talujon in November 2001 at BYU, with a performance at the Festival of New American Music at CSU Sacramento that same month.

**Chronological List of Selected Compositions and Performances:**

*Baucis and Philemon* (2019-20), chamber opera for soprano and baritone soloists, percussion, live electronics using the Kyma system, and video projection, duration ca. 50 minutes.

\*Supported by several grants from the BYU College of Fine Arts and Communications and a Center for Latter-Day Saint Arts grant.

Premiere originally scheduled for June 2020, Center for LDS Arts Festival, Leonard Nimoy Thalia Theatre, Symphony Space, NYC, NY—canceled due to COVID-19. New premiere date TBA.

*(Re)creating Zion* (2019-20), solo viola, cello, contrabass, and percussion with orchestra, duration ca. 10 minutes.

\*Commissioned by the Dixie State University Department of Music for the Dixie State Symphony Orchestra and faculty soloists.

Linda Ghidossi-DeLuca (va.), Ka-Wai Yu (vc.), Robert Matheson (cb.), and Glenn Webb (perc.), soloists, with the Dixie State Symphony Orchestra, Cox Performing Arts Center, St. George, UT, February 2020.

*After the Storm* (2019), solo percussion and live electronics (Kyma), duration ca. 15 minutes.

Glenn Webb, 2019 Kyma International Sound Symposium (KISS2019), Daedong College, Busan, South Korea, August 2019.

*MODE Title Sequence* (2019), soundtrack for short title sequence, electronic sound with recorded trombone and voice, duration ca. 3 minutes.

 MODE Festival of print in motion, Auckland, New Zealand, May 2019.

*Reconstructing the Lost Improvisations of Aldo Pilestri (1683 – 1727)* (2019), gtr., bs. cl., vn., va., vc., duration ca. 12 minutes.

\*Commissioned by the Barlow Endowment for Music Composition at BYU.

Daniel Lippel and counter)induction, Marc Scorca Hall, Opera America, NY, NY, April 2019.

Daniel Lippel and counter)induction, Delaware County Community College, March 2019.

 Hicks Remix (2018), amplified viola and live electronics, duration ca. 14 minutes.

Christian Asplund, amplified viola, Steven Ricks, live electronics (with laptop), Madsen Recital Hall, October 2018.

*Ever Ascending* (2018), piano, percussion, electronics, video projection, duration ca. 20 minutes.

Duo Links (Laurent Durupt, piano; Rémi Durupt, percussion), with original video by David Chapman Lindsay, premiere in connection with M. C. Escher exhibit in the BYU Museum of Art, Lied Gallery, February 2018.

*Lecture no. 3: The Composer and The Artist* (2017), for lecturer, PowerPoint slides, and stereo audio, duration approx. 40 minutes.

 Composer performing, Madsen Recital Hall, BYU, January 2017.

*Pneumatic Metrology* (2017), woodwind quintet, duration ca. 10 minutes.

Orpheus Winds, Madsen Recital Hall, BYU, October 2017.

Orpheus Winds, Madsen Recital Hall, BYU, March 2017.

*Ghost Beats* (2017), electroacoustic music, duration 3 minutes 16 seconds.

Soundtrack for animated short film of the same name by Brent Barson.

Official selection in several 2017 festivals, including Supernova Digital Animation Festival (Denver, CO), Los Angeles Film Awards, Roma Cinema Doc (Italy), London International Short Film Festival (UK), The World Animation Celebration (LA, CA), Animation Marathon (Athens, GR), and Oxford Film Festival (Mississippi, USA).

*Conversations from Babel* (2016), electroacoustic music, duration 11 minutes 32 seconds.

BYU Contemporary Dance Theatre, Pardoe Theater, BYU, February 2017.

*Memory Lane* (2016), electroacoustic music, duration 5 minutes 31 seconds.

Audio to accompany video by artist Joseph Ostraff.

*The Pure Forces’ Gravity* (2016), string quartet, duration approx. 15 minutes.

\*Commissioned by the Barlow Endowment for Music Composition at BYU.

Manhattan String Quartet, Seattle Pacific University, June 2017.

Manhattan String Quartet, Colgate University, Hamilton, NY, March 2017.

*Exogenesis: First Second* (2015-16), solo organ, duration approx. 4 minutes.

Neil Thornock, Madsen Recital Hall, Brigham Young University, Provo, UT, January 2016.

*Lecture no. 2: Science and Music* (2015), for lecturer, PowerPoint slides, and stereo audio, duration approx. 12 minutes.

Composer performing, 12 Minutes Max series, Salt Lake City Public Library, Salt Lake City, UT, May 2015.

*Lecture no. 1: The Composer* (2015), for lecturer, PowerPoint slides, and stereo audio, duration approx. 15 minutes.

Composer performing, BYU Faculty Composition Recital, Madsen Recital Hall, Provo, UT, February 2015.

*The Water was Taken Away from Us* (2014-15), electroacoustic music (stereo audio) for original choreography by Kate Monson, duration 9 minutes.

On Site Mobile Dance Series, Riverwoods Shopping Center, Provo, UT, June 2015.

Speaker’s Corner, JitterBug Coffee Hop, Salt Lake City, UT, May 2015.

Dance Showcase, SCERA Theater, Orem, UT, January 2015.

Live version (composer performing), On Site Mobile Dance Series, Provo Library, Provo, UT, May 2014.

*VvioLla* (2014), amplified viola and laptop performer (live effects/processing and pre-collected viola loops), stereo amplification, duration approx. 10 minutes.

Violist Christian Asplund and composer on laptop, juried performance at 2014 New York City Electroacoustic Music Festival (NYCEMF), Abrons Arts Center, New York, NY, June 2014.

*High Performance Energy* (2013), percussion quartet (including recyclables), fixed-media quadraphonic electroacoustic music, duration approx. 16 minutes.

Commissioned by the Fromm Music Foundation at Harvard University.

Talujon Percussion, The DiMenna Center for Classical Music, New York, NY, May 2013.

*Grenzen der Kontrolle* (2013), trumpet, viola, percussion, piano, fixed-media quadraphonic electroacoustic music, duration approx. 16 minutes (duration flexible).

BYU Group for Experimental Music, Crosstalk Concert Series, Dumke Recital Hall, University of Utah, Salt Lake City, UT, April 2014.

LINKS Ensemble, performance part of Paris LINKS Festival, Eglise St. Merri, Paris, France, March 2013.

*Irritating One Way or Another, That Is to Say Keeping Us from Ossifying.* (2012), electroacoustic music, duration 3 minutes 30 seconds.

*Ontology of Plastic Reverberation* (2012), duo for trombone and piano, duration approx. 10 minutes.

Steven Ricks and Christian Asplund, Madsen Recital Hall, Brigham Young University, Provo, UT, January 2012.

*Some (Slightly Depressed) Ersatz Jazz Loops* (2012), pre-composed audio clips, m-audio Trigger Finger MIDI controller, Max/MSP, and laptop, duration approx. 8 minutes.

Steven Ricks, Madsen Recital Hall, Brigham Young University, Provo, UT, January 2012.

*Geometria Situs* (2011), mezzo-soprano, flute (cb. fl.), recorders, trumpet, piano, audio clip, video projection, duration approx. 10 minutes.

Commissioned by Hexnut for the WRENCH project.

Hexnut, Splendor Amsterdam, June 2017.

Hexnut, Brigham Young University, de Jong Concert Hall, Provo, UT, September 2013.

Hexnut, WRENCH concert, Intro In Situ, Maastricht, Netherlands, May 2012.

Hexnut, WRENCH concert, De Link, Het Cenakel, Tilburg, Netherlands, March 2012.

Hexnut, WRENCH concert, Axes Jazz Power, Plaza Futura, Eindhoven, Netherlands, November 2011.

Hexnut, WRENCH concert, Noorderlicht Festival, Grand Theatre, Groningen, Netherlands, September 2011.

Hexnut, WRENCH concert, Muziekgebouw aan ‘t IJ, Amsterdam, Netherlands, May 2011.

*Piece for Mixed Quartet* (2011), two violins, cello, and harpsichord (Baroque trio sonata instrumentation), duration approx. 8 minutes.

Commissioned by the NOVA Chamber Music Series, Salt Lake City, UT.

NOVA Chamber Music Series, Libby Gardner Concert Hall, University of Utah, Salt Lake City, UT, March 2011.

*Cosmic Minds and the Scrolls of Space* (2011), electroacoustic music (stereo audio—CD), duration approx. 8 minutes 30 seconds.

Invitation by Kate Monson and the BYU Department of Dance for the dancEnsemble project “Transformations,” based on the sculptures of Eloise Christa.

Dance Studio Theatre, Brigham Young University, Provo, UT, several performances in November 2011.

*Medusa in Fragments* (2010-11), amplified piano, video projection (DVD), surround sound electro-acoustic music, duration approx. 20 minutes.

Commissioned by Keith Kirchoff for his Electro-Acoustic Piano series of works, and supported with a grant from the Laycock Center for Creative Collaboration in the Arts.

Keith Kirchoff, juried performance at International Computer Music Conference, University of North Texas, September 2015.

Keith Kirchoff, University of Texas at Austin, February 2015.

Keith Kirchoff, University of Oklahoma, February 2015.

Keith Kirchoff, Rutgers University Mason Gross School of the Arts, February 2015.

Keith Kirchoff, University of Utah, February 2015.

Keith Kirchoff, Miami University of Ohio, November 2014.

Keith Kirchoff, Brandeis University, October 2014.

Keith Kirchoff, juried performance at 2014 New York City Electroacoustic Music Festival (NYCEMF), Abrons Arts Center, New York, NY, June 2014.

Keith Kirchoff, juried performance at 13th Biennial Symposium on Arts and Technology, Connecticut College, New London, CT, March 2012.

Keith Kirchoff, University of Tulsa, Tulsa, OK, February 2012.

Keith Kirchoff, Foothills Piano Festival, Jacksonville, AL, February 2012.

Keith Kirchoff, de Jong Concert Hall, Brigham Young University, Provo, UT, July 2011.

Keith Kirchoff, St. Lawrence University, Canton, NY, February 2011.

Keith Kirchoff, Hochschule für Musik und Theater, Leipzig, Germany, October 2011.

 Keith Kirchoff, Logos Foundation, Ghent, Belgium, February 2011.

Keith Kirchoff, University of Toronto New Music Festival, Walter Hall, Toronto, Ontario, Canada, January 2011.

*Paris Visite* (2010), eight-channel electronic music, duration approx. 8 minutes.

Live version, composer performing on laptop, Karnatic Lab Concert Series, De Badcuyp, Amsterdam, Netherlands, May 2010.

*Force of the Mind* (2009), two trombones, three-channel electronic music, mixed-media sculpture, duration approx. 15 minutes.

Commissioned by William Mathis, Bowling Green State University.

William Mathis and Will Kimball, Madsen Recital Hall, Brigham Young University, Provo, UT, February 2011.

Will Kimball and William Mathis, Eastern Trombone Workshop, hosted by the U. S. Army Band, Brucker Hall, Fort Myer, VA, March 2010.

Will Kimball and William Mathis, BGSU Festival of New Art and Music, Bowling Green, OH, October 2009.

*Percept* (2009), digital audio loops for a multimedia art installation, consisting of five different loops of approximately 4 minutes each. Collaboration with BYU visual artists Brent Barson and Brian Christensen.

Gallery 303, Harris Fine Arts Center, Brigham Young University, February 2009.

*Waves/Particles* (2008), flute (alto fl.), cello, percussion, electroacoustic stereo audio (CD), duration approx. 10 minutes.

Commissioned by the Canyonlands New Music Ensemble.

Ensemble 61, juried performance at 2013 SEAMUS National Conference, McNally Smith College, Minneapolis, MN, April 2013.

Canyonlands New Music Ensemble, Dumke Recital Hall, University of Utah, Salt Lake City, UT, April 2009.

*Amygdala* (2008), clarinet (bs. cl.), piano, electroacoustic music (CD), duration approx. 15 minutes.

 Commissioned by the Utah Arts Council for Jean Kopperud and Stephen Gosling.

Jean Kopperud and Stephen Gosling, Merkin Hall, New York, NY, February 2009.

Jean Kopperud and Stephen Gosling, Slee Concert Hall, SUNY at Buffalo, Buffalo, NY, February 2009.

Jean Kopperud and Stephen Gosling, University of Pennsylvania, Philadelphia, PA, February 2009.

Jean Kopperud and Stephen Gosling, Music on the Edge, Bellefield Hall, University of Pittsburgh, Pittsburgh, PA, January 2009.

Jean Kopperud and Stephen Gosling, Festival of New American Music, CSU Sacramento, CA, November 2008.

Jean Kopperud and Stephen Gosling, UC San Diego, La Jolla, CA, November 2008.

Jean Kopperud and Stephen Gosling, Dumke Recital Hall, University of Utah, Salt Lake City, UT, November 2008.

Jean Kopperud and Stephen Gosling, TRANSIT New Music Festival, STUK performing arts centre, Leuven, Belgium, October 2008.

*Outskirts of Infinity* (2008), chamber orchestra and electroacoustic music (CD), duration approx. 6 minutes.

 Invitation by the Utah Arts Festival Chamber Orchestra.

Utah Arts Festival Chamber Orchestra, Festival Stage, Salt Lake City, UT, June 2008.

*Anthology* (2008), string quartet, piano, percussion, boom box, a musical collection in six movements, duration approx. 25 minutes.

Commissioned by the Barlow Endowment for Music Composition at Brigham Young University for fEAR no Music.

 fEAR no Music, the Old Church, Portland, OR, March 2008.

 fEAR no Music, Madsen Recital Hall, Provo, UT, March 2008.

*Extended Play* (2007), alto sax (sop.), guitar, percussion, piano, portable CD player, duration approx. 16 minutes. In four movements.

Invitation by Flexible Music.

Flexible Music, Dumke Recital Hall, University of Utah, Salt Lake City, UT, October 2007.

Flexible Music, Madsen Recital Hall, Brigham Young University, Provo, UT, October 2007.

Flexible Music, the Quaker House, New York, NY, March 2007.

 Flexible Music, Rowan University, Glassboro, NJ, March 2007.

*Young American Inventions* (2007), solo amplified piano, electroacoustic stereo audio (CD), duration approx. 10 minutes.

 Invitation by pianist Scott Holden.

Keith Kirchoff, SEAMUS 2019, Boston Conservatory at Berklee, March 2019.

Vicki Ray, SCREAM 08 – Vic Ray Electric concert, REDCAT/Disney Hall, Los Angeles, CA, December 2008.

*Haiku* (2006), solo percussion and electroacoustic music (CD), duration approx. 8 minutes.

 Invitation by Dominic Donato for his ongoing “Music for Tam-Tams” project.

 Matthew Ward, Spectrum (music venue), New York, NY, June 2014.

Matthew Ward, The Argento Performer Series, Austrian Cultural Forum New York, NY, November 2011.

 *Strange Enthusiasm* (2006), electroacoustic music, duration 1 minute.

Official selection, Vox Novus 60X60 Project, “Midwest Minutes Mix,” 2006.

 Accepted as part of “Midwest Minutes Mix” of the 2006 Vox Novus 60X60 Project; several performances throughout the US.

*Mild Violence* (2005), flute (piccolo), clarinet (bass clarinet), violin, cello, piano, percussion, duration approx. 8 minutes.

 Invitation by the New York New Music Ensemble.

fEAR no Music, Parallaxis concert, Colonial Heights Presbyterian Church, Portland, OR, April 2009.

California EAR Unit, at REDCAT/Disney Hall, Los Angeles, CA, November 2006.

Purchase Contemporary Ensemble, Purchase College, NY, October 2006. , New York New Music Ensemble, several venues including Los Angeles County Museum of Art, University of California at Davis, Festival of New American Music in Sacramento, University of Utah, BYU, and Merkin Concert Hall in New York, NY, November 2005.

*American Dreamscape* (2005), alto sax, piano, percussion, bass, with live electronics in surround sound and video projection, duration approx. 15 minutes.

\*Commissioned by the Barlow Endowment for Music Composition at Brigham Young University for saxophonist John Sampen.

John Sampen, juried performance at International Computer Music Conference, Tulane University, New Orleans, LA, November 2006 (solo version).

John Sampen and BYU faculty perfomers, Madsen Recital Hall, BYU, Provo, UT, September 2006.

John Sampen and Bowling Green State University faculty performers, BGSU Festival of New Art and Music, Kobacker Hall, Bowling Green, OH, October 2005.

*Beyond the Zero* (2005), solo violin, electro-acoustic music (CD), duration approx. 9 minutes.

Hrabba Altadottir, Empyrean Ensemble, Center for New Music, San Francisco, CA, November 2015.

Hrabba Altadottir, Empyrean Ensemble, Mondavi Performing Arts Center, UC Davis, November 2015.

Daniel Mihai, The Romanian Atheneum, Bucharest, Romania, April 2012.

Daniel Mihai, Sala Sergiu Celibidace, Constanta, Romania, April 2012.

Curtis Macomber, Madsen Recital Hall, Brigham Young University, Provo, UT, February 2012.

Nathalie Shaw, Pittsburgh New Music Ensemble, City Theatre Mainstage, Pittsburgh, PA, July 2010.

Gascia Ouzounian, Sonic Arts Research Center, Queen’s University Belfast, Ireland, May 2010.

LeeAnn Morgan, juried performance at 2008 SEAMUS National Conference, Libby Gardner Concert Hall, University of Utah, Salt Lake City, UT, April 2008.

Curtis Macomber, Friends and Enemies of New Music concert, New York, NY, April 2005.

*Eyesong/Eardance* (2004), cello, piano, and electroacoustic music (CD), duration approx. 10 minutes.

Commissioned by the BYU Honors Department for cellist Stephen Fairbanks.

Stephen Fairbanks and Jenny Anderson, BYU Group for New Music concert, Provo, UT, February 2005.

Stephen Fairbanks and Jenny Anderson, Fairbanks recital, Madsen Recital Hall, Provo, UT, January 2005.

*A Glimpse Beyond the Zero* (2004), electroacoustic music (CD), duration approx. 1 minute.

Official selection, Vox Novus 60X60 Project.

*Boundless Light* (2003), solo flute and electroacoustic music (CD), duration approx. 8 minutes.

\*Commissioned by the Barlow Endowment for Music Composition at Brigham Young University for flutist Carlton Vickers.

Anne La Berge, Madsen Recital Hall, Provo, UT, March 2017.

Carlton Vickers, Society for Electro-Acoustic Music in the United States National Conference, University of Oregon, Eugene, OR, March 2006.

Harvey Sollberger, part of the symposium ChamberMusic21, Museum of Art, Auditorium, BYU, November 2005.

Carlton Vickers, New Music in Utah concert, sponsored by the Harvard Alumni Association of Utah, University of Utah, August 2005.

Rachel Rudich, Ussachevsky Memorial Festival, Pomona College, CA, January 2005.

Carlton Vickers, Utah Crosstalk concert series, University of Utah, Salt Lake City, UT, November 2004.

 Carlton Vickers recording featured at ICMC2004, Miami, FL, November 2004.

 Carlton Vickers, BYU Group for New Music Concert, Provo, UT, October

2004.

*Pulse Study* (2003), marimba duo, approx. 2 minutes.

 Commissioned by DoublePlay.

DoublePlay, Symphony Space, Leonard Nimoy Thalia, New York, NY, October 2003.

 October 2003, DoublePlay, William Paterson College, Paterson, NJ.

 *Ten Short Musical Thoughts* (2002), electroacoustic music, 6 minutes.

 October 2005, Alchymia, Christopher Newport University New Music Ensemble, Newport News, VA.

 October 2002, Utah Crosstalk electronic music concerts at BYU and the University of Utah.

*Leave Song* (2000-01), flute (piccolo), oboe (English horn), clarinet, percussion, soprano, violin, viola, cello, contrabass, approx. 20 minutes.

 \*Commissioned by the Society of Composers, Inc. (SCI), and the American Society of Composers, Authors, and Publishers for the Phoenix Ensemble.

 March 2002, BYU Group for New Music, BYU, Provo, UT.

 March 2000, Phoenix Ensemble, University of Michigan, SCI National Student Conference.

 *Stilling* (1997, rev. 2001), solo piano, approx. 6 minutes.

Keith Kirchoff, de Jong Concert Hall, Brigham Young University, Provo, UT, July 2011.

June 2002, Ian Pace, June in Buffalo Conference, SUNY Buffalo, NY.

 May 1997, Utah Composers Ensemble, Jenny Harris, University of Utah.

*Piece for Violin and Piano* (1997, rev. 2001), approx. 14 minutes. (In three movements.)

 March 2002, Earplay, Green Room, Performing Arts Center, San Francisco, CA.

 July 1997, New York New Music Ensemble, California State University Summer Arts Program, Long Beach State, Long Beach, CA.

*Dividing Time* (2000), percussion quartet (soloist + 3), aprox. 15 minutes.

Commissioned by the Barlow Endowment for Music Composition at Brigham Young University for Dominic Donato and Talujon.

October 2006, Juilliard Percussion Ensemble, Alice Tully Hall, New York, NY.

 March 2004, Talujon, Washington Square Contemporary Music Society concert, Skirball Center for the Performing Arts, New York University.

 February 2002, Talujon percussion quartet, Washington Square Church, New York, NY.

 November 2001, Talujon, Festival of New American Music, California State University, Sacramento, CA.

 November 2001, Talujon, BYU, Provo, UT.

 *Dividing Time* (2000), solo percussion version, duration approx. 15 minutes.

Matt Coleman, BYU, Madsen Recital Hall, February 2020.

Glenn Webb, Dixie State University New Music Concert, Dolores Dore Eccles Fine Arts Center, St. George, UT, January 2014.

Glenn Webb, BYU Group for New Music concert, Madsen Recital Hall, Provo, UT, February 2014.

**External Grants:**

Center for Latter-Day Saint Arts, 2018. $5500.

Grant in support of a new chamber opera for Jennifer Welch-Babidge and Darrel Babidge, with percussion by Matt Coleman, libretto by Stephen Tuttle, lighting design by Michael Kracsek, and direction by Megan Sanborn-Jones. Premiere scheduled for April 2020 in Margetts Theater at BYU, followed by a NY premiere at the June 2020 Festival of Latter-Day Saint Arts at Symphony Space.

Japan Foundation, Los Angeles, Mini-Grant, 2013. $500.

To support residency by Duo X at BYU, including evening concert, workshop with students on the sho (traditional Japanese instrument), and other activities.

Meet the Composer MetLife Creative Connections Grant, 2008. $500.

Supported my travel to Portland, OR, for the premiere of *Anthology* by Fear No Music, and for my master class with the composers in their Young Artists program.

Meet the Composer MetLife Creative Connections Grant, 2007. $500.

Supported my travel to Sacramento, CA, for the West Coast premiere of *Amygdala* at the CSU Festival of New American Music, and for other activities including a master class and pre-concert lecture.

Utah Arts Council Individual Artist Grant, 2006. $1,800.

Supported the commissioning fee for *Amygdala*, and also my travel expenses to New York, NY, for the recording of Amygdala by clarinetist Jean Kopperud and pianist Stephen Gosling.

**BYU Graduate School Grants:**

Graduate Mentoring Award, 2017. $11,450.

Funds to help support a composition workshop in Amsterdam for eight BYU composition students, including workshops with Amsterdam-based performers/ensembles Anne La Berge, Oguz Buyukberber, Duo X, and Hexnut, and lessons with composers Ned McGowan and David Dramm.

**BYU College of Fine Arts and Communications Grants:**

Film and Digital Media Fund Grant, 2020. $1,000.

Funds to support animation and film component of a multimedia chamber opera, also supported by the Center for Latter-Day Saint Arts and BYU CFAC Laycock Center.

Research and Creative Activity Grant, 2019. $1,950.

Funds to support expenses to attend the 2019 Kyma International Sound Symposium at Daedong College in Busan, South Korea. My composition for percussion and live electronics, *After the Storm*, was premiered there. I also attended several lectures and workshops as part of the symposium.

Laycock Center for Creative Collaboration in the Arts Grant, 2017. $8,400.

Funds to support bringing four improvisers to campus over four semesters, 2019-21, to work with students and perform concerts with BYU faculty improvising duo Ricksplund.

Laycock Center for Creative Collaboration in the Arts Grant, 2017. $10,720.

Funds to support bringing three different chamber ensembles to campus over three semesters in 2019-20, with a partnering visiting composer to work with students and present an evening concert.

Laycock Center for Creative Collaboration in the Arts Grant, 2017. $3,540.

Funds to help support a new multimedia creation for piano, percussion, electronics, and video projection, for performance at a “Sound Event” hosted by the BYU Museum of Art. The piece will be inspired by an exhibit of works by M. C. Escher, and will include original music by me (Steve Ricks), and original video by Texas-based artist David Lindsay.

Laycock Center for Creative Collaboration in the Arts Grant, 2017. $16,000.

Funds to help support a composition workshop in Amsterdam for eight BYU composition students, including workshops with Amsterdam-based performers/ensembles Anne La Berge, Oguz Buyukberber, Duo X, and Hexnut, and lessons with composers Ned McGowan and David Dramm. June 2017.

Research and Creative Activity Grant, 2017. $1,500.

Support for travel to Amsterdam to direct a composition workshop with eight students and several Dutch performers and composers, June 2017.

Film and Digital Media Fund Grant, 2016. $5900.

Support for a children’s animated short film called “The Giraffe Who Was No Good At Gym.” Funds went to support honoraria for a BYU alumnus filmmaker, several student animators, and several student composers. The finished product was an official selection in the 2017 LDS Film Festival, and is now available on Vimeo.

Laycock Center for Creative Collaboration in the Arts Grant, 2015. $2,979.

Support for startup costs related to the newly-formed BYU Group for Computer Music (G4CM). This funding will pay for equipment and software used to create interactive music compositions that feature the computer/laptop as the primary instrument(s).

Laycock Center for Creative Collaboration in the Arts Grant, 2015. $3,950.

In support of a residency by The Lydian String Quartet in November 2015. Their visit included an evening concert of works by Lee Hyla, Kurt Rohde, and Harold Meltzer, and a reading/recording session of 11 works by BYU composition students. These funds also helped cover travel expenses of composers Kurt Rohde and Harold Meltzer so they could attend the concert and work with students.

Research and Creative Activity Grant, 2015. $1,000.

Support for travel to Amsterdam for Ricksplund (my duo with Christian Asplund), which included a performance at STEIM (Studio for Electro-Instrumental Music) and also important networking activity for future visits by students and faculty.

Research and Creative Activity Grant, 2014. $1,500.

Support for production costs of my CD *Young American Inventions*, including design

and physical duplication, due for release on New Focus Recordings in June 2015.

Laycock Center for Creative Collaboration in the Arts Grant, 2012. $11,600.

In support of a residency in 2013 at BYU by Amsterdam-based chamber ensemble

Hexnut, including a presentation of their WRENCH concert in the de Jong Concert Hall, composer lecture by Ned McGowan, and reading sessions with student performers.

Professional Development Grant, 2012. $1,000.

In support of my travel expenses to attend the “Satellite CCRMA: Interactive design with open embedded computers” workshop at the Studio for Electro-Instrumental Music (STEIM) in Amsterdam, Netherlands, June 11-15, 2012.

Research and Creative Activity Grant, 2012. $1,500.

To support audio editing of my piece Medusa in Fragments, and a deposit to secure mechanical distribution of the forthcoming release of my second full-length feature CD, *Young American Inventions*, by New Focus Recordings in 2015.

Research and Creative Activity Grant, 2011. $1,600.

Support for recording *Piece for Mixed Quartet* with NOVA Chamber Players in March 2011, recorded by engineer Carlton Vickers in Libby Gardner Hall for forthcoming CD release.

Research and Creative Activity Grant, 2011. $4,126.

Support for recording works *Medusa in Fragments* and *Stilling* with pianist Keith Kirchoff in the de Jong Concert Hall, for forthcoming CD/DVD release.

Research and Creative Activity Grant, 2010. $765.

Support for supplies and travel to perform with faculty improvisation trio at the 2010 Conference of the International Society for Improvised Music, hosted by University of Michigan, Ann Arbor, MI.

Laycock Center for Creative Collaboration in the Arts Grant, 2010. $2,000.

Supported a two-day residency by the New York Piano Trio—Curtis Macomber, Chris Finckel, and Stephen Gosling—which included readings of student compositions and an evening concert of the Ives piano trio and other contemporary works.

Research and Creative Activity Grant, 2009. $1,700.

In support of editing/mastering costs for my forthcoming New Focus Records CD, *Young American Inventions*.

Research and Creative Activity Grant, 2009. $2,175.

Supported the recording of my composition *Extended Play* by ensemble Flexible Music with producer Judy Sherman at the American Academy of Arts and Letters auditorium in New York, NY.

Laycock Center for Creative Collaboration in the Arts Grant, 2009. $3,025.

Supported collaborative multi-media composition *Medusa in Fragments* by providing funding to produce the video and pay honoraria to the soprano/actor and librettist.

Laycock Center for Creative Collaboration in the Arts Grant, 2009. $2,000.

In support of a residency at BYU by pianist Keith Kirchoff in February 2010, which included an evening concert of works for piano and electronics, and readings of student compositions written for his visit.

Research and Creative Activity Grant, 2008. $3,000.

In support of production costs to release my CD *Mild Violence* with Bridge Records, Inc., New Rochelle, NY. CD released in May 2008.

Research and Creative Activity Grant, 2008. $1,250.

Support to record *Anthology* with chamber ensemble Fear No Music during their residency at BYU in March 2008.

Laycock Center for Creative Collaboration in the Arts Grant, 2007. $7,200.

Support for a residency at BYU by two professional chamber ensembles during the 2007-08 academic year: Flexible Music (NY), Fear no Music (OR). Both ensembles presented evening concerts that included works I composed for them, and also worked with students in reading sessions and master classes.

Research and Creative Activity Grant, 2006. $2700.

Support for the recording of *Amygdala* by clarinetist Jean Kopperud and pianist

Stephen Gosling at the American Academy of Arts and Letters auditorium by producer Judy Sherman, February 2009.

Research and Creative Activity Grant, 2006. $1600.

Support to record my piece *American Dreamscape* with saxophonist John Sampen and BYU faculty performers Scott Holden, Eric Hansen, and Ron Brough, in March 2007.

Research and Creative Activity Grant, 2005. $1130.

Support for travel and other expenses to attend the premiere of *Mild Violence* at Merkin Hall in New York and attend recording session with New York New Music Ensemble and violinist Curtis Macomber with producer Judy Sherman at the American Academy of Arts and Letters auditorium. Also supported travel to the premiere of *American Dreamscape* at the BGSU New Music Festival in Bowling Green, OH.

Professional Development Grant, 2004. $938.

Support for travel to Miami to present at the 2004 International Computer Music Conference, hosted by the University of Miami, November 2004.

Research and Creative Activity Grant, 2004. $600.

Support for recording of *Boundless Light* by flutist Carlton Vickers in the Madsen Recital Hall, April 2004.

Laycock Center for Creative Collaboration in the Arts Grant, 2004. $13,225.

Funding for “ChamberMusic21: a symposium on contemporary chamber music,” which I organized and hosted at BYU in November 2005. Included a residency by the New York New Music Ensemble and composers Mario Davidovsky, Morris Rosenzweig, and Harvey Sollberger, with two evening concerts, reading sessions of student compositions by NYNME, private composition lessons with resident composers, and a panel discussion with all the participants.

Research and Creative Activity Grant, 2003. $4,600.

Support for recording and editing my piece *Dividing Time* by the Talujon Percussion Quartet with producer Judy Sherman at the American Academy of Arts and Letters auditorium in New York, NY, September 2003.

Laycock Center for Creative Collaboration in the Arts Grant, 2003. $2,000.

Funding for residency by Paris-based Ensemble Aleph in March 2004, including composer Geoffrey Gordon. Activities included readings of student compositions by Aleph, a master class by Gordon, and an evening concert of contemporary works.

Research and Creative Activity Grant, 2002. $2,000.Funding for the recording of my work *Leave Song* by soprano Jennifer Larson and BYU faculty performers in the Madsen Recital Hall. Recording released on CD Sonic Images by Capstone Records (CPS 8712) in 2003.

Professional Development Grant, 2002. $900.

Support for travel expenses to two workshops: Oliver Knussen/Elliott Carter Workshop at Carnegie Hall, and June in Buffalo at SUNY Buffalo. April and June, 2002.

**BYU School of Music Grants:**

Yearly Travel Awards, 2002 – 2017. $900 - $1800, depending on the year.

**BYU Kennedy Center Grants:**

International Travel Grant, 2010. $500.

Supported travel to attend the premiere of my composition *Geometria Situs* by Hexnut at the Muziekgebouw aan ‘t IJ in Amsterdam, Netherlands, May 2011.

International Research Grant, 2009. $5000.

Supported travel to and lodging in Amsterdam, Netherlands, for a performance of my music on the Karnatic Lab concert series and to work with Hexnut on a commission for their WRENCH project.

**Awards:**

Runner up, Creative Quarterly 49, *Ghost Beats*, animation by Brent Barson, music/sound design by me.

*ASCAP*lus Awards (formerly “Standard Awards”), yearly award, 1998-2019. $500.

PRINT Magazine 2012 “Print in Motion” award, *Medusa in Fragments*, animation by Brent Barson, music/sound design by me.

**Invited Guest Lectures and Festival Appearances:**

Guest Composer, Dixie State University, St. George, UT, February 2020.

Composition lecture to undergraduate music majors, introduction to my new piece *(Re)creating Zion* as part of the concert, and then premiere of that piece by the DSSO.

Guest Composer, Casper College, Casper, Wyoming, September 2019.

Included a lecture on my music, and improvised performance with guest Vinny Golia (woodwinds) and Casper College faculty artist Ron Coulter (percussion).

Guest Composer, UC Davis, Davis, CA, November 2015.

Included a 90-minute lecture on my music, guest teaching in a composition class, and performance of my piece *Beyond the Zero* by Hrabba Atladottir of Empyrean Ensemble.

Guest Composer, University of Texas at Austin, Austin, TX, January 2015.

Included performance of my piece Medusa in Fragments by Keith Kirchoff, and lecture/discussion on my music and on electronic improvisation with the UT Austin Laptop Ensemble.

Guest Composer, Dixie State University, St. George, UT, January 2014.

Included a one-hour lecture on my music, private discussions with students, and a concert that featured the performance of my piece *Dividing Time* by Music Department Chair Glenn Webb.

Guest Composer, University of Toronto New Music Festival, Toronto, Ontario, Canada, January 2011.

Included a one-hour lecture on my music, a public pre-concert discussion with festival director Norbert Palej, and the World Premiere of my piece *Medusa in Fragments* by pianist Keith Kirchoff.

Guest Composer, TRANSIT Festival, Leuven, Belgium, October 2008.

Included being a panel member on a discussion of American Music, and a pre-concert discussion of my featured piece *Amygdala*.

Guest Composer, Festival of New American Music, CSU Sacramento, Sacramento, CA, November 2008.

Included a composition master class, a public pre-concert lecture, and brief pre-performance interview as part of the festival Gala public radio broadcast.

Guest Lecture, University of Utah, Salt Lake City, UT, April 2008.

Presented a lecture on my music for graduate and undergraduate composition students.

Guest Lecture, Brandeis University, Waltham, MA, January 2006.

Presented a lecture, “Why I Am Not A Painter,” focused on my music and creative process.

Guest Lecture, New York University, New York, NY, March 2004.

Presented a lecture on my piece *Leave Song* to a graduate composition seminar.

**Peer Reviewed International Conference and Symposia Presentations:**

KISS2019, Kyma International Sound Symposium, Daedong College, Busan, Korea, August 2019.

Performance and lecture, “After the Storm: Exploring the Resonance of Non-pitched Percussion with Kyma.”

International Society for Improvised Music Conference, Wilfred Laurier University, Waterloo, Ontario, Canada, May 2016.

Included a one-hour performance by Ricksplund, trombone/viola/electronics duo featuring Steven Ricks (trombone/electronics) and Christian Asplund (viola/piano), and then several other informal jam sessions with conference participants.

International Computer Music Conference, University of North Texas, Denton, TX, September-October 2015.

Included a performance of my piece *Medusa in Fragments* by Keith Kirchoff, and I attended lectures/workshops presented by Carla Scaletti and Jonty Harrison.

International Society for Improvised Music Conference, William Paterson University, Paterson, NJ, February 2012.

Included a one-hour performance by Ricksplund, trombone/piano duo featuring Steven Ricks (trombone) and Christian Asplund (piano), joined by percussionist Greg Campbell, and including my composition *Ontology of Plastic Reverberation*.

International Society for Improvised Music Conference, Rackham School of Music, University of Michigan, December 2010.

Included a one-hour performance with BYU faculty improvisation trio (ART trio).

International Computer Music Conference, Tulane University, New Orleans, LA, November 2006.

Included performance of the solo version of my composition *American Dreamscape* by saxophonist John Sampen.

International Computer Music Conference, University of Miami, Miami, FL, November 2004.

Poster presentation of software based on “A Pragmatic Approach to Set-Based Algorithmic Composition,” presented with Morgan Quigley (publication noted above), and juried selection of recording of *Boundless Light* to be featured in conference “Jukebox” installation.

**Peer Reviewed National Conference and Symposia Presentations:**

National Conference of the Society for Electro-Acoustic Music in the United States (SEAMUS), Berklee College of Music, Boston Conservatory at Berklee, Boston, MA, March 2019.

Performance of *Young American Inventions* for solo piano and electronics by Keith Kirchoff.

2014 NYC Electroacoustic Music Festival, Abrons Arts Center, New York, NY, June 2014.

Included performances of my pieces *VvioLla* by Christian Asplund and me, and *Medusa in Fragments* by Keith Kirchoff.

National Conference of the Society for Electro-Acoustic Music in the United States (SEAMUS), McNally Smith College, Minneapolis, MN, April 2013.

 Performance of *Waves/Particles* by Ensemble 61.

13th Biennial Symposium on Arts and Technology, “Aesthetics + Creative Pathways,” Ammerman Center for Arts and Technology, Connecticut College, New London, CT, March 2012.

Included sitting on a panel discussion on works for live instruments and electronics, and a performance of *Medusa in Fragments* by Keith Kirchoff.

National Conference of the Society for Electro-Acoustic Music in the United States (SEAMUS), University of Utah, Salt Lake City, UT, April 2008.

Performance of *Beyond the Zero* for violin and electronics by LeeAnn Morgan, Libby Gardner Concert Hall.

National Conference of the Society for Electro-Acoustic Music in the United States (SEAMUS), University of Oregon, Eugene, OR, March 30, 2006.

Performance by Carlton Vickers of my piece *Boundless Light* for flute and electronics.

**Professional Development Activities:**

Satellite CCRMA: Interactive design with open embedded computers, workshop at the Studio for Electro-Instrumental Music (STEIM) in Amsterdam, Netherlands, June 11-15, 2012.

Included specialized instruction in creative uses of the Beagleboard, an open-source, fully functional computer hard drive with processors and external ports, which can be used to create stand-alone electronic instruments.

Guest Researcher/Composer at Sonic Arts Research Center (SARC), Queen’s University, Belfast, Ireland, May 2010.

Included studies of multi-channel, spherical sound diffusion in SARC, development of my multi-channel electro-acoustic composition *Paris Visite*, and a presentation of *Paris* *Visit* and performance of *Beyond the Zero* by Queen’s University, Belfast violinist Gascia Ouzounian in concert at SARC.

June in Buffalo Composition Seminar, SUNY Buffalo, Buffalo, NY, June 2002.

Included master classes with composers Phillipe Manoury, Jonathan Harvey, Bernard Rands, and David Felder, and a performance of my piece *Stilling* by pianist Ian Pace.

Auditor, Carnegie Hall Professional Workshop, “Oliver Knussen: The Music of Elliott Carter,” New York, NY, April 2002.

Included attending multiple rehearsals of Carter pieces conducted by Oliver Knussen, a question and answer session with Knussen and Carter, and a concert with several Carter pieces including a premiere.

**Citizenship Activities Within the Profession:**

Editor, SEAMUS Newsletter, 2013 to 2019.

Edit the three-times-a-year newsletter for SEAMUS, which includes conducting interviews, collecting member news, and coordinating submission of reviews and other contributions by organization members. Oversaw a transition in look and shift to digital-only publication via the new seamusonline.org website.

Artistic Panelist, New Music USA Project Grants, 2015.

One of several panelists who provided preliminary review and feedback on project grant proposals. I reviewed work samples by more than 80 applicants.

Judge, SEAMUS Electroacoustic Miniatures: Re-Caged, 2012.

One of three judges for a call for three-minute electronic compositions inspired by John Cage that will be released by SEAMUS in 2012.

Member, Barlow Endowment for Music Composition at Brigham Young University Board of Advisors, 2007-11.

Participated in yearly judging of Barlow Prize, general commissions, and LDS commissions by the Barlow Endowment for Music Composition at Brigham Young University.

Judge, SEAMUS 2009 National Conference at the University of Utah, 2009.

Helped select works to be presented at the conference.

**Citizenship Activities Within the University:**

Director, Vienna Music Study Abroad Program, Spring 2018.

Division Coordinator, Composition and Theory Division, School of Music, 2016 to Present.

Member, College of Fine Arts and Communications Film and Digital Media Funding Committee, 2015 to Present.

Member, School of Music Performance Council, 2012 to Present.

Member, School of Music Composition Faculty Search Committee, 2013-14.

Member, College of Fine Arts and Communications Faculty Funding Committee, 2012-15.

Member, College of Fine Arts and Communications Off-Campus Learning Committee, 2010-14.

Member, School of Music Graduate Council, 2006 to 2011.

Director, Advanced Lab for Music Applications, 2001 to Present.

Director, Electronic Music Studio, 2001 to Present.

Chair, School of Music Web and Technology Committee, 2004-11.

Director, BYU Paris Study Abroad Program, Winter 2010.

Member, School of Music Composition Faculty Search Committee, 2007-08.

Member, School of Music Voice Faculty Search Committee, 2006-07.

Member, College of Fine Arts and Communications Undergraduate Funding Committee, 2006-08.

Member, School of Music Lecture Committee, 2004-06.

**Membership in Professional Organizations:**

American Society of Composers, Authors, and Publishers (ASCAP)

College Music Society

International Computer Music Association

New Music USA

Society for Electro-Acoustic Music in the United States (SEAMUS)