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CURRICULUM VITAE

CONTENTS

<i>Teaching Experience</i>	2
<i>Courses Taught</i>	
<i>Off-Campus Lectures</i>	
<i>Education</i>	4
<i>Publications</i>	5
<i>Discography</i>	
<i>Articles & Scores</i>	
<i>Edited Volumes, Articles, & Score Reprints</i>	
<i>Commissions</i>	7
<i>Festival Visiting Artist</i>	8
<i>Festivals & Conferences Hosted</i>	9
<i>Awards & Honors</i>	9
<i>Noteworthy Grants & Scholarships</i>	10
<i>Exhibitions</i>	10
<i>List of Works with Performance History</i>	11
<i>Orchestral</i>	
<i>Choral & Operatic</i>	
<i>Chamber: Quintet & Larger</i>	
<i>Chamber: Quartet</i>	
<i>Chamber: Trio</i>	
<i>Chamber: Duo</i>	
<i>Solo</i>	
<i>Live Electronic & Electroacoustic</i>	
<i>Recorded Electronic & Electroacoustic</i>	
<i>Improvisation Works</i>	
<i>Collaborative Works</i>	
<i>Jazz Tunes</i>	
<i>Jazz Performances</i>	
<i>Additional Performing</i>	
<i>Selected Papers & Presentations</i>	53
<i>Experience in Music Production & Promotion</i>	54
<i>Other Administrative & Adjudicative Duties</i>	54
<i>Professional Affiliations & Membership</i>	55
<i>Selected Measures of Students Achievement</i>	55
<i>Selected Music Technology Experience</i>	55

TEACHING EXPERIENCE

Professor, Stanford University—from September, 2016.

The Leland & Edith Smith Professor, from 2017.

Associate Professor, Stanford University—2007-2106.

The Leland & Edith Smith Faculty Scholar, 2010-2017.

Hazy Family University Fellow in Undergraduate Education (part of the *Bass University Fellows Program*), from 2010.

Director, [sic]—the Stanford Improvisation Collective.

Assistant Professor, Stanford University—2000-2007.

2003 Walter J. Gores Award for excellence in teaching; given annually to one junior professor.

Potter College (residential research college) *Faculty Fellow*.

John Philip Coghlan Fellow (a two-year endowed chair), 2004-2006.

Assistant Professor, Mississippi State University—1997-2000.

Assistant Professor (*The Dayton-Hudson Visiting Artist*), Carleton College—Fall, 1996.

Lecturer, UCSD—Summer, 1996 and Winter/Spring, 1997.

Associate, UCSD—Spring, 1994 and 1995-1996.

Teaching Assistant, UCSD—1990-1996.

Senior Teaching Assistant (Supervisor/Trainer), UCSD—1992-1993 and 1995-1996.

COURSES TAUGHT († denotes a curricular invention)

At Stanford University

Music Theory

Graduate Seminar in Composition

† Graduate Composition Forum

† Graduate Seminar on Indeterminacy

† Graduate Seminar on Collaborative Composition

Undergraduate Seminar in Composition

† Seminar on Experimental Instrument Design and Performance (a course at CCRMA)

† Musique Concrète in the Digital Era (an electroacoustic music composition course at CCRMA)

† Composition for Electronic Musicians (an electroacoustic music composition course at CCRMA)

† Songwriters Workshop

† Trans-Idiomatic Improvisation ([sic]—the *Stanford Improvisation Collective*)

† The Interaction of Art and Pop (a freshman seminar)

† Silence! The Music of John Cage (a freshman seminar; cross-listed in American Studies)

† The “Work” of Art as Verb and Noun (a freshman seminar)

† Contemporary Art in Paris: A Trans-Idiomatic Survey

† The Paris Art Practicum

† The British Invasion (a freshman seminar)

† The Oxford Trans-Idiomatic Arts Practicum

† The Amsterdam Trans-Idiomatic Arts Practicum

† The Copenhagen-Stockholm Trans-Idiomatic Arts Practicum

† Rock, Sex, & Rebellion (cross-listed in American Studies)

† The Beatles (a freshman seminar)

The Work of Art & Creation of Mind (a graduate course in Education; team-taught by faculty from Music, Dance, Drama, Art, and Education)

† The Paradigm Shift (team-taught with Rob Reich, Political Science; in development)

† Humor in Music (team-taught Stanford University course at Hope House, a halfway house for women parolees; taught through the Stanford Center for Ethics and Society; also taught as a freshman seminar)

† Musical Genius: Exemplars in the History of Organized Sound (team-taught with Steve Sano, Music)

Graduate Thesis Committee Service: The D.M.A. in Composition; The Ph.D. in Computer-Based Music Theory and Acoustics

At Mississippi State University

Undergraduate Seminar in Composition

Music Theory

Form and Analysis

Orchestration and Arranging

History and Appreciation of Music

Graduate Thesis Committee Service: The M.F.A. in Electronic Visualization

† A formal series of technology tutorials on digital editing for faculty colleagues

At Carleton College

Undergraduate Seminar in Composition

† The Interaction of Art Music and Popular Music

At the University of California, San Diego

Undergraduate Seminar in Composition

† The History of Jazz Virtuosity

† Values in Rock Music

Folk and Popular Music

History of African-American Music I & II (cross-listed in the Ethnic Studies Department)

COURSES TAUGHT (continued)

As a UCSD Teaching Assistant (with lecture responsibilities)

Contemporary Art Music
American Music
The Beatles
Music Theory

The Beethoven Symphonies
Music, Science, and Computers
Introduction to Music Making

Individual Instruction

Graduate Mentoring in Composition
Undergraduate Composition Concentration
Mentoring (senior capstone thesis)

Honors Program in the Humanities Thesis Advising
Independent Studies in Composition
Jazz Piano

Other Teaching

Time of Music 2017 weeklong course—*Musical Collisions & Radical Creativity*, Viitasaari, Finland, 2017.
Stanford University *Bing Overseas Seminar*, Copenhagen & Stockholm. Intensive summer course, 2015 & 2018.
Stanford University *Bing Overseas Seminar*, Amsterdam, The Netherlands. Intensive summer course, 2012, 2014, & 2016.
Stanford University *Bing Overseas Study Program*, Oxford University, England. Spring quarter, 2011.
LABORATORIUM weeklong course, deSingel /Conservatory of Antwerp, Belgium, March, 2011.
Visiting Professor, University of Chile, Santiago, September, 2009.
Master Artist, Atlantic Center for the Arts, Florida, *Residency #134*, June/July, 2009.
Stanford University *Bing Overseas Study Program*, Paris, France. Winter quarter, 2009.
Stanford University *Sophomore College: Musical Collisions and Radical Creativity*. Intensive summer course, 2008.
Improvisation and Experimentation: Creative Approaches to Making and Teaching Music. Weeklong course in Singapore, 2007.
Residency Program Visiting Artist, Banff Centre for the Arts, Alberta, Canada, 2006.
Guest Composition Professor, University of Oregon, 2006.

OFF-CAMPUS LECTURES

Multi-day Visiting Composer Residencies:

Minnesota State University, Moorhead / The Plains
Museum, Fargo, upcoming, 2018†
Heidelberg College, Tiffin, OH, 2017†
Cincinnati Conservatory of Music, 2015†
DePauw University, Indiana, 2015†
University of Wisconsin, River Falls, 2015†
Queensland Conservatorium, Brisbane, Australia, 2015†
Australian National Academy of Music, Melbourne, 2015†
University of Melbourne, VCA & MCM, Australia, 2015
Cerritos College, Los Angeles, 2014†
California State University Fresno, 2013†
Sam Houston State University, Texas, 2013†
Southern Oregon University, 2013
University of California, Irvine, 2012†
University of California, Santa Barbara, 2012†
University of Florida, 2011†
Brigham Young University, 2011†
Institute PRO ARTE, St. Petersburg, Russia,
PRO ARTE Festival, 2008†

Queen's University Belfast, Ireland—Sonic Arts Research
Centre, *SONORITIES Festival*, 2007†
Banff Centre for the Arts, Canada, 2006†
Oberlin College, 2006†
Duke University, 2006†
Louisiana State University, 2006†
Southern Oregon University, 2005†
California State University, Sacramento, 2005†
Lawrence University, Wisconsin, 2003†
Dartmouth College, Hanover, New Hampshire, 2002†
Lewis University, Illinois, 2002†
University of North Texas, 2001†
University of Oregon, 2001†
Brevard College, North Carolina, 2001†
Southern Oregon University, 2001†
College of Santa Fe, New Mexico, 1999
Radford University, Virginia, 1999
University of Missouri, Kansas City Conservatory, 1998

† Including a “retrospective” portrait concert or exhibit.

Individual Guest Lectures & Colloquia:

Santa Clara University, upcoming, 2018
University of California, Berkeley, 2017
University of California, Berkeley, 2016
Cal Arts, 2016
Carleton College, Minnesota, 2016
Mills College, 2015
Butler University, 2014
Indiana University, 2014
Mexico City—*IAB Conecta Conference*, keynote address, 2014
University of California, Berkeley, 2014
Stony Brook University, New York, 2014
Columbia University, New York City, 2014

Miami University, Ohio, 2013
Princeton University, 2013
Rotterdam Conservatory (CODARTS), Netherlands, 2012
Concordia University, Montreal, 2012
Carleton College, Minnesota, 2011
Royal College of Music, London, 2011
Oxford University, Brasenose College, 2011
Queen's University, Belfast, Ireland, 2011
Harvard University, 2010
Brandeis University, 2010
Boston University, 2010
Northeastern University, 2010

Individual Guest Lectures & Colloquia (*continued*)

San Francisco Conservatory, 2010
 University of California, San Diego, 2010
 McGill University, Montreal, CIRMMT, 2010
 Yale University, 2009
 Singapore Yong Siew Toh Conservatory
 (digital visitor series), 2009
 University of Oregon, 2009
 Sorbonne University, Paris, 2009
 San Francisco State University, 2008
 University of Illinois, 2008
 Roosevelt University, Chicago, 2008
 Northwestern University, 2008
 University of California, Berkeley, 2007
 Cleveland State University, 2007
 University of Virginia, 2006
 Aalborg University, Copenhagen, Denmark, 2006
 Bowling Green State Univ, 2006 († portrait concert only)
 University of Minnesota, Minneapolis, 2006
 DePaul University, Chicago, 2006
 Columbia University, New York City, 2006
 University of California, Davis, 2005
 University of California, Berkeley, CNMAT, 2005
 University of Leuven, Belgium, MATRIX
 Musicology Center, 2004
 University of California, San Diego, 2004
 University of Toronto, 2004
 Eastman School of Music, 2004
 Northwestern University, 2003

Harvard University, 2003
 Princeton University, 2003
 Columbia University, Computer Music Center, 2003
 Brooklyn College Conservatory of Music, 2003
 New England Conservatory of Music, 2002
 Bruckner Conservatory, Linz, Austria, 2002
 San Francisco State University, 2002
 University of Northern Iowa, 2002
 University of California, Berkeley, 2001
 Wesleyan University, 2001
 Orchestra Tech Festival (panelist only). The American
 Composers Orchestra, New York City, 2001
 University of Chicago, 2001
 Irino/JML Foundation, Tokyo, Japan, 2001
 Hong Kong University, 2001
 Hong Kong Baptist University, 2001
 Hong Kong Academy for Performing Arts, 2001
 Illinois State University, 2001
 University of Missouri, Kansas City Conservatory, 2001
 Carleton College, Minnesota, 2000
 St. Cloud State University, Minnesota, 2000
 University of Illinois, 2000
 Janacek Akademie, Czech Republic, 2000
 University of California, San Diego (panelist only), 1998
 Young Nordic Music Festival, Malmö, Sweden 1994
 Darmstadt Summer Courses, Darmstadt, Germany, 1994
 Darmstadt Summer Courses, Darmstadt, Germany, 1992

EDUCATION

Ph.D. in Music Composition, The University of California, San Diego, 1996.

Dissertation

The Janus Cycle, eleven works culminating in *Triple Concerto for Piano, Percussion, and Contrabass with Two Percussionists, Guitar, Harp and Large Choir*.

Brian Ferneyhough, doctoral committee chair.

Rand Steiger, Steven Schick, Vladimir Konecni (psychology), George Lipsitz (ethnic studies), committee members.

Qualifying Exam Topics

Aesthetics and Methodology as Observed through Reactions of Composers to a Musical Control.

Indeterminacy in Notation.

Pelle Gudmundsen-Holmgreen's Triptykon for Percussion and Orchestra.

M.A. in Music Composition, The University of California, San Diego, 1992.

Thesis

Temporal Realities, a portfolio including *Attention Span* for string trio interrupted by television viewer accompanied by piano;
Nepotism for octet of strings and percussion; and *Zero-One* for the *mousetrap*, an original electroacoustic sound-sculpture.

Joji Yuasa, masters committee chair.

Brian Ferneyhough, Rand Steiger, committee members.

B.A. in Music, *magna cum laude*, Carleton College, 1989.

Study Abroad

Copenhagen University, Fall 1987.

The University of France at Pau, Spring 1986.

Senior Thesis

The Evolution of Temporal Dissonance in Conlon Nancarrow's Compositional Style.

MENTORS**Principal Composition Teachers**

Brian Ferneyhough, Joji Yuasa, Rand Steiger.

Additional Teachers Include

Roger Reynolds, Phillip Rhodes, Mary Ellen Childs, Keith Humble, Steven Schick.

Multiple Informal Lessons

Conlon Nancarrow, Per Nørgård, Charles Kronengold.

PUBLICATIONS**DISCOGRAPHY—FULL-LENGTH FEATURE CDs & DVDs**

- 2017 **Speed Dating** A CD of chamber works; Innova CD-TBD. St. Paul: The American Composers Forum/Innova Records, forthcoming, 2017.
- 2015 **30** A CD of works for percussion ensemble; Innova CD928. St. Paul: The American Composers Forum/Innova Records, 2015.
- 2010 **The Metaphysics of Notation** A DVD with performances, documentary film, & animations; Innova CD787. St. Paul: The American Composers Forum/Innova Records.
- 2008 **Sock Monkey** A CD of solo, chamber, and orchestra works; Innova CD706. St. Paul: The American Composers Forum/Innova Records.
- 2006 **Asylum** A CD of chamber works; Innova CD666. St. Paul: The American Composers Forum/Innova Records.
- 2005 **The Bible without God** A double CD of live mouseketer performances; Innova CD649. St. Paul: The American Composers Forum/Innova Records.
- 2005 **56 1/2 ft.** A CD of chamber works; Innova CD646. St. Paul: The American Composers Forum/Innova.
- 2004 **Disciplines** A CD of solo acoustic works; Innova CD628. St. Paul: The American Composers Forum/Innova.
- 2004 **Martian Anthropology** A CD of orchestral & choral works; Innova CD617. St. Paul: The American Composers Forum/Innova Records.
- 2003 **Catfish** A CD of chamber works; Tzadik TZ7094. Tzadik Records, a project of Hips Road.
- 2003 **Intellectual Property** A CD of chamber works for acoustic and electronic instruments combined; Innova CD602. St. Paul: The American Composers Forum/Innova Records.
- 2002 **The Apple Doesn't Fall Far from the Tree** (by The Applebaum Jazz Piano Duo). A CD of jazz standards and original compositions for two pianos (with Robert Applebaum); Innova CD565. St. Paul: The American Composers Forum/Innova Records.
- 1999 **The Janus ReMixes: Exercises in Auto-Plundering** A CD of computer music; Innova CD532. St. Paul: The American Composers Forum/Innova Records.
- 1996 **Mousetrap Music** A CD of sound-sculpture improvisations; Innova CD511. St. Paul: The American Composers Forum/Innova Records, 1996.

DISCOGRAPHY—APPEARANCES ON MIXED COMPOSER CDs AND DVDs

- 2015 **Mini MIDI Mixtape.** A floppy disk of MIDI compositions, including *Omnibus Etude*, released by Parlour Tapes+.
- 2014 **Medium.** Performed by Vocal Constructivists on the CD *The Vocal Constructivists*, Innova CD898.
- 2013 **Curb Weight Surgical Field** for grand piano and two players. Performed by Aiyun Huang and Thomas Rosenkranz on the CD *Inflorescence: Music from soundScape*, New Focus Recordings FCR140.
- 2013 **Catfish** for percussion trio. Performed by Smoke & Mirrors Percussion Ensemble on the CD *Vanish*, Yarlung Records 15195.
- 2013 **DNA** for solo guitar. Performed by Nico Couck on the CD *Reciprocity*, ChampD'ActionRecordings3.
- 2013 **Catfish** for percussion trio. Performed by Morris Palter on the vinyl LP *This Place/Our Body vol. 1 & 2*, Blue Leaf Records MSP 23.
- 2008 **On the Nature of the Modern Age** for piano duo and live electronics; 5.1 audio DVD version. Performed by duo runedako and appearing on the audio DVD *Escapement*; Everglade Records.
- 2006 **Variations on Variations on a Theme by Mozart** for 4-channel tape commissioned by the Third Practice Festival and appearing on the audio DVD *[re]*; Everglade Records EVG06-01.
- 2004 **Pre-Composition** for 8-channel tape (stereo mix). *Music from SEAMUS volume 13* CD anthology of works selected at the 2003 national conference. SEAMUS Records—The Society for Electro-Acoustic Music in the U.S.
- 2004 **Omnibus Etude** for solo piano. On *Oni Buchanan: Solo Piano*, Velvet Ear Records.
- 2003 **Entre Funérailles IV** for solo flute. On *Cornucopia*, SCI (Society of Composers, Inc.) CD anthology. Capstone Records (CPS-8725).
- 2003 **56 1/2 ft.** for chamber orchestra and **Janus ReMix** for 2-channel tape. Excerpts from the respective recordings in the accompanying CD to the textbook *Theory Essentials: An Integrated Approach to Harmony, Ear Training, and Keyboard Skills, Volume 2* by Connie E. Mayfield. Thomson/Schirmer.
- 2002 **Network Effects** (by Digital Cutup Lounge). Composer of tracks 3, 5, & 22; contributor/collaborator on tracks 2, 4, & 8. Gogo Records GOGODCL-002-0302.
- 1999 **Dead White Males ReMix** for 2-channel tape. On *Sonic Circuits VII*, a CD compilation featuring “the best electronic music of 1999”; Innova CD116. St. Paul: The American Composers Forum/Innova Records.

PUBLICATIONS (continued)**DISCOGRAPHY—SELECTED FILM MUSIC**

- 2014 ***I Live for Art***. Feature-length documentary film by Blue Dot Productions for which I served as a principal subject. Includes excerpts of performances of many works. Silver Medal, *Philadelphia International Film Festival*; Winner, *Oregon Independent Film Festival*.
- 2006 ***Encounter: Merce***. Film music for a DVD documentary of the 2004-2005 Merce Cunningham Dance Company residency—*An Interdisciplinary Exploration through the Arts*—at Stanford University. Stanford University Lively Arts.

SELECTED VIDEO APPEARANCES

- 2017 ***The Mad Scientist of Music***. Short documentary film in the *American Spark TV* series by filmmaker May-Lily Lee for which I served as principal subject.
- 2012 ***TEDx Stanford talk: Boredom: The Real Secret behind Innovation***. Renamed *Mark Applebaum: The Mad Scientist of Music* by TED and seen by over 3 million viewers.

EDITED VOLUMES, ARTICLES & SCORE REPRINTS

- 2017 ***DNA*** for guitar. Excerpt from the score in *The Unorthodox Guitar* by Mike Frengel. (Pages 46-49.) Oxford Univ. Press.
- 2017 ***Aphasia*** for singer performing hand gestures. Excerpt from the score in *Body, Sound and Space in Music and Beyond* in a chapter by Georg Hadju; edited by Clemens Wöllner. Routledge/Ashgate Publishing, 2017.
- 2016 ***Medium*** for quartet. Excerpt from the score in *Music and/as Process* in a chapter by Charles Céleste Hutchins, edited by Lauren Redhead. Cambridge Scholars Publishing; forthcoming.
- 2014 ***Handbook for the Metaphysics of Notation***. Article in *Music & Shape* edited by Daniel Leech-Wilkinson and Helen Prior. Oxford University Press; forthcoming, 2017.
- 2014 ***DNA*** for guitar. Excerpts from the score in *The Techniques of Guitar Playing* by Seth Josel and Ming Tsao. (Pages 27, 57, & 150.) Bärenreiter Verlag.
- 2013 ***Aphasia*** for singer performing hand gestures. Excerpt from the score in *The Techniques of Singing* by Nicholas Isherwood. (Pages 151-152.) Bärenreiter Verlag.
- 2012 ***Pedagogical Praxis and Curricular Infrastructure in Graduate Music Composition***. *Contemporary Music Review*, Volume 31, Part 4, 2012, edited by Mark Applebaum and Erik Ulman. Includes the paper *Existential Crises in Composition Mentorship and the Creation of Creative Agency*.
- 2010 ***The Metaphysics of Notation***. Excerpts from the score in the textbook *Sight Sound Motion: Applied Media Aesthetics*, Sixth Edition by Herbert Zettl. Wadsworth/Cengage, 2010.
- 2006 ***Progress Report: The State of the Art after Sixteen Years of Designing and Playing Electroacoustic Sound-Sculptures***. A detailed examination of original instruments and reflections on their cultural context. *New Music and Aesthetics in the 21st Century*, volume 4. Also published by the Canadian Electroacoustic Community's eContact! 12.3: http://cec.concordia.ca/econtact/12_3/index.html.
- 2004 ***Culture Sculpture***. An essay about building original instruments and inventing a corresponding musical culture. In *Community Matters*, a reader for writers, 2nd Edition, edited by Marjorie Ford and Elizabeth Schave Sills; published by Addison Wesley Longman Press.
- 2003 ***56 1/2 ft.*** for chamber orchestra and ***Janus ReMix*** for 2-channel tape. Excerpts from the respective scores in the textbook *Theory Essentials: An Integrated Approach to Harmony, Ear Training, and Keyboard Skills, Volume 2* by Connie E. Mayfield. (Pages 368 & 386.) Thomson/Schirmer.
- 2002 ***Entre Funérailles IV*** for solo flute, score. SCI (Society of Composers, Inc.) Journal of Music Scores, volume 32.
- 2002 ***The Go-Go's*** Entry in *Women and Music in America Since 1900: An Encyclopedia*, Greenwood Press.
- 2000 ***The Fine Art of Auto-Plundering*** *Sounding Board*, the journal of the American Composers Forum, April, 2000.

MISCELLANEOUS ARTICLES

- 2014 ***Time Management: A Modest Proposal***. Article in *Stanford Magazine*, May/June, 2014.
- 2013 ***Creative Insights: Mark Applebaum***. Stanford Arts Institute web article at <https://artsinstitute.stanford.edu/creative-insights-mark-applebaum/>, December 18, 2013.
- 2013 ***The Bedbugs Are Electronic: A Cautionary Anecdote for Google's Eric Schmidt and CIA Director John O. Brennan***. Article in *Stanford Magazine*, November/December, 2013.
- 2012 ***And Now for Something Completely Different***. Article in *Stanford Magazine*, January/February, 2012.

COMMISSIONS

- 2017 Commission by the Kronos Quartet—*Fifty for the Future*, for a new piece (in progress).
- 2017 Request by the Stanford Symphony Orchestra for *Xenophobe*.
- 2016 Commission by Chamber Music America for *Administocracy* for loadbang.
- 2016 Commission by I.C.E.—The International Contemporary Ensemble—for *Control Freak 3*.
- 2015 Commission by the Baryshnikov Arts Center for *Control Freak 2*.
- 2015 Commission by the Spoleto Festival USA for *Control Freak*.
- 2015 Commission by the Kronos Quartet for *Darmstadt Kindergarten*.
- 2015 Commission by Parlour Tapes+ for an arrangement of *The Omnibus Etude* for *Mini MIDI Mixtape* on floppy disk.
- 2014 Commission by the University of Wisconsin, River Falls Contemporary Music Festival for *Clicktrack*.
- 2014 Commission by the Stony Brook Contemporary Chamber Players for *Speed Dating* for octet.
- 2014 Consortium commission *Composition Machine #1* for solo percussion. Sixty-one players; Terry Longshore, lead commissioner.
- 2012 Consortium commission *30* for percussion ensemble. Commissioning parties include Southern Oregon University (lead commissioner); Griffith University, Queensland Conservatorium, Australia / Ba Da Boom Percussion; University of Southern California; University of Kentucky; Oberlin College Conservatory; University of Tennessee / nief-norf Project; Juilliard Conservatory; University of Alaska, Fairbanks; Francis Marion University; Humboldt State University; Glendale Community College, Arizona; University of Guanajuato, Mexico; Central Washington University; University of Wisconsin, Stevens Point / Amphion Percussion; Lawrence University; University of Nebraska, Omaha; Lewis & Clark College; Sam Houston State University; University of New Mexico; McGill University, Montreal; the Los Angeles Percussion Quartet; University of California, San Diego / red fish blue fish.
- 2011 Meet the Composer commission for *Rabbit Hole* for the San Francisco Contemporary Music Players.
- 2011 Commission from Australian percussion duo The Sound Collectors for *Gone, Dog, Gone!*
- 2010 Consortium commission for *Aphasia* for Nicolas Isherwood by the GRM—Le Groupe de Recherches Musicales (Paris), the Centre de Recherches et de Formation Musicales de Wallonie (Brussels), Musica Experimento (Rome), the University of Oregon (Eugene), and the Stanford University Lively Arts (Palo Alto).
- 2010 Commission by the Machine Project, *Little William Theater | Festival of New Music* at the UCLA Hammer Museum, for *Coat Room*, an octet made of four duos.
- 2009 Commission by Aiyun Huang and Tom Rosenkranz for *Curb Weight Surgical Field* duo for piano and percussion.
- 2009 Commission by Benjamin Binder for *Pause* for piano.
- 2009 Commission by the Banff Centre for the Arts, Canada for *Straitjacket* for Steven Schick.
- 2007 Commission by the Quiet Music Festival, Cork, Ireland for *Medium*.
- 2007 Commission by the siSound Ensemble for *The Composer's Middle Period*.
- 2006 Commission by the Fromm Foundation for *Concerto for Florist and Orchestra* for the La Jolla Symphony Orchestra.
Score and parts preparation funded by the 2010-2011 UCSD *Thomas Nee Commission*.
- 2006 Request by the Stanford Symphony Orchestra for *Sock Monkey*.
- 2006 Commission by the Meridian Arts Ensemble for *Magnetic North* for soloist, brass quintet, and percussion.
- 2006 Commission by the Third Practice Festival for a 4-channel piece, *Variations on Variations on a Theme by Mozart*, for the Everglade Records DVD [re].
- 2005 Commission by duo runedako for *On the Nature of the Modern Age* for piano duo and live electronics.
- 2004 Request by the Stanford Jazz Orchestra for *Agitprop*, for electroacoustic sound-sculpture soloist and jazz ensemble.
- 2004 Commission by the Merce Cunningham Dance Company for *The Bible without God*, a 34-minute site-specific event sponsored by Stanford University Lively Arts.
- 2004 Commission by Festival ADEvantgarde (Munich) for *Martian Anthropology 4•5•6* for the collaborative opera *Es lebe der Sport*.
- 2004 Commission by the Paul Drescher Ensemble for *Martian Anthropology 7•8•9*.
- 2004 Request by Magnus Andersson for the guitar solo *DNA*.
- 2004 Request by the James Sewall Ballet Company, Minneapolis, to choreograph a dance (*Awedville*) to the piece *Strike: 3/2+5:2 Groove* (from *Mousetrap Music*).
- 2004 Request by the Stanford Symphony Orchestra for *Martian Anthropology 1•2•3*.
- 2003 Commission by Champ D'Action (Belgium) for *The Blue Cloak* for sound-sculpture soloist and ensemble for the 2005 TRANSIT Festival, Belgium.
- 2002 Commission by the Vienna Modern Festival 2004 for *Asylum* for Ensemble XX. Jahrhundert.
- 2002 Commission by the Harmida Trio for the piano trio *Jetsam*.
- 2002 Commission by *Electronic Music Midwest* for *Pre-Composition* for 8-channel tape.
- 2001 Commission by the St. Lawrence String Quartet for *20*.
- 2001 Request by The University of Illinois New Music Ensemble for a cycle of works (*Sum=Parts*) including a wind quintet (*Merit*), string trio (*Seriousness*), trio of two percussion plus piano (*Integrity*), trombone plus contrabass duo (*Depth*), and trumpet solo (*Authenticity*).

COMMISSIONS (*continued*)

- 2001 Commission by the Illinois State University Contemporary Players for *56 1/2 ft.* for chamber orchestra.
- 2000 Request by Helen Bledsoe for the flute solo *Entre Funérailles IV*.
- 1999 Request by the Jackson State University Symphony Orchestra for *Skumfiduser!* for orchestra and tape.
- 1998 Request by the Skin & Bones percussion duo for *Go, Dog. Go!*
- 1997 Commission by Betty Freeman for a piano work for Leonard Stein's 1998-1999 Los Angeles *Piano Spheres* series; premiered by Gloria Cheng.
- 1997 Commission by the Carleton College Concert Band for *Ambitus*.
- 1996 Commission by Zeitgeist for *column facing on 3 behind lintel*.
- 1995 Commission by the Paul Drescher Ensemble for *Scipio Wakes Up (and Smells the Coffee)*.
- 1995 Request by the University of California, San Diego Singers for *Triple Concerto*.
- 1995 Commission by the University of California, San Diego Carillon Society for *Elegy*.
- 1994 Commission of a theatrical arrangement of *S-tog* by the Tokyo ensemble *MANUFACTURE*.
- 1994 Request by Steven Schick for the marimba solo *Narcissus: Strata/Panacea*.
- 1993 Commission by the Merce Cunningham Dance Foundation/David Tudor for a 90-minute work performed at the 1993 Minneapolis *Flux-Arena-Rama* sponsored by the Walker Art Center.
- 1992 Commission by the American Composers Forum Composer Commissioning Program for the orchestral work *Dead White Males*.
- 1991 Commission of the computer music piece *Catastrophe* by Mitchell Levine for the Los Angeles production of Arthur Kopit's drama *Wings*.
- 1990 Request by the Northwestern University Contemporary Music Ensemble for *Nepotism* for octet of strings and percussion.
- 1987-present Various commissions for dance ensemble and incidental music for theater and film.

FEATURED FESTIVAL OR RESIDENCY VISITING ARTIST

Spoletto USA 2015. Composer-In-Residence. 13 performances at 10 concerts, premiere of commissioned work.

49th Annual Commissioned Composer Project. University of Wisconsin, River Falls, 2015. Lecture, 2 concerts, 10 performances.

SPEAK Percussion 2015 Emerging Artists and Australian National Academy of Music, Victoria College of the Arts, and the Melbourne Conservatory of Music residency, 2015. 6 lectures, 4 workshops, 3 concerts, 34 performances.

Center for Creativity and the Arts residency. California State University Fresno, 2013. 4 lectures, 2 concerts.

Contemporary Music Festival. Sam Houston State University, Texas, 2013. 12 performances, lecture, master class.

61st Festival of Contemporary Music. Louisiana State Univ, 2006. 17 performances at 5 concerts, 3 lectures, 2 master classes.

ECLECTRONICA Microfestival. University of Michigan, 2004. 2 concerts, lecture.

Electronic Music Midwest 2002. Kansas City, 2002. 17 performances at 11 concerts.

A Little Now Music. Brevard College, North Carolina, 2001. 3 concerts, 3 lectures.

FESTIVAL VISITING ARTIST (AMONG ONE OR MORE OTHER FEATURED ARTISTS)

Time of Music 2017, Viitasaari, Finland, 2017. Keynote address, workshops, 5 concerts, 9 performances.

Other Minds 19, San Francisco, 2014.

Time Stands Still: Notation in Music Practice, Wesleyan University, 2013.

Comprovisations—Improvising Technologies in the Performing Arts conference, Concordia University, Montreal, 2012.

Atlantic Center for the Arts: Residency #134. Master Artist. New Smyrna Beach, Florida, 2009.

Roots & Rhizomes: Contemporary Percussion Performance. Banff Centre for the Arts, Banff, Canada, 2009.

PRO ARTE Festival, St. Petersburg, Russia, 2008.

Quiet Music Festival, Cork, Ireland, 2008.

Instruments/Interfaces Festival, Musik-Akademie der Stadt Basel, Switzerland, 2008.

SONORITIES Festival, Belfast, Ireland, 2007.

Stockholm New Music, Sweden, 2006.

Festival of New American Music. California State University, Sacramento, 2005.

TRANSIT Festival. Leuven, Belgium, 2005.

UNYAZI Electronic Music Festival 2005. Johannesburg, South Africa, 2005. (Without attendance.)

Time Canvas Festival. Het MukHa Museum for Contemporary Art, Antwerp, Belgium, 2004.

New Music Marathon. Northwestern University, 2003.

EMC Electronic Music Festival. Lawrence University, Wisconsin, 2003.

Orchestra Tech. As one of 22 selected delegates. Sponsored by the American Composers Orchestra, New York, 2001.

FESTIVALS & CONFERENCES HOSTED

- Host, *Pedagogical Praxis and Curricular Infrastructure in Graduate Music Composition: A Symposium to Analyze its Current State and Consider Reform*. At Stanford University, 2012. Eight delegates from peer institutions, paper sessions, composition juries, roundtables, and subsequent edition of conference proceedings.
- Chair, UCSD *Sonic Diasporas* Festival Steering Committee, 2011. At the University of California, San Diego. 3 days, 2 keynotes, 13 concerts, 6 paper sessions, 4 installations, video loop.
- Co-host, SCL (The Southeastern Composers League) 1999 annual conference. 3-day festival at Mississippi State University.
- Curator and host of *Cultural Boundary Transgressions* symposia, Carleton College, 1996.

AWARDS & HONORS

- 2017 *Leland & Edith Smith Professor of Music*, an endowed chair, Stanford University.
- 2014 *New York Times* Arts Section “Best of 2014” distinction for *Aphasia*.
- 2014 *Award for Distinguished Achievement*, Carleton College Alumni Association.
- 2013 *Alpert Award in the Arts* nomination, California Institute of the Arts.
- 2010 *Leland & Edith Smith Faculty Scholar*, Stanford University.
- 2010 *Hazy Family University Fellow*, Stanford University, one of the *Bass University Fellows*.
- 2005 *Mentor Recognition Award* from the University of California, San Diego honoring “exceptional ability to inspire young people to achieve academic and personal excellence.”
- 2005 *The EMS Prize* (Electronic Music Sweden) for *Pre-Composition* for 8-channel tape. Second prize.
- 2004 *SEAMUS Award for Best Use of Technology*. Given at the 2004 SEAMUS conference for the mouseketier sound-sculpture.
- 2003 The *Walter J. Gores Award* for excellence in teaching, Stanford University. Given annually to one senior professor, one junior professor, and two teaching assistants.
- 2003 *Pre-Composition* for 8-channel tape was selected among all works performed at the 2003 national SEAMUS conference at Arizona State University for inclusion in the annual SEAMUS CD anthology (volume 13).
- 2003 *Appreciation of Mentorship Award*, Stanford University “in recognition of mentoring first year students and valuable contributions to Expanded Advising Programs.”
- 2002 American Composers Orchestra *Whitaker Reading Sessions* invitee for *Skumfiduser!* for orchestra and tape, conducted by Dennis Russell Davies.
- 2001 The 2001 Hultgren Solo Cello Works Biennial citation for *Sargasso (83+)* for cello.
- 2000 Mississippi Association of Broadcasters *Silver Award for Best Public Program* in the Educational Division for the Mark Applebaum Trio’s live concert broadcast.
- 1997 The 1997 *Stephen Albert Award* for “the most promising young composer” administered by the American Music Center.
- 1996 UCSD Jazz Performance and Composition Award.
- 1995 UCSD Department of Music *The 1995 Teaching Assistant Excellence Award*.
- 1994 UCSD Jazz Performance and Composition Award.
- 1993 The 1993 *Southern California Jazz Society Prize*.
- 1992 UCSD Department of Music *The 1992 Teaching Assistant Excellence Award*.
- 1989 The Carleton College Class of 1989 *Sigred & Erling Larsen Award in the Creative and Performing Arts*.

NOTEWORTHY GRANTS & SCHOLARSHIPS

- 2006 American Composers Forum *Encore* grant for *Magnetic North*.
- 2004 Stanford University *John Philip Coghlan Fellowship* (a two-year, endowed chair).
- 2001 *Meet the Composer* grant for *OrchestraTech* festival of the American Composers Orchestra, New York City.
- 2001 *Meet the Composer* grant for residency at the University of North Texas.
- 1999 *The Historical Global Introduction of Mississippi Arts to the World Wide Web: An Alliance of MSU Music, Technology & Education, and Apple Computer, Inc.*, a \$57,706 grant from Apple Computer to facilitate the first live broadcast of a Mississippi arts program on the World Wide Web. The program was a concert of the Mark Applebaum Jazz Trio on September 14, 1999.
- 1998 Mississippi State University Humanities and Arts Research grant: *Interactive Sound Pavilion: A Constructed/Performative Space for Producing Music*; with architect David Perkes.
- 1997 Villa Montalvo Artist Colony Residency; awarded the colony's 1997 *Hincks Fellowship*.
- 1997 American Music Center Margaret Fairbank Jory Copying Assistance grant for *column facing on 3 behind lintel*.
- 1996 American Music Center Margaret Fairbank Jory Copying Assistance grant for *Scipio Wakes Up*.
- 1994 Darmstadt New Music Summer Courses Tuition Scholarship.
- 1994 The Jazz Society of Southern California 1994 Scholarship Prize.
- 1994 American Music Center Margaret Fairbank Jory Copying Assistance grant for *Dead White Males*.
- 1994 UCSD grant for the recording of *Mt. Moriah* by the Arditti String Quartet.
- 1992 UCSD Office of Graduate Studies and Research grant to film a teaching assistant training video.
- 1992 Darmstadt New Music Summer Courses Tuition Scholarship.
- 1988 Carleton College Committee for the Arts travel grant to interview Conlon Nancarrow in Mexico.

EXHIBITIONS

***The Metaphysics of Notation* 2008**

12 panels, 1 large print, 2 mobiles.

- *The Plains Museum*, Fargo, North Dakota, upcoming, February 1 – July 9, 2018.
- *Lyman Allyn Museum*, New London, CT, upcoming, December 9, 2017 – March 10, 2018. (Scroll version.)
- *Ian Potter Museum of Art*, University of Melbourne, Australia, August – November, 2017.
- *Green Hall Gallery*, Yale University School of Art—*On Another Note: The Intersection of Art and Music*, produced by The Alva Gallery. New Haven, CT, June, 2016.
- *Schneider Museum of Art, Southern Oregon University*, Ashland, OR. With weekly musical performances. March-April, 2013.
- *Score & Music Conference* at the *Orpheus Music Research Institute*, Ghent, Belgium. Animated version presented on video loop. December, 2010.
- *Portland Center Stage, Gerding Theater at the Armory*, Portland, OR. With four weekly performances. February, 2010.
- *Cantor Art Center, Rowland K. Rebele Gallery, Stanford University*. With weekly musical performances. April 2009-March 2010.

***Medium—Quartet* 2008**

16 panels.

- *The Downtown Restaurant*, Berkeley, California, April-August, 2008.

LIST OF WORKS WITH PERFORMANCE HISTORY

A Note about Accuracy:

The following is an account of all known performances based on events I have attended, information provided generously by performers, or, on occasion, taken from reliable print documentation or web announcements. I say immodestly, but not hyperbolically, that it is probable that hundreds of performances are missing because performers imperfectly share news of their activities. I have often learned only second hand about events of otherwise unknown musicians who are championing my music (in some cases undertaking entire portrait concerts). The Kronos Quartet, for example, play *Darmstadt Kindergarten* as an encore piece, thus without prior announcement. Conversely, cancelled performances, although infrequent, are always deleted from this document when such updated circumstance is known. Still, it is possible that a small handful of such instances may populate the following account, one that is indeed a *good faith effort*.

Orchestral

***Xenophobe: In Memory of Democracy* (5') 2017**

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 percussion, strings. Requested by the Stanford Symphony Orchestra.

- Stanford Symphony Orchestra, Anna Wittstruck, conductor, Teatro Nacional, Havana, Cuba, 2017.
- Stanford Symphony Orchestra, Anna Wittstruck, conductor, Senate of the Republic, Mexico City, Mexico, 2017.
- Stanford Symphony Orchestra, Anna Wittstruck, conductor, Mexico City, Mexico, 2017.
- Stanford Symphony Orchestra, Anna Wittstruck, conductor, Guanajuato, Mexico, 2017.
- Stanford Symphony Orchestra, Anna Wittstruck, conductor, Bing Concert Hall, 2017. Two performances.

***Concerto for Florist and Orchestra* (17') 2009**

For performance florist and large orchestra. Commissioned by the Fromm Foundation, Harvard University.

- La Jolla Civic Symphony Orchestra, Steven Schick, conductor, 2011. Two performances.

***Sock Monkey: Transcription of a Little Girl Running around the House* (10') 2007**

Piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, bassoon, contrabassoon, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, 4 percussion, piano (doubling celesta), 2 harps, strings. Requested by the Stanford Symphony Orchestra.

- Recorded by the Stanford Symphony Orchestra for the Innova CD *Sock Monkey*, 2008.
- Recorded by the Stanford Symphony Orchestra, 2007.
- Stanford Symphony Orchestra, Jindong Cai, conductor, 2007.

***Martian Anthropology 1•2•3* (12') 2004**

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, 7 percussion, timpani, piano (doubling celesta), 2 harps, strings. Requested by the Stanford Symphony Orchestra.

- Recorded by the Stanford Symphony Orchestra for the Innova CD *Martian Anthropology*, 2004.
- Stanford Symphony Orchestra, Jindong Cai, conductor, 2010. Two performances; movement II only.
- Stanford Symphony Orchestra, Jindong Cai, conductor, 2004.

***Skumfiduser!* (10') 2001**

2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, 4 percussion, strings, two-channel electronic tape (CD). Requested by the Jackson State University Symphony Orchestra.

- Recorded by the Stanford Symphony Orchestra for the Innova CD *Martian Anthropology*, 2004.
- University of Oregon Symphony Orchestra, David Jacobs, conductor, 2016.
- Stanford Symphony Orchestra, Ann Krinitsky, conductor, 2003.
- Read by the American Composers Orchestra, Dennis Russell Davies, conductor; public reading at Columbia University, 2002.

***Dead White Males (Lunching in the Perspectival Cafeteria)* (18') 1993**

2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, 3 percussion, piano, harp, strings. Commissioned by the *Composers Commissioning Program* of the American Composers Forum and the Jerome Foundation.

- Recorded by the Stanford Symphony Orchestra for the Innova CD *Martian Anthropology*, 2004.
- Stanford Symphony Orchestra, J. Karla Lemon, conductor, 2001.
- Carleton College Symphony Orchestra, Paul Ousley, conductor, 1994.

Choral & Operatic

***Martian Anthropology 4•5•6* (15') 2005**

Chamber opera: SATB soli, 4 dancers, 4 actors, 2 violins, viola, cello, contrabass, electric guitar, percussion, Logos Foundation (Gent, Belgium) MIDI robot orchestra, video projection. Commissioned by Festival ADEvantgarde 2005 as part of the collaborative opera *Es lebe der Sport*.

- Festival ADEvantgarde performance with Piano Possible of the collaborative opera *Es lebe der Sport*, a co-production of the Bayerische Theaterakademie and the Hochschule für Musik, Reaktorhalle, Munich, 2005.

***Wristwatch: Alien Argot* 2004**

Choir—any number of voices—following a canonic notational specification appearing on the face of custom wristwatches. An autonomous part of *Martian Anthropology 4•5•6*, composed for the opera *Es lebe der Sport*.

- Banff Centre for the Arts, Canada, 2006.
- Festival ADEvantgarde performance of the collaborative opera *Es lebe der Sport*, a co-production of the Bayerische Theaterakademie and the Hochschule für Musik, Reaktorhalle, Munich, 2005.

***Triple Concerto* (14') 1996**

SSAATTBB, piano, percussion, and contrabass soli, concertante of 2 percussionists, guitar, and harp. Requested by the UCSD Singers.

- Recorded by Aleck Karis and the UCSD Singers for the Innova CD *Martian Anthropology*, 2004.
- Brevard College: Christopher Harding, piano; Robert Fish, percussion; Cameron Austin, contrabass; the Brevard College Chamber Chorale; Alfred Calabrese, conductor; *A Little Now Music*, 2001.
- Mississippi State University: Mark Applebaum, piano; James Gassaway, percussion; Gary Myers, contrabass; the MSU Concert Choir; Mark Applebaum, conductor; 1998.
- University of California, San Diego: Aleck Karis, piano; Vanessa Tomlinson, percussion; Scott Walton, contrabass; the UCSD Singers; Mark Applebaum, conductor; 1996.

Symphonic Wind Ensemble & Jazz Band

***Agitprop* (16') 2005**

Electroacoustic sound-sculpture soloist and jazz orchestra: 2 alto saxophones, 2 tenor saxophones, baritone saxophone, 4 Bb trumpets, 4 trombones, piano, electric guitar, contrabass, drums, percussion (doubling vibraphone). Requested by the Stanford Jazz Orchestra.

- Recorded by the Stanford University Jazz Orchestra for the Innova CD *56 1/2 ft.*, 2005.
- Stanford University Jazz Orchestra, Fredrick Berry, conductor, 2005.

***Ambitus* (6') 1997**

Tuba and piccolo soloists, flutes 1 & 2, oboe, Eb clarinet, Bb clarinets 1, 2, & 3, bass clarinet, bassoon, alto saxophone 1 & 2, tenor saxophone, baritone saxophone, trumpets 1, 2, & 3, horns 1, 2, 3, & 4, trombones 1 & 2, bass trombone, euphonium, percussion 1, 2, & 3. Commissioned by the Carleton College Concert Band.

- Brevard College Symphonic Winds, David Kirby, conductor, *A Little Now Music*, 2001.
- Carleton College Concert Band, Ronald Rodman, conductor, 1997.
- University of California, San Diego Wind Ensemble, Robert Zelickman, conductor, 1997.

Chamber: Quintet & Larger

Control Freak 4 (4 movements of variable duration), 2017

Vocalist plus octet of flute, oboe, clarinet, piano, percussion, violin, viola, & cello.

- Juliet Fraser, vocalist, Mark Applebaum, conductor, Tala Ensemble, *Time of Music Festival 2017*, Viitasaari, Finland, 2017.

Control Freak 3 (4 movements of variable duration), 2016

Vocalist plus octet of flute, clarinet, piano, percussion, violin, viola, cello, & contrabass. Commissioned by I.C.E.

- Steven Schick, vocalist, Mark Applebaum, conductor, I.C.E. (International Contemporary Ensemble). Bing Concert Hall, Stanford University, 2017.

Control Freak 2 (4 movements of variable duration), 2015

Singer plus octet of oboe, clarinet, bassoon, trumpet, piano, percussion, violin, & cello. Commissioned by the Baryshnikov Arts Center, NYC.

- Tyler Duncan, baritone, Mark Applebaum, conductor. Baryshnikov Arts Center, NYC (two performances), 2015.

Control Freak (4 movements of variable duration) 2015

Singer plus septet of oboe, clarinet, piano, violin, viola, cello, & contrabass. Commissioned by the Spoleto Festival USA.

- Tyler Duncan, baritone, Mark Applebaum, conductor. Charleston, SC—*Spoleto Festival* (three performances), 2015.

Wristwatch: Control Freak 2015

Players responding to a canonic notational specification appearing on the face of custom wristwatches; an autonomous piece extracted from *Control Freak*.

- Viitasaari, Finland—*Time of Music Festival 2017*, 2017.
- Stanford University, CCRMA: [sic]—The Stanford Improvisation Collective, 2017.
- Stanford University, CCRMA: [sic]—The Stanford Improvisation Collective, 2016.

Clicktrack (14') 2014

Twelve (amateur or professional) percussionists responding to individual clicktracks. Commissioned by the University of Wisconsin, River Falls: *49th Commissioned Composer Project*.

- Recorded by the Southern Oregon University Percussion Ensemble for the Innova CD *Speed Dating*, forthcoming, 2017.
- Southern Oregon University, Ashland, 2016.
- University of Wisconsin, River Falls—*New Music Ensemble*, 2015.
- University of Wisconsin, River Falls—*UWRF Commissioned Composer Project*, 2015.

Wristwatch: Speed Dating 2014

Players responding to a canonic notational specification appearing on the face of custom wristwatches; an autonomous piece extracted from *Speed Dating*.

- Queensland Conservatorium—*Mark Applebaum Portrait Concert*, Brisbane, Australia, 2015.

Speed Dating (14') 2014

Octet of flute, clarinet, trombone, percussion, piano, violin, cello, & contrabass. Commissioned by the Stony Brook Contemporary Chamber Players.

- Recorded by Eduardo Leandro and the Stony Brook Contemporary Chamber Players for the Innova CD *Speed Dating*, forthcoming, 2017.
- Stony Brook Contemporary Chamber Players, Roulette, New York City, 2014.
- Stony Brook Contemporary Chamber Players, Stony Brook University, 2014.

Chamber: Quintet & Larger (*continued*)**30** (10') 2012

Percussion ensemble of up to 12 players: Three interlocking pieces for one, four, and seven players.

Consortium commission by Southern Oregon University (lead commissioner); as well as Griffith University, Queensland Conservatorium, Australia / Ba Da Boom Percussion; University of Southern California; University of Kentucky; Oberlin College Conservatory; University of Tennessee / nief-norf Project; Juilliard Conservatory; University of Alaska, Fairbanks; Francis Marion University; Humboldt State University; Glendale Community College, Arizona; University of Guanajuato, Mexico; Central Washington University; University of Wisconsin, Stevens Point / Amphion Percussion; Lawrence University; University of Nebraska, Omaha; Lewis & Clark College; Sam Houston State University; University of New Mexico; McGill University, Montreal; the Los Angeles Percussion Quartet; University of California, San Diego / red fish blue fish.

- Recorded by the Southern Oregon University Percussion Ensemble for the Innova CD *30*, 2015.
- Georgia State University Percussion Ensemble, 2015.
- Central Michigan University Percussion Ensemble, Mount Pleasant, MI, 2014.
- Georgia State University Percussion Ensemble, 2014.
- Banff Centre for the Arts: *Roots & Rhizomes: Contemporary Percussion Performance*, Steve Schick and players, 2014.
- Juilliard Percussion Ensemble, 2014.
- Rutgers Percussion Ensemble, 2014.
- University of Nebraska, Omaha, 2014.
- University of Guanajuato, Mexico, 2013.
- University of Tennessee Percussion Ensemble, University of Tennessee, Knoxville, 2013.
- McGill University, 2013.
- Southern Oregon University Percussion Ensemble—*PASIC: Percussive Arts Society*—*Mark Applebaum Portrait Concert*, Indianapolis, 2013.
- Lawrence University Percussion Ensemble, Appleton, WI, 2013.
- Sam Houston State University Percussion Ensemble, 2013.
- Oberlin College Conservatory Percussion Ensemble, 2013.
- Southern Oregon University Percussion Ensemble, Lewis & Clark College—*Northwest Percussion Festival*, 2013.
- Arizona State University, Percussion Ensemble, 2013.
- Southern Oregon University Percussion Ensemble, Terry Longshore, conductor, SOU, 2013.

The Third Decade (10') 2012

Percussion septet. An autonomous piece extracted from *30* for percussion ensemble of up to 12 players.

- Recorded by the Southern Oregon University Percussion Ensemble for the Innova CD *30*, 2015.
- University of New Mexico, 2015. (Two performances.)
- Queensland Conservatorium—*Mark Applebaum Portrait Concert*, Brisbane, Australia, 2015. (Two performances.)
- Australian National Academy of Music (ANAM)—*Mark Applebaum Portrait Concert*, 2015.
- USC Thornton Percussion Ensemble, USC, Los Angeles, 2014.
- Central Michigan University Percussion Ensemble, Trinity United Methodist Church, Grand Rapids, MI, 2014.
- Georgia State University Percussion Ensemble, 2014.
- Queensland Conservatorium, Australia, 2013.
- University of Guanajuato, Mexico, 2013.
- McGill University, 2013.
- Sam Houston State University Percussion Ensemble, 2013.
- Oberlin College Conservatory Percussion Ensemble, 2013.

Rabbit Hole (15') 2012

Octet: flute, trumpet, violin, viola, cello, three percussion.

Commissioned by the San Francisco Contemporary Music Players / Meet the Composer.

- University of Tennessee, Knoxville Contemporary Music Ensemble—*Contemporary Music Festival*, 2016.
- GAME Ensemble of the ICTUS Academy—*Soundspotting*, Bijoke Campus, Conservatorium, Ghent, Belgium, 2015.
- San Francisco Contemporary Music Players, Steven Schick, conductor, Herbst Theater, SF, 2013.
- San Francisco Contemporary Music Players, Steven Schick, conductor, San Francisco Girls Chorus Hall, SF, 2013.

Wristwatch: Rabbit Hole 2012

Players responding to a canonic notational specification appearing on the face of custom wristwatches; an autonomous piece extracted from *Rabbit Hole*.

- Viitasaari, Finland—*Time of Music Festival 2017*, 2017.
- Queensland Conservatorium—*Mark Applebaum Portrait Concert*, Brisbane, Australia, 2015.
- Sam Houston State University Percussion Ensemble, 2013.
- [sic], Stanford University, 2013.

Chamber: Quintet & Larger (*continued*)**Coat Room** (1') 2010

Octet (performable as one or more simultaneous duos): violin duo, clarinet duo, tuba duo, accordion duo.

- Commissioned by the Machine Project, *Little William Theater* | *Festival of New Music* at the Hammer Museum (UCLA).
- Machine Project, 2011.

Straitjacket (~14') 2009

Percussion quartet plus percussion soloist. Commissioned by Steve Schick and the Banff Centre for the Arts.

- SUNY Stony Brook Contemporary Chamber Players, 2017.
- SUNY Stony Brook—*Chamber Music Festival*, 2017.
- University of Northern Colorado Percussion Ensemble, 2016.
- Royal Philharmonic Society—*Multi-Story Series*: Ensemble Abstruckt, Hay Bale Auditorium, London, 2016.
- Wichita State University, 2016.
- University of Minnesota, Duluth, 2016.
- Michigan State University, 2016.
- Ithaca College, NY, 2015.
- Northern Illinois University Percussion Ensemble, 2015. (Two performances.)
- Sandbox Percussion, Cornell University, Ithaca, NY, 2015.
- Australian National Academy of Music (ANAM)—*Mark Applebaum Portrait Concert*, Melbourne, 2015.
- National Gallery of Art, Wash., D.C.—*66th American Music Festival: Personal Visions*: Third Coast Percussion with Ross Karre, 2015.
- Florida Atlantic University, Boca Raton, FL, 2015.
- Constellation, Chicago: Third Coast Percussion with Ross Karre, 2015.
- University of Akron, OH, 2014.
- Hochschule für Musik, Saarbrücken, Germany, 2014.
- University of Alaska, Fairbanks: Ensemble 64.8—*Percussion Provocations*, 2014.
- Illinois State University Percussion Ensemble, 2014.
- Illinois State University—*RED NOTE New Music Festival*, 2014.
- York College, New York City: Mobius Percussion Quartet, 2014.
- University of Alabama Percussion Ensemble and nief-norf project, University of Alabama, Tuscaloosa 2013.
- nief-norf Project—*PASIC: Percussive Arts Society—Mark Applebaum Portrait Concert*, Indianapolis, 2013.
- University of Wisconsin, Stevens Point: UWSP Percussion Ensemble with Mike Truesdell, 2013.
- University of Tennessee, Knoxville: Ensemble Knox—*Contemporary Music Ensemble Concert*, 2013.
- University of Tennessee, Knoxville: Ensemble Knox—*Percussion Ensemble Concert*, 2013.
- Ohio University: nobrow.music.collective, 2013.
- Lee University, Cleveland TN: Ensemble Knox—*Percussive Arts Society East TN Day of Percussion*, 2013.
- Poem 88, Atlanta: Chamber Cartel, 2012.
- California State University, Stanislaus, 2012.
- San Francisco Conservatory, 2012.
- Baldwin-Wallace College Conservatory of Music, Berea, OH, Percussion Ensemble, 2011.
- Williams College, Williamstown, MA: WiPE—Williams Percussion Ensemble, 2011.
- Baldwin-Wallace College Conservatory of Music, Berea, OH, l(a) Ensemble, 2011.
- Lawrence University—*Zeltsman Marimba Festival*, Appleton, WI, 2011.
- Royal College of Music, London, Percussion Ensemble—*Percussion Showcase*, 2011.
- Oberlin School: Mike Rosen and the Oberlin Percussion Group, 2011.
- Furman University—*nief-norf Summer Festival*, Greenville, SC: the nief-norf project, 2011.
- Chisenhale Art Club, London, movement III, 2011.
- Brad Meyer and players, Xavier University, Cincinnati, 2011.
- SOU Percussion Ensemble—*Northwest Percussion Festival*, 2011.
- University of Kentucky Percussion Group, Lexington, KY, 2011.
- Southern Oregon University: SOU Percussion Ensemble—*Distinguished Lecture Series*, 2011.
- Juilliard School, New York City: Juilliard Percussion Ensemble, 2011.
- Alice Tully Hall, New York City: Juilliard Percussion Ensemble, 2010.
- UCSD: Red Fish Blue Fish, 2010.
- McGill University, Montreal: Parker Bert and McGill Percussion Ensemble, May, 2010.
- Indianapolis—*IUPUI Intermedia Festival*: Andrew Bliss and the nief-norf project, 2010.
- Odessa, Ukraine—*Two Days and Two Nights Festival*: Jon Hepfer and Freiburg Percussion Ensemble, 2010.
- McGill University, Montreal: Parker Bert and McGill Percussion Ensemble, March, 2010.
- McGill University, Montreal—*Gestural Music – Musical Gesture*: Parker Bert and McGill Percussion Ensemble, 2010.
- Internationale Gesellschaft für Neue Musik, Basel, Switzerland: Steve Schick and players, 2010.
- Eastman School of Music: Steve Schick and players, 2010.
- Montreal: La Sala Rossa, Eric Derr and players, 2010.
- Banff Centre for the Arts: *Roots & Rhizomes: Contemporary Percussion Performance*, Steve Schick and players, 2009.

Chamber: Quintet & Larger (*continued*)***Theme in Search of Variations II*** (4') 2007

- Bass clarinet (doubling clarinet), piano, percussion, violin, cello.
- Recorded by sfSound for the Innova CD *Sock Monkey*, 2008.
 - Champ D'Action, *LABORATORIUM*, Antwerp, Belgium, 2011.
 - San Francisco State University: The Adorno Ensemble, 2008.
 - sfSound: Stanford University—*Double Bar Line Fire Drill*, 2007.

The Composer's Middle Period (3') 2007

- Sextet of oboe, bass clarinet, trumpet in C, trombone, violin, cello. Commissioned by sfSound.
- Recorded by sfSound for the Innova CD *Sock Monkey*, 2008.
 - Manhattan School of Music, 2009.
 - sfSound: OCD Theater, San Francisco, 2007.

Magnetic North (14') 2006

- Brass quintet plus soloist with optional percussion. Commissioned by the Meridian Arts Ensemble.
- Recorded by Meridian Arts Ensemble for the Innova CD *Sock Monkey*, 2008.
 - Meridian Arts Ensemble: Abrahms Arts Center, Henry St. Settlement, New York City, 2010.
 - Meridian Arts Ensemble: International House—*Ars Nova*, Philadelphia, 2010.
 - Meridian Arts Ensemble: Mondavi Center, University of California at Davis, 2009.
 - Meridian Arts Ensemble: CSU Sacramento—*Festival of New American Music*, 2009.
 - Meridian Arts Ensemble: Teatro Macedonio Alcalá, Oaxaca, Mexico, 2009.
 - Meridian Arts Ensemble: SUNY Buffalo, Allen Hall Theater—concert and *WBFO Live Broadcast*, 2009.
 - Meridian Arts Ensemble: Stanford University—*Lively Arts*, 2008.
 - Meridian Arts Ensemble, Peter Evans, trumpet solo: Manhattan School of Music—*Festival of New Trumpet Music*, 2007.
 - Meridian Arts Ensemble: Manhattan School of Music; excerpted performance, 2007.
 - Meridian Arts Ensemble: Kent State University, Ohio, 2007.
 - Meridian Arts Ensemble: Cleveland State University, 2007.
 - Meridian Arts Ensemble: Muziekcentrum Frits Philips, Eindhoven, Holland, 2006.
 - Meridian Arts Ensemble: Muziekgebouw, Amsterdam, Holland, 2006.
 - Meridian Arts Ensemble: Radio broadcast from the Concertgebouw, Amsterdam, Holland, 2006.
 - Meridian Arts Ensemble: State University of New York at Fredonia, 2006.
 - Meridian Arts Ensemble: State Univ. of New York at Fredonia—Arts and Humanities Forum: *What the Hell is Happening to Art?*, 2006.
 - Meridian Arts Ensemble: State University of New York at Buffalo, 2006.
 - Meridian Arts Ensemble: Symphony Space, New York City, 2006.

Wristwatch: Meridian 2006

- Players responding to a canonic notational specification appearing on the face of custom wristwatches; an autonomous piece extracted from *Magnetic North*.
- Southern Oregon University Percussion Ensemble: Eastern Washington University, Cheney, WA—*Northwest Percussion Festival*, 2012.
 - [sic]: Stanford University, CCRMA, 2011.
 - SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
 - QUBE Ensemble: Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
 - [sic]: Stanford University, 2007.
 - [sic]: Mills College, Oakland, 2007.
 - Banff Centre for the Arts, Canada, 2006.

Martian Anthropology 7•8•9 (12') 2006

- Six players performing on violin, bass clarinet, two electronic keyboards, electronic drumset, electronic marimba, crackleboxes, bricolage drumset. Commissioned by the Paul Dresher Ensemble.
- Recorded by the Paul Dresher Ensemble for the Innova CD *Sock Monkey*, 2008.
 - Paul Dresher Ensemble: Theater Artaud, San Francisco. Two performances, 2006.

The Blue Cloak (22') 2005

- Electroacoustic sound-sculpture soloist with flute (doubling piccolo & alto), clarinet (doubling Eb and bass), cello, percussion, piano, dedicated piano interior player. Commissioned by Champ D'Action.
- Recorded by Champ D'Action for the Innova CD *Asylum*, 2006.
 - Champ D'Action, *LABORATORIUM*, Antwerp, Belgium, 2011.
 - Champ D'Action, TRANSIT Festival, Belgium, 2005.

Chamber: Quintet & Larger (*continued*)**Mobile for Paper** (1') 2005

Performers with one or more pieces of paper.

- Lewis & Clark College: SOU Percussion Ensemble—*Northwest Percussion Festival*, 2013.
- Southern Oregon University: SOU Percussion Ensemble, 2013.
- Southern Oregon University: SOU Percussion Ensemble—*Distinguished Lecture Series*, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- SO Percussion: St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- University of Oregon, Eugene—*Let It Fester For A While*, 2007.
- Banff Centre for the Arts, Canada, 2006.
- Oberlin College, 2006.
- MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
- Central Washington University—*Northwest Percussion Festival*, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Southern Oregon University, 2005.
- Part of a site-specific event with the Merce Cunningham Dance Company, Stanford University, 2005.

Sixteen (3') 2005

Trumpet in Bb, celesta, three cowbells, large tam-tam, cello, violin, bass clarinet, vibraphone, glockenspiel, three triangles, xylophone, crotales, guitar, trombone, glass windchimes.

- Part of a site-specific event with the Merce Cunningham Dance Company, Stanford University, 2005.

48 Objects (2') 2005

16 players, each with 3 objects.

- Southern Oregon University, Ashland, 2016.
- Sam Houston State University Percussion Ensemble, 2013.
- SOU Percussion Ensemble—*Northwest Percussion Festival*, April 2011.
- [sic]: Stanford University, CCRMA, 2011.
- SOU Percussion Ensemble: Southern Oregon University, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- SO-[sic]: Stanford University, CCRMA, 2008.
- SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- QUBE Ensemble: Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- [sic]: Stanford University, 2007.
- [sic]: Mills College, Oakland, 2007.
- Banff Centre for the Arts, Canada, 2006.
- Stanford University, CCRMA, 2006.
- Southern Oregon University, 2005.
- Part of a site-specific event with the Merce Cunningham Dance Company, Stanford University, 2005.

Wristwatch: Geology 2004

Players tapping 2 stones together—following a canonic notational specification appearing on the face of custom wristwatches; optional instrumental or vocal soloist.

- Dam Square, Amsterdam, 2016.
- Third Coast Percussion Quartet: The Fortnightly of Chicago, 2015.
- Third Coast Percussion Quartet: University of Notre Dame, IN, 2015.
- Dam Square, Amsterdam, 2014.
- Cerritos College, Los Angeles, 2014.
- Warren Miller Performing Arts Center, Big Sky, MT, 2014.
- Miami University, Ohio, Portrait Concert, 2013.
- Indianapolis—*PASIC: Percussive Arts Society—Mark Applebaum Portrait Concert*, 2013.
- California State University Fresno, Portrait Concert, 2013.
- Third Coast Percussion Quartet: Mayne Stage, Chicago—*Rock Dots, Knick-Knacks and Wrist Watch Geology*, 2013.
- Sam Houston State University Percussion Ensemble, 2013.
- Lewis & Clark College: SOU Percussion Ensemble—*Northwest Percussion Festival*, 2013.
- Southern Oregon University: SOU Percussion Ensemble, 2013.
- Stanford University, CCRMA—*CONTROL FREAK*—Portrait Concert, 2012.
- Third Coast Percussion Quartet: University of Colorado, Boulder, 2012.
- Dam Square, Amsterdam, 2012.
- Third Coast Percussion Quartet: MoMA, New York City, 2012.
- Third Coast Percussion Quartet: Kennedy Center, Washington, D.C., 2012.
- Third Coast Percussion Quartet: Mayne Stage, Chicago, 2012.

Chamber: Quintet & Larger (*continued*)**Wristwatch: Geology** (continued)

- CREATE Ensemble: University of California, Santa Barbara, Portrait Concert, 2011.
- [sic] Ox: Chisenhale Art Club, London, 2011.
- [sic] Ox: Radcliffe Square, Oxford, England, 2011.
- [sic]: Stanford University, CCRMA, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- [sic]: Stanford University, 2008.
- SO Percussion: St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- SO-[sic]: Stanford University, CCRMA, 2008.
- SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- QUBE Ensemble: Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- [sic]: Stanford University, 2007.
- [sic]: Mills College, Oakland, 2007.
- Banff Centre for the Arts, Canada, 2006.
- Oberlin College, 2006.
- MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
- Central Washington University—*Northwest Percussion Festival*, 2006.
- Community School of Music and Arts, Mountain View, California, 2006.
- Pulsoptional: Duke University—*Encounters: With the Music of Our Time*, 2006.
- Stockholm, Sweden—*Stockholm New Music 2006*, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Southern Oregon University, 2005.
- Part of a site-specific event with the Merce Cunningham Dance Company, Stanford University, 2005.
- [sic]: Stanford University—*Music and Dance by Chance*, 2005.
- Margaret Lancaster (flute soloist) concert: Stanford University, 2005.

Accretion/Deletion (4') 2004

String quintet: 2 violins, viola, cello, contrabass. An autonomous part of *Martian Anthropology 4•5•6*, composed for the opera *Es lebe der Sport*.

- San Francisco State University: The Adorno Ensemble, 2008.
- Festival ADEvantgarde performance of the collaborative opera *Es lebe der Sport*, a co-production of the Bayerische Theaterakademie and the Hochschule für Musik, Reaktorhalle, Munich, 2005.

Identity Destruction Sport (4') 2004

Percussion, electric guitar, 2 violins, viola, cello, contrabass. An autonomous part of *Martian Anthropology 4•5•6*, composed for the opera *Es lebe der Sport*.

- Chalon-sur-Saône Music Conservatory, France: Pôle d'Enseignement Supérieur Musique, 2013.
- Stanford University: The Stanford New Ensemble, 2008.
- San Francisco State University: The Adorno Ensemble, 2008.
- Festival ADEvantgarde performance of the collaborative opera *Es lebe der Sport*, a co-production of the Bayerische Theaterakademie and the Hochschule für Musik, Reaktorhalle, Munich, 2005.

Asylum (20') 2004

Percussion soloist with flute, clarinet, horn, trombone, guitar, violin, viola, cello, contrabass. Commissioned by the 2004 Vienna Modern Festival.

- Recorded by Ensemble XX. Jahrhundert for the Innova CD *Asylum*, 2006.
- Ensemble XX. Jahrhundert, Peter Burwik, conductor, Vienna Modern Festival, 2004.

Sum=Parts (29') 2002

A seven-work cycle for chamber orchestra: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, 2 percussion, piano, violin, viola, cello, contrabass. Requested by the University of Illinois New Music Ensemble.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Inauthentica conducted by Mark Menzies: Stanford University—*<541> Concert*, 2005.
- University of Illinois New Music Ensemble conducted by Stephen Taylor, 2002.

Chamber: Quintet & Larger (*continued*)**Merit** (3') 2002

Wind quintet.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- Bodø Sinfietta: Bodøgaard Kunst & Kultur, Bodø, Norway, 2014.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Cal Arts Players: University of Southern California, 2005.
- Inauthentica conducted by Mark Menzies: Stanford University—<541> *Concert*, 2005.
- University of Illinois New Music Ensemble, 2002.

56 1/2 ft. (4') 2001

Chamber orchestra: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, 2 percussion, piano, violin, viola, cello, contrabass. Commissioned by the Illinois State University Contemporary Music Players.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Inauthentica conducted by Mark Menzies: Stanford University—<541> *Concert*, 2005.
- University of Illinois New Music Ensemble, Stephen Taylor, conductor, 2002.
- Illinois State University Contemporary Music Players, Stephen Taylor, conductor, 2001.

Janus (14') 1992/1996

Flute, oboe, clarinet, bassoon, horn, 2 violins, viola, cello, contrabass.

- Recorded by SONOR, Harvey Sollberger, conductor, for the Tzadik CD *Catfish*, 2003.
- The Northwestern University Contemporary Music Ensemble—Pick-Staiger Concert Hall, Ryan Nelson, conductor, 2008.
- The Callithumpian Consort, Stephen Drury, director—New England Conservatory of Music, Eric Hewitt, conductor, 2002.
- The Illinois State University Contemporary Music Players, Stephen Taylor, conductor, 2001.
- Musica Nova: University of Missouri, Kansas City Conservatory, 1998.
- SONOR, Harvey Sollberger, conductor, 1996.
- UCSD players, Rand Steiger, conductor, 1992.

Scipio Wakes Up (and Smells the Coffee) (12') 1995

Six players performing on violin, bassoon, two electronic keyboards, electronic drumset, electronic marimba, six electroacoustic sound-sculptures. Commissioned by the Paul Dresher Ensemble.

- Recorded by the Paul Dresher Ensemble, for the Innova CD *Intellectual Property*, 2003.
- Speculum Musicae: The American Composers Orchestra's *Orchestra Tech* festival, Merkin Hall, New York City, 2001.
- Paul Dresher Ensemble: Center for the Arts at Yerba Buena Gardens, San Francisco, 1996.
- Paul Dresher Ensemble: The Virginia Museum, Richmond, Virginia, 1996.
- Paul Dresher Ensemble: Chamizal National Memorial, El Paso, 1996.

Nepotism (9') 1990

4 percussion, violin, viola, cello, contrabass. Requested by the Northwestern University Contemporary Music Ensemble.

- *Music Frontiers* festival, San Diego, UCSD players, Antonio Cunha, conductor, 1993.
- Northwestern University Contemporary Music Ensemble, Don Owens, conductor, 1991.
- UCSD players, Rand Steiger, conductor, 1990.

Attention Span (8') 1989

String trio interrupted by television-watcher accompanied by piano.

- UCSD players—*New Music Forum*, 1990.
- UCSD players, 1989.

“That Ain’t No Jello Mold” (8') 1986

Piano, contrabass, and ten persons reciting texts.

- Carleton College, 1994 & 1996.
- UCSD, 1989—*New Music Forum*.
- The Pretentious Art Ensemble: performances at Carleton College during 1986-1988.

Chamber: Quartet

Administocracy (20') 2017

- Singer, bass clarinet, trumpet, trombone. Commissioned by Chamber Music America for loadbang.
- loadbang, National Opera Center, New York City, upcoming, May, 2018.

Darmstadt Kindergarten (5') 2015

String quartet (with hand gestures). Commissioned by the Kronos Quartet.

- JACK, Duke University—*Duke Performances*, upcoming, April, 2018.
- JACK, Stanford University, upcoming, January, 2018.
- JACK, UCSD, upcoming, November, 2017.
- JACK, Miller Theater—*Soundscape America*, NYC, upcoming, October, 2017.
- JACK, Chautauqua Institution, 2017.
- Bozzini Quartet, *Time of Music Festival 2017*, Viitasaari, Finland, 2017.
- Bozzini Quartet, *Dresden Kinder Komponistenklassen*, Dresden, Germany, 2017.
- JACK, *New Music on the Point*, Leicester, VT, 2017.
- Kronos Quartet, LA County Museum, Los Angeles, 2017.
- Kronos Quartet, Carnegie Hall, Zankel Hall, 2017.
- Kronos Quartet, SFJAZZ, San Francisco, 2017.
- Kronos Quartet, Estherházy Palace, Eisenstadt, Austria, 2016.
- Kronos Quartet, The Royal Conservatory, Toronto—*21C Festival*, 2016.
- Kronos Quartet, The Arts Center at NYU, Abu Dhabi, UAE, 2015.
- Kronos Quartet—*Cabrillo Festival of Contemporary Music*, Santa Cruz Civic Auditorium, 2015.
- Kronos Quartet, SF Jazz, San Francisco, 2015.

The Second Decade (10') 2012

Percussion quartet. An autonomous piece extracted from *30* for percussion ensemble of up to 12 players.

- Recorded by the Southern Oregon University Percussion Ensemble for the Innova CD *30*, 2015.
- Furman University, Greenville, SC, 2015.
- Queensland Conservatorium—*Mark Applebaum Portrait Concert*, Brisbane, Australia, 2015.
- USC Thornton Percussion Ensemble, USC, Los Angeles, 2014.
- Central Michigan University Percussion Ensemble, Mount Pleasant, MI, 2014.
- McGill University, Montreal, 2013.
- National Youth Orchestra of Canada—*NYOC 2013*, Wilfrid Laurier University, Waterloo, Ontario, Canada, 2013.
- Sam Houston State University Percussion Ensemble, 2013.
- Oberlin College Conservatory Percussion Ensemble, 2013.

Medium (~16') 2008

For four players, commissioned by The Quiet Music Festival, Cork, Ireland.

- Recorded by Vocal Constructivists for the Innova CD *The Vocal Constructivists* 2014.
- University of Wisconsin, River Falls—*UWRF Commissioned Composer Project*, 2015.
- Beta Collide: University of Oregon, Eugene, 2014.
- Vocal Constructivists: London, *London Contemporary Music Festival*, 2013.
- Vocal Constructivists: Arcola Theater, Dalston, England—*Exquisite Corpses*, 2013.
- Vocal Constructivists: New York City—*Incubator Arts*, 2013.
- Vocal Constructivists: Wesleyan University—*Time Stands Still: Notation in Music Practice*, 2013.
- Loadbang: New York City, Spectrum—*Off the Page*, 2012.
- Vocal Constructivists: London, England, V22 Summer Club—*Medium Rare*, 2012.
- Southern Oregon University Percussion Ensemble—*Une Noche de Duende*, 2011.
- Version performed in a networked concert at CCRMA, Stanford, SARC, Belfast, Banff, RPI, & Chile—*Net vs. Net*, 2009.
- Quiet Music Ensemble: Dublin, Ireland—*Dublin Electronic Arts Festival*, 2009.
- Quiet Music Ensemble: Cork, Ireland—*Quiet Music Festival*, 2008.

Theme in Search of Variations III (4') 2007

Flute (doubling alto & piccolo), trumpet, piano, percussion. For Beta Collide.

- Recorded by Beta Collide for the Innova CD *Sock Monkey*, 2008.
- Beta Collide: Stanford University, 2011.
- Beta Collide: Hanyang University, Seoul, Korea, 2011.
- Champ D'Action, *LABORATORIUM*, Antwerp, Belgium, 2011.
- Beta Collide: Astoria, Oregon—*Astoria Music Festival*, 2008. (Two performances.)
- Beta Collide: Willamette College, Oregon—*New Music Willamette*, 2008.
- Beta Collide: Stanford University—*Wet Ink*, 2008.

Chamber: Quartet (*continued*)**20** (24') 2002

String quartet. Commissioned by the St. Lawrence String Quartet.

- Recorded by the St. Lawrence String Quartet for the Innova CD *56 1/2 ft.*, 2005.
- St. Lawrence String Quartet: Stanford University—*Daniel Pearl Memorial Concert*; excerpt, 2007.
- St. Lawrence String Quartet: Stanford University, 2004.
- St. Lawrence String Quartet: The University of Toronto, 2004.

column facing on 3 behind lintel (18') 1997

A docudrama about architect Louis Sullivan and photographer-preservationist Richard Nickel for bass clarinet, piano, 2 percussion; players recite texts. Commissioned by Zeitgeist.

- Zeitgeist: InterMedia Arts—*Rituals & Remembrance*, Minneapolis, 2002.
- newEar Ensemble: Kansas City, 2001.
- Zeitgeist: The Walker Art Center, Minneapolis, 1997.
- Zeitgeist: Carleton College—*A Celebration: Seventy Years of Carleton Composers*, 1997.

Hymn (2') 1994

Saxophone quartet (SATB).

- University of Wisconsin, River Falls (arrangement for clarinet octet), 2015.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- St. Lawrence String Quartet with Mark Applebaum, piano (arrangement for strings and piano): Stanford University—*Daniel Pearl Memorial Concert*, 2002.
- Sacrifice Saxophone Quartet: Mississippi State University, 1998.

Mt. Moriah (30') 1992

String quartet.

- The Arditti String Quartet: UCSD, 1994.
- UCSD players—*New Music Forum*, 1993.
- UCSD players, 1992.

1:00 (1') 1992

String quartet.

Chamber: Trio**Theme in Search of Variations I** (3') 2004

Percussion trio.

- Recorded by Conzetti, Froh, Longshore, & Jones for the Innova CD *Sock Monkey*, 2008.
- Los Angeles Percussion Quartet: Stanford University, December, 2014.
- Percussion Trio Compás: Southern Oregon University, 2013.
- Florian Conzetti, Chris Froh, Terry Longshore, & Chris Jones (conductor): Stanford University—*<541> Concert*, 2004.

Jetsam (15') 2003

Commissioned by the Harmida Trio.

Piano trio: violin, cello, piano.

- Harmida Trio: San Francisco—*Noe Valley Chamber Music Series*, 2005.

Landscape (6') 2003

Piano trio: violin, cello, piano.

- Recorded by the Harmida Trio for the Innova CD *Asylum*, 2006.
- Wet Ink: New York City—*Festival of New American Music*, 2010.

Chamber: Trio (*continued*)**Integrity** (6') 2002

2 percussion and piano.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- Proper Glue: University of Maryland, Baltimore County, 2005.
- Proper Glue: Eastman School of Music, 2005.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Hochschule für Musik, Detmold, Germany, 2005.
- Inauthentica conducted by Mark Menzies: Stanford University—<541> *Concert*, 2005.
- University of Illinois New Music Ensemble, 2002.

Seriousness (5') 2002

String trio.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- ICE—International Contemporary Ensemble: Stanford University, Bing Concert Hall—*Stanford Live*, 2017.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Inauthentica conducted by Mark Menzies: Stanford University—<541> *Concert*, 2005.

Meditation (6') 1999

Piano six hands.

- Recorded by Mark Applebaum, Chris Jones, & Ann Yi for the Tzadik CD *Catfish*, 2003.
- Heidelberg College—*Portrait Concert*, Tiffin, OH, 2017.
- East Tennessee State University (arrangement for nine percussionists and three pianists), 2017.
- Akademie Ekeren, (arrangement for percussion ensemble), Ekeren, Belgium, 2017.
- Odd River, Homewood Flossmoor High School, (arrangement for percussion ensemble), Flossmoor, IL, 2015.
- Odd River, The Chop Shop—*Chicago International Movies and Music Festival*, (arrangement for percussion ensemble), Chicago, 2015.
- Odd River, VanderCook College of Music, (arrangement for percussion ensemble), Chicago, IL, 2015.
- Odd River, Maine South High School, (arrangement for percussion ensemble), Park Ridge, IL, 2015.
- California State University Fresno, Portrait Concert, 2013.
- Sam Houston State University Percussion Ensemble (arrangement for percussion ensemble), 2013.
- SOU Percussion Ensemble (arrangement for percussion ensemble), Lewis & Clark College—*Northwest Percussion Festival*, 2013.
- Southern Oregon University (arrangement for percussion ensemble), 2013.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- University of North Carolina at Charlotte, 2006.
- MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
- Pulsoptional: Duke University—*Encounters: With the Music of Our Time*, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Conundrum Quartet (arrangement for percussion ensemble), Omaha Chamber Music Society, 2003.
- Lawrence University, Wisconsin—*The EMC Music Festival*, 2003.
- Dartmouth College, Hanover, New Hampshire, 2002.
- Southern Oregon University (arrangement for percussion ensemble), 2002.
- University of California, Berkeley—CNMAT, 2001.
- Stanford University—*Friends of Music Faculty Showcase*, 2001.
- University of North Texas—*Nova*, 2001.
- Hong Kong Baptist University, 2001.
- Illinois State University, 2001.
- Southern Oregon University, 2001.
- Stanford University, CCRMA—*strictly Ballroom*, 2000.

Chamber: Trio (*continued*)**Catfish** (6¹) 1997

- Percussion ensemble (trio, sextet, etc.; written as a trio, its three parts can be doubled, tripled, etc.).
- Recorded by Terry Longshore, Aiyun Huang, & Brett Reed for the Tzadik CD *Catfish*, 2003.
 - Recorded by Morris Palter for the Blue Leaf vinyl LP *This Place/Our Body vol. 1 & 2*, 2013.
 - Recorded by Smoke & Mirrors Percussion Ensemble for the Yarlung CD *Vanish*, 2013.
 - Recorded by Left Edge Percussion, forthcoming CD, 2017.
 - University of York, England, upcoming, November, 2017.
 - Left Edge Percussion, Southern Oregon University—*Resist*, 2017.
 - Dowgray, Digney, & Palter, Athenaeum Music & Arts Library—*SoundOn Festival* “Rising Currents,” La Jolla, CA, 2017.
 - DePauw University, Greencastle, IN, 2016.
 - Left Edge Percussion, Stanford University, CCRMA, 2016.
 - Left Edge Percussion, Center for New Music, San Francisco, 2016.
 - Left Edge Percussion, Gold Lion Arts, Sacramento, 2016.
 - Left Edge Percussion, Enterprise High School, Redding, CA, 2016.
 - Left Edge Percussion, Britt Orchestra, Jacksonville, OR, 2016.
 - Anita Villalaz Theater—*Alfredo de Saint Malo International Music Festival*, Panama City, Panama, 2016.
 - Southern Oregon University—*Symmetries*, Ashland, 2016.
 - University of Washington, Seattle—*Washington Percussive Arts Society Day of Percussion*, 2016.
 - Southern Oregon University, Ashland, 2015.
 - University of New Mexico, 2015.
 - Elgin Youth Symphony Orchestra, Elgin Community Arts Center, IL, 2015 (3 performances).
 - Auburn University, Alabama, 2015.
 - Conservatório Brasileiro de Música, Rio de Janeiro, Brazil, 2015.
 - University of Washington, Seattle—*Washington Percussive Arts Society*, 2015.
 - Winston-Salem Symphony Orchestra, NC—*Chamber Music Concert*, 2015.
 - Pinata Percussion, Perth Cultural Centre Wetlands Stage—*State of the Art Festival*, Perth, Australia, 2015.
 - Cincinnati Conservatory of Music—*Mark Applebaum Portrait Concert*, 2015.
 - DePauw University—*Mark Applebaum Portrait Concert*, Greencastle, IN, 2015.
 - Cincinnati Conservatory of Music, 2015.
 - Odd River, Homewood Flossmoor High School, Flossmoor, IL, 2015.
 - Odd River, The Chop Shop—*Chicago International Movies and Music Festival*, Chicago, 2015.
 - Odd River, VanderCook College of Music, Chicago, IL, 2015.
 - Odd River, Maine South High School, Park Ridge, IL, 2015.
 - University of Wisconsin, River Falls, 2015.
 - Three by Radio, Cincinnati Conservatory of Music, 2015. (Two performances in April, 2015.)
 - Three by Radio, Cincinnati, 2015.
 - University of Melbourne, Australia—*Mark Applebaum Portrait Concert*, 2015.
 - *Northern Nevada Day of Percussion*, Reno, 2015.
 - Pinata Percussion, University of Western Australia, Perth, February (once) & March (twice), 2015.
 - Tala Rasa Percussion Group, Cypress College, Cypress, CA, 2015.
 - Tala Rasa Percussion Group, Chapman University, Orange, CA, 2015.
 - Tala Rasa Percussion Group, LA City College, Los Angeles, 2015.
 - Tala Rasa Percussion Group, Southern Utah University, Cedar City, 2015.
 - Terry Longshore, Bryan Jeffs, Ben Prima—*Northern Nevada Day of Percussion*, Reno, 2015.
 - West Vancouver Community Centre—*Contemporary Percussion Intensive*, West Vancouver, Canada, 2014.
 - SOU Graduate Percussion Group, Ashland, OR, 2014.
 - Fringe Percussion—*Boundless*. Blusson Spinal Cord Centre, Vancouver, Canada, 2014.
 - University of California, Berkeley, 2014.
 - YMSA—*Young Musicians’ Summer Academy*, Debrecen, Hungary, 2013.
 - Western Oregon University Percussion Ensemble, 2013.
 - Sam Houston State University Percussion Ensemble, 2013.
 - SOU Percussion Ensemble, Lewis & Clark College—*Northwest Percussion Festival*, 2013.
 - Southern Oregon University Percussion Ensemble, 2013.
 - Victor Pons and colleagues. Georgia State University, 2012.
 - Ensemble 64.8, The Music Gallery, Toronto, 2012.
 - Ensemble 64.8, University of Alaska, Fairbanks, 2012.
 - USC Percussion Ensemble, Los Angeles, 2012.

Chamber: Trio (*continued*)**Catfish** (*continued*)

- USC Percussion Ensemble, Los Angeles, 2012.
- Southern Oregon University Percussion Ensemble—*Rolling Thunder*, 2011.
- Terry Longshore, Aiyun Huang, & Brett Reed—*PASIC: Percussive Arts Society*, Indianapolis, 2011.
- Southern Oregon University Percussion Ensemble—*Une Noche de Duende*, 2011.
- LA Percussion Quartet, GAM Arts Center, Los Angeles—*Music & Conversations*, 2011.
- The Volta Trio, Georgetown University—*Friday Music Series*, Washington, D.C., 2011.
- Composers, Inc., San Francisco, Old First Church, 2011.
- North Star Percussion, University of Kentucky—*Kentucky New Music Festival*, 2011.
- LA Percussion Quartet, San Francisco Conservatory, 2011.
- LA Percussion Quartet, University of California, Santa Cruz, 2011.
- LA Percussion Quartet, California State University, East Bay, 2011.
- LA Percussion Quartet, California State University, Sacramento, 2011.
- LA Percussion Quartet, Ventura Community College, 2011.
- Brian Mason, Kyle Forsthoff, Ming-Hui Kuo, Morehead State University, Morehead, KY, 2011.
- LA Percussion Quartet, San Francisco State University, 2011.
- Cerberus Percussion Group, University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Cerberus Percussion Group, The Laboratory, Gainesville, FL, 2011.
- The Volta Trio, Choate School, Wallingford, CT, 2010.
- Cerberus Percussion Group, Kavarna, Decatur, GA, 2010.
- The Volta Trio, Onandaga Community College—*Central New York Day of Percussion*, Syracuse, NY, April, 2010.
- McGill Percussion Ensemble, McGill University, Montreal, 2010.
- The Volta Trio, Onandaga Community College, Syracuse, NY, February, 2010.
- Oberlin College Conservatory, 2009.
- California State University, Sacramento—*Day of Percussion*, Percussive Arts Society, 2009.
- LA Percussion Quartet, Renaissance Arts Academy, Eagle Rock, CA, 2009.
- Musikhochschule Freiburg Percussion Group, SWR German Radio broadcast, 2009.
- LA Percussion Quartet, Chapman University, Orange, CA, 2009.
- LA Percussion Quartet, Woodbridge High School, Irvine, CA, 2009.
- TimeTable Percussion Trio, The Players Theater, New York City, 2009.
- TimeTable Percussion Trio, New York School of Art and Design, New York City, 2008.
- SO Percussion, Vitoria, Spain—*Vitoria Contemporary Music Festival*, 2008.
- SO Percussion, Hermitage Museum Concert Hall, St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- SO Percussion, Petrozavodsk, Russia—*PRO ARTE Festival*, 2008.
- TimeTable Percussion Trio, Bloomingdate School of Music, New York City—*Voices New and Old Series*, 2008.
- Baylor Percussion Group, International Festival-Institute at Round Top, TX—*Percussion Galore*, 2008.
- Baylor University, Baylor Percussion Group, 2007.
- California State University, Sacramento Percussion Ensemble, 2006.
- Louisiana—*Day of Percussion*, Percussive Arts Society, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- The Minnesota Percussion Trio, 2003.
- Southern Oregon University Percussion Ensemble at California State University, Sacramento—*Day of Percussion*, 2001.
- Southern Oregon University Percussion Ensemble, Terry Longshore, conductor at the University of Oregon, 2001.
- Southern Oregon University Percussion Ensemble, Terry Longshore, conductor, 2000, 2001, & 2006.
- red fish blue fish (the UCSD percussion ensemble), 1998.
- Mississippi State University Percussion Ensemble, Robert Damm, conductor, 1997 & 1998.

Chamber: Trio (*continued*)***Tlön*** (6') 1995

3 conductors and no players.

- SUNY Stony Brook, 2017.
- The Modern Art Museum of Fort Worth—*Sounds Modern*, 2016.
- Dressage: Guangzhou Youth Cultural Palace, Guangzhou, China, 2015.
- Dressage: La Passe, Montreal, 2015.
- DePauw University—*Mark Applebaum Portrait Concert*, Greencastle, IN, 2015.
- Odd River, Homewood Flossmoor High School, Flossmoor, IL, 2015.
- Odd River, The Chop Shop—*Chicago International Movies and Music Festival*, Chicago, 2015.
- Odd River, VanderCook College of Music, Chicago, IL, 2015.
- Odd River, Maine South High School, Park Ridge, IL, 2015.
- University of Wisconsin, River Falls, 2015.
- Queensland Conservatorium—Griffith University, Brisbane, Australia, 2015.
- Australian National Academy of Music (ANAM)—*Mark Applebaum Portrait Concert*, Melbourne, 2015.
- We Spoke: Temple Allemand, La Chaux-de-Fonds, Switzerland, 2014.
- Menil Collection, Houston, 2014.
- Rice University, 2014.
- Sam Houston State University, 2013.
- Chisenhale Art Club, London, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- University of Oregon, Eugene, 2010.
- McGill Percussion Ensemble, McGill University, Montreal, 2010.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Stanford University—*ALEA*, 2003
- NOW Music Festival, Pleasant Hill, California, 2003.
- University of California, Berkeley—CNMAT, 2001.
- Stanford University—*Friends of Music Faculty Showcase*, 2001.
- University of North Texas—*Nova*, 2001.
- Illinois State University, 2001.
- Southern Oregon University, 2001.
- University of North Carolina, Charlotte—*The Southeastern Composer League*, 1998.
- Mississippi State University, 1997 & 1998.
- UCSD—*New Music Forum*, 1996.

7 one-minute canons (7') 1994

Flute, vibraphone, cello.

- San Francisco Conservatory of Music—*Hot Air Music Festival*; Launer, flute, Sevier, vibraphone, Rogers, cello, 2010.
- Reading at UCSD by John Fonville, flute; Steven Schick, vibraphone; Frank Cox, cello; 1993.

Chamber: Duo***50 Things*** (2') 2017

Duo for two violins.

- Livia Sohn & Geoff Nuttall, Allied Arts Guild, Menlo Park, CA, 2017.

Speed Date (4') 2014

Duo for violin and cello.

- Mark Fewer & Felix Fan—*Soundscape Festival*, Maccagno, Italy, 2015.

Chamber: Duo (*continued*)***Gone, Dog, Gone!*** (8') 2012

- Percussion duo. Commissioned by the Australian duo The Sound Collectors.
- Fisher/Lau Project, *Transplanted Roots*, Brisbane, Australia, upcoming, September, 2017.
 - Fofó Tai Jung Tsai & Johnathon Westcott, University of Kansas, 2017.
 - Rubén Zúñiga and Rafael Borges Amaral—*The Vertigo Project*, Centro Cultural São Paulo, Brazil, 2016.
 - Fofó Tai Jung Tsai & Johnathon Westcott, Kansas City Kansas Community College—*TEDx Wyandotte*, 2016.
 - Fofó Tai Jung Tsai & Johnathon Westcott, University of Kansas, 2016. Three performances.
 - Abby Rehard, University of Missouri, 2016.
 - Fofó Tai Jung Tsai & Johnathon Westcott, University of Kansas, 2015.
 - Conservatório Brasileiro de Música, Rio de Janeiro, Brazil, 2015.
 - Grupo de Percussao do Instituto de Artes da UNESP, Auditório Maria de Lourdes Sekeff, Sao Paulo, Brazil, 2015.
 - Dressage: Guangzhou Youth Cultural Palace, Guangzhou, China, 2015.
 - Dressage: Hong Kong Academy for the Performing Arts—*The Modern Academy*, 2015.
 - Austin Lamarche: La Passe, Montreal, 2015.
 - Austin Lamarche: McGill University, Montreal, May, 2015.
 - Matthew Lau & Abby Fisher, Brooklyn Firehouse, NY, 2015.
 - Austin Lamarche: McGill University, Montreal, April, 2015.
 - University of Wisconsin, River Falls, 2015.
 - The Sound Collectors: New Model Beauty Queen Basement Store, Melbourne, Australia, 2015.
 - The Sound Collectors: ANAM (Australian National Academy of Music), Melbourne, Australia, 2015.
 - Matthew Lau & Abby Fisher—*Necessary Noise Festival*, Verona, NJ, 2015.
 - Adam Rosenblatt & Ruben Martinez Orio, Q-O2, Brussels, Belgium, 2015.
 - Matthew Lau & Abby Fisher, Stony Brook University, NY, 2015.
 - David Cariano Timme & Vera Seedorf: Music University, Lübeck, Germany, 2014.
 - David Cariano Timme & Vera Seedorf: Kiel Opera, Germany—*All You Can Beat*, 2014.
 - Ampli2 (Clarino & Warnaar): Spectrum, New York City, 2014.
 - David Cariano Timme & Vera Seedorf: Music University, Lübeck, Germany, 2014.
 - David Cariano Timme & Vera Seedorf: Hochschule für Musik, Saarbrücken, Germany, 2014.
 - Shane Reeves, University of South Carolina, 2013.
 - The Sound Collectors: Subiaco Arts Centre, Perth, Australia, 2013.
 - The Sound Collectors: Melbourne, Australia, 2012.

Coat Room (1') 2010

- Octet (performable as one or more simultaneous duos): violin duo, clarinet duo, tuba duo, accordion duo. See above.
- UCLA Hammer Museum, four performances during 2010.

Curb Weight Surgical Field (5') 2010

- Duo for grand piano and two players. Commissioned by Aiyun Huang and Tom Rosenkranz for the soundScape Festival, Italy.
- Recorded by Aiyun Huang and Tom Rosenkranz for the New Focus Recordings CD *Inflorescence: Music from soundScape*, 2013.
 - University of Wisconsin, River Falls, 2015.
 - Andrew Bliss & Ashley Holt, University of Tennessee, Knoxville, 2013.
 - Aiyun Huang & Tom Rosenkranz: Oberlin College Conservatory, 2010.
 - Aiyun Huang & Tom Rosenkranz: Oakland University, Michigan, 2010.
 - Aiyun Huang & Tom Rosenkranz: Bowling Green State University, 2010.
 - Aiyun Huang & Tom Rosenkranz: Comune Di Maccagno Auditorium, Maccagno, Italy—*soundScape Festival*, 2010.

On the Nature of the Modern Age (7'-12') 2005

- Piano duo with live electronics. Commissioned by duo runedako—Ruth Neville & Daniel Koppelman.
- Recorded by duo runedako for the Innova CD *Sock Monkey*, 2008, and for an Everglade Records audio DVD, 2008.
 - duo runedako: University of Florida—*Florida Electroacoustic Music Festival*, 2007.
 - duo runedako: University of California at San Diego, 2006.
 - duo runedako: Furman College, South Carolina—*Lisafest*, 2006.
 - duo runedako: MidAmerican Center for Contemporary Music, Bowling Green State University—*Music at the Forefront*, 2006.
 - duo runedako: Furman College, South Carolina, 2006.

Chamber: Duo (*continued*)**Ferneyhough ReMix (Affection Aphorism 1)** (2') 2003

- 2 percussion and 2-channel tape (CD). For Brian Ferneyhough's 60th birthday.
- Recorded by Schick & Manzanilla for the Tzadik CD *Catfish* (2003) and the Innova CD *Intellectual Property* (2003).
 - Kevin von Kampen and Sean Hamilton, Timucua White House *Aphorism: Music for Percussion*, Orlando, FL, 2016.
 - University of South Florida New Music Ensemble—*21+*: *An Exploration of Sound and Music from the 21st Century*, Barnes Recital Hall, Tampa, FL, 2014.
 - University of South Florida New Music Ensemble—*21+*: *An Exploration of Sound and Music from the 21st Century*, The Venture Compound, St. Petersburg, FL, 2014.
 - Undue Percussion Duo: University of Wisconsin, Whitewater, 2014.
 - Undue Percussion Duo: Danville Area Community College, IL, 2014.
 - Undue Percussion Duo: Northern Illinois University, 2014.
 - Undue Percussion Duo: Illinois Wesleyan University, Bloomington, IL, 2014.
 - Undue Percussion Duo: Western Illinois University, 2014.
 - Undue Percussion Duo: University of Wisconsin, Milwaukee, 2014.
 - Chris Clarino and Sean Connors: Indianapolis—*PASIC: Percussive Arts Society—Mark Applebaum Portrait Concert*, 2013.
 - Ryan Packard and Christian Smith: Boston, 2012.
 - Chris Clarino and Sean Connors: The Eastman School, Rochester, NY, 2011.
 - WEX: Matthew Jenkins and Elyssa Shalla: The Nutshuis, Den Haag, The Netherlands—*Open Dag*, 2009.
 - WEX: Matthew Jenkins and Elyssa Shalla: Koninklijk Conservatorium, Den Haag, The Netherlands—*Open Dag*, 2009.
 - Zach Crystal and Jon Hepfer: Oberlin College Conservatory, 2006.
 - Matthew Jenkins and Jon Hepfer: The New England Conservatory of Music, Boston—*Summer Institute for Contemporary Performance Practice*, 2006.
 - Steven Schick and Ivan Manzanilla: Stanford University—*Music from the Edge Festival*, 2003.

Depth (4') 2002

Trombone and contrabass.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Inauthentica conducted by Mark Menzies: Stanford University—*<541> Concert*, 2005.

Go, Dog. Go! (15') 1999

2 percussion. Requested by Skin & Bones.

- Recorded by Skin & Bones for the Innova CD *Asylum*, 2006.
- Shane Reeves, University of South Carolina, 2013.
- Furman University, Greenville, SC—*nief-norf Summer Festival*, 2013.
- Justin DeHart & Nick Terry: Chapman Conservatory of Music, Orange, CA, 2012.
- Ian Murphy & Kyle Forsthoff, Otterbein University, Westerville, OH, 2011.
- futureCities: Louisiana State University, 2011.
- Cerberus Percussion Group, University of Florida, Portrait Concert, Gainesville, FL, 2011.
- futureCities: Gershwin Hotel, New York City, 2010.
- Percussion Ensemble Freiburg: Chenla Culture Palace—*Cracking Bamboo Intl. Percussion Festival*, Phnom Phen, Cambodia, 2008.
- Percussion Ensemble Freiburg: National Culture Centre—*Cracking Bamboo International Percussion Festival*, Vientiane, Laos, 2008.
- Percussion Ensemble Freiburg: National Academy of Music—*Cracking Bamboo International Percussion Festival*, Hanoi, Vietnam, 2008.
- Eardrum Percussion Duo: Musikhochschule Freiburg, Germany, 2008.
- Zeitgeist: InterMedia Arts—*Rituals & Remembrance*, Minneapolis, 2002.
- Skin & Bones: Stanford University—*Chamber Music Live Festival*, 2002.
- Skin & Bones: UCSD, 1999.

Sticks and Stones (8') 1997

Piano and bass clarinet.

Unholy & Surreal (6') 1987

2 pianos.

- UCSD—*New Music Forum*, 1990.
- Carleton College, 1989 & 1996.

Solo**Care Package** 2016

Soloist playing with or on various idiosyncratic objects belonging to a yellow lacquer box. (Inspired by the work of Danny Clay.)
For Terry Longshore.

Composition Machine #1 (10') 2014

Soloist playing pictographic notations, amplified table, various objects, and marker. For Terry Longshore.

Co-commissioned by sixty-one players: Brandon Bell, Andrew Bliss, Juan Carlos Bonifaz, Aaron Butler, Omar Carmenates, Benjamin Charles, Christopher Clarino, Michael Compitello, Sean Connors, Jeff Crowell, Corey Denham, Daniel deSimone, Louise Devenish, Christopher Eagles, Diego Espinosa Cruz, Tim Feeney, Kyle Forsthoft, Stuart Gerber, Dave Gerhart, Mark Goodenberger, Caleb Herron, Bryan Jeffs, Sandra Joseph, Ross Karre, Katelyn Rose King, Jeffrey Kolega, Ksenija Komljenović, Terry Longshore, Colin Malloy, Iván Manzanilla, Ruben Martinez Orio, Kyle Maxwell-Doherty, Brad Meyer, Dan Morphy, Kevin O'Connor, Scott O'Toole, Allen Otte, Morris Palter, Joseph Perez, Doug Perkins, Victor Pons, Ben Prima, Jacob L. Ransom, Shane Reeves, Tomm Roland, Adam Rosenblatt, Bill Sallak, Steven Schick, Kevin Schlossman, Leah Scholes, Elizabeth Soflin, Speak Percussion, Ben Stiers, Vanessa Tomlinson, Mike Truesdell, Bonnie Whiting, Tracy Wiggins, Eric Willie, Tyler Willoughby, Andrew B. Wright, Chia-Ying Wu 吳佳穎

- Emmanuel Campos, La Escuela de Música de León, Guanajuato, Mexico, 2017.
- Logan Ball, University of North Carolina, Greensboro, November, 2016.
- Logan Ball, University of North Carolina, Greensboro, October, 2016.
- Allen Otte, Cincinnati Conservatory of Music, 2016.
- Allen Otte, *Pittsburgh Festival of New Music*, 2016.
- Joseph Howe, Southern Oregon University, Ashland, 2016.
- Brian Duffy, Elon University, Elon, North Carolina, 2016.
- Jeff Crowell, University of Wisconsin, Eau Claire, 2016.
- Tyler Willoughby, Southern Oregon University, Ashland, 2015.
- Tyler Willoughby, Conservatório Brasileiro de Música, Rio de Janeiro, Brazil, 2015.
- Brad Meyer, Stephen F. Austin State University, Nacogdoches, TX, 2015.
- Allen Otte, Oberlin College Conservatory, 2015.
- Louise Devenish & Leah Scholes, Perth Institute of Contemporary Arts—*Tura New Music's Scale Variable Series*, Perth, Australia, 2015.
- Bonnie Whiting, Sam Houston State University, 2015.
- Allen Otte, Sam Houston State University, 2015.
- Ivan Manzanilla, Morelia, Mexico, CMMAS—*Foro Intl. de Música Nueva "Manuel Enriquez,"* 2015.
- Tyler Willoughby, Dancing People Company—*Second Sunday Sketches*, Ashland, OR, 2015.
- Ivan Manzanilla, University of Guanajuato, Mexico, CMMAS, 2015.
- Allen Otte, Escuela Normal Juan Demostenes Arosemena, Santiago, Panama, 2015.
- Allen Otte, Escuela Municipal de Bellas Artes, David, Chirquí, Panama, 2015.
- Allen Otte, Anita Villaláz Theater—*La Caída del Imperio: Percusión teatral*, Panama City, Panama, 2015.
- Tyler Willoughby, Southern Oregon University—*Ghettos of Artistic Thought*, Ashland, 2015.
- Daniel deSimone, Boston Conservatory, May, 2015 (two performances).
- Allen Otte, SUNY Potsdam, 2015.
- Allen Otte, Cincinnati Conservatory of Music—*Mark Applebaum Portrait Concert*, 2015.
- Bonnie Whiting, Cincinnati Conservatory of Music—*Mark Applebaum Portrait Concert*, 2015.
- Allen Otte, DePauw University—*Mark Applebaum Portrait Concert*, Greencastle, IN, 2015.
- Bonnie Whiting, DePauw University—*Mark Applebaum Portrait Concert*, Greencastle, IN, 2015.
- Ben Prima, University of Nevada, Reno, two performances in April, 2015
- Ivan Manzanilla, Guanajuato, Mexico—*[ex nihilo 2015—Concierto de Clausura]*, 2015.
- Terry Longshore, Southern Utah University—*Percussion Festival*, Cedar City, UT, 2015.
- Drew Wright, Ohio University, Athens, 2015.
- Ben Stiers, Illinois State University—*Red Note Music Festival*, 2015.
- Elizabeth Soflin, University of Arizona, 2015.
- Madi Chwasta, Victoria College of the Arts, University of Melbourne, Australia, 2015.
- SPEAK Percussion, ANAM (Australian National Academy of Music), Melbourne, Australia—*2015 SPEAK Percussion Emerging Artist Program*. (Seven players performing in multiple rooms simultaneously, each giving four successive performances: Louise Devenish, Matthias Schack-Arnott, Madi Chwasta, Jonathan Griffiths, Zela Papageorgiou, Kaylie Melville, & Thea Rossen.)
- Louise Devenish, University of Western Australia, Perth, 2015.
- Bonnie Whiting, Grove Haus, Indianapolis, 2015.
- Adam Rosenblatt, Institute de Rhythmique Jacques-Dalcroze de Belgique, Brussels, Belgium, 2015.
- Adam Rosenblatt—*Soundspotting*, Campus Biljloke, Conservatorium, Ghent, Belgium, 2015.
- Ruben Martinez Orio—*Soundspotting*, Campus Biljloke, Conservatorium, Ghent, Belgium, 2015.
- Adam Rosenblatt & Ruben Martinez Orio, Q-O2, Brussels, Belgium, 2015.

Chamber: Solo (*continued*)**Composition Machine #1** (continued)

- Daniel deSimone, Boston Conservatory, 2015.
- Ross Karre, Bread & Sound, San Diego—*Fresh Sounds*, 2015.
- Kyle Forsthoff, University of Rhode Island, 2015.
- Ross Karre, Duke University, 2015.
- Terry Longshore—*Sketches Second Sunday Series*, Ashland, OR, 2014.
- Chris Clarino, University of California, San Diego, 2014.
- Daniel deSimone, Boston Conservatory—*New Music Festival*, 2014.
- Ben Prima, Sacramento State University—*Festival of New American Music*, 2014.
- Nathan Davis, Levy Lorenzo, & Ross Karre (3-person version), Constellation, Chicago, 2014.
- Ben Prima, University of Nevada, Reno, 2014.
- Sandra Joseph, Segal Centre for Performing Arts, Montreal, 2014.
- Ben Prima, Center for New Music, San Francisco, 2014.
- Terry Longshore, Southern Oregon University, 2014.

The First Decade (10') 2012

Amplified percussion. An autonomous piece extracted from *30* for percussion ensemble of up to 12 players.

- Recorded by Terry Longshore for the Innova CD *30*, 2015.
- USC Thornton Percussion Ensemble, USC, Los Angeles, 2014.
- Aiyun Huang, McGill University, Montreal, 2013.
- Oberlin College Conservatory Percussion Ensemble, 2013 (two performances).
- Shane Reeves, University of South Carolina, 2013.

Aphasia (9') 2010

Vocalist or actor (performing sign language) with tape. Commissioned for Nicholas Isherwood and the *Stockhausen-Isherwood Project* (a concert of works by Applebaum, Stockhausen, Robert HP Platz, Jean Claude Risset, Daniel Teruggi, Enrico Cocco, & Jeffrey Stolet) by the GRM—Le Groupe de Recherches Musicales (Paris), Centre de Recherches et de Formation Musicales de Wallonie (Brussels), Musica Experimento (Rome), the University of Oregon (Eugene), and the Stanford University Lively Arts (Palo Alto).

- Nicholas Bruce, Furman University, upcoming, November, 2017.
- Terry Longshore, Center for New Music, San Francisco, upcoming, October, 2017.
- Nueva School—*Innovative Learning Conference—Blurring Boundaries*, Hillsborough, California, upcoming, October, 2017.
- Mark Applebaum, *Time of Music Festival 2017*, Viitasaari, Finland, 2017.
- Mari Takeda, *The Cortona Sessions*, Cortona, Italy, 2017.
- Mike Compitello, *The Cortona Sessions*, Cortona, Italy, 2017.
- Neus Estarellas Calderón—*Takt-Taktil*, Kunstraum Filderstrasse, Stuttgart, Germany, 2017.
- Mark Applebaum, Stanford Sierra Camp, South Lake Tahoe, CA, 2017. Two performances.
- Steve Schick—*New Music Gathering 2017*, Bowling Green State University, OH, 2017.
- Mark Applebaum, Jared Brown, & Terry Longshore, *Oregon Fringe Festival*, Ashland, OR, 2017. Two performances.
- Grigorii Osipov, Open Space, Community Area, St. Petersburg, Russia, 2017.
- Mari Takeda, Cherrywood Coffee House, Austin, TX, 2017.
- Grigorii Osipov, St. Ann's Church, St. Petersburg, Russia, 2017.
- Tomek Arnold, Universidad Autónoma de Aguascalientes—*Música Experimental Percusión y Electrónica*, Punto Ciego Festival, Mexico, 2017.
- Coupée David, Auberge Simenon, Liège, Belgium, 2017.
- Terry Longshore, Southern Oregon University, *Osher Lifelong Learning Institute Program*, 2017.
- Adam Rosenblatt, Baltimore Theater Project—*Godly Chaos*, 2017. Two performances.
- Jared Brown, Southern Oregon University, 2017.
- Mitchell Tilghman, University of Massachusetts, Amherst, 2017.
- Terry Longshore, Western Washington University—*Northwest Percussion Festival Directors Recital*, 2017.
- Nagisa Shibata, Half Moon Hall, Schimokitazawa, Tokyo, Japan, 2017. Three performances.
- Wai-Nok Angela Hui, Cafe Oto, London, 2017.
- Georgi Videnov, Yale University School of Music, New Haven, 2017.
- Mark Applebaum, Heidelberg College—*Portrait Concert*, Tiffin, OH, 2017.
- Terry Longshore, Queens Community College / CUNY, 2017.
- Miquel Bernat, Fundación BBVA, Palacio del Marqués de Salamanca, Madrid, Spain, 2017.
- Mari Takeda, The Bun Shop—*Electric Talent Show Series*, Baltimore, 2017.

Chamber: Solo (*continued*)**Aphasia** (*continued*)

- Terry Longshore, Interlochen Arts Academy, Michigan, 2017.
- Miquel Bernat, Auditório Municipal de Castelo de Paiva, Portugal, 2017.
- Neus Estarellas, Theaterhaus, Stuttgart, Germany, 2017.
- Jeff Stern, Jordan Faye Contemporary Art Gallery—*Thrive Music*, Baltimore, 2017.
- Terry Longshore, Kwantlen Polytechnic University—*Vancouver Day of Percussion*, Vancouver, Canada, 2017.
- Michael Carp, University of Tampa, 2017.
- Michael Jones, Hartt School, Hartford, CT, 2016.
- Jeff Stern, Norfolk Chamber Music Festival, 2016.
- Terry Longshore, Jared Brown, & Mark Applebaum, Southern Oregon University, 2016.
- Terry Longshore, Center for New Music, San Francisco, 2016.
- Colin McCall, Ann Arbor City Club—*Ann Arbor Society for Musical Arts*, 2016.
- Haruka Fujii, Bunkyo Civic Hall, Tokyo, 2016.
- Mark Applebaum, Sahba Shere Salon Series, Palo Alto, 2016.
- Angela Wai-nok Hui, Sha Tin Town Hall Auditorium, Hong Kong, 2016.
- Colin McCall, University of Michigan, 2016.
- Nick Stevens, Boston Conservatory at Berklee, 2016.
- Matt Stiens, Peabody Conservatory, Johns Hopkins University, 2016.
- Steve Schick, Royal Conservatory of Music, Toronto, 2016.
- Eric Goldberg, Manhattan School of Music, 2016.
- Rosalyn Nasky, Google Fiber—*Story Bar*, Austin, TX, 2016.
- Steve Schick, Rancho La Puerta, Tecate, Baja California, Mexico, 2016.
- Ian Rosenbaum, St. John's Episcopal Church, Brooklyn, 2016.
- Leah Scholes, Bendigo Festival of Exploratory Music, Australia, 2016. (Two performances.)
- Ian Rosenbaum, Tulsa University, 2016.
- Steve Schick, Breckenridge Music Festival—*Thought Bubbles*, CO, 2016.
- Jared Brown, *Omaha Under the Radar Festival*, 2016.
- Michael Jones, Darmstadt Summer Courses—*Cloud Remake*, Edith-Stein-Schule, Germany, 2016.
- Steve Schick, *Time for Music*, Viitasaari, Finland, 2016.
- Santiago Kuschnir, Hasta Trilce, Buenos Aires, Argentina, August, 2016.
- Karlyn Viña, Interlochen Arts Camp, Interlochen, Michigan, 2016.
- Santiago Kuschnir, Hasta Trilce, Buenos Aires, Argentina, July, 2016.
- Ian Rosenbaum, Pittsburgh New Music Ensemble—*A Palace of Memories*, 2016.
- Tomek Arnold, Galeria Floriańska 22, Kraków, Poland, 2016.
- Atsufumi Ujiié, Ryogoku Montén Hall, Tokyo, Japan, 2016.
- Piero Guimaraes, AS220 Blackbox, Providence, RI, 2016.
- Marc Moreno, *Transicions*, Universitat Politècnica de Valencia, Spain, 2016.
- Adam Rosenblatt, Worm, Rotterdam, Netherlands, 2016.
- Adam Rosenblatt, Kunstencentrum, Hasselt, Belgium, 2016.
- Adam Rosenblatt, The Lantern Bristol, UK, 2016.
- Adam Rosenblatt, Soup Kitchen Manchester, UK, 2016.
- Adam Rosenblatt, Oslo Hackney, London, UK, 2016.
- Adam Rosenblatt, Blå, Oslo, Norway, 2016.
- David Coppée, Conservatory of Liège, Belgium, 2016.
- Adam Rosenblatt, Jazzhouse, Copenhagen, Denmark, 2016.
- Carol Xuanyu Wang, University of Toronto, 2016.
- Tomek Arnold, Wesleyan University, 2016.
- Devin Hasenflue, Adelphi University, New York, May, 2016.
- Andrew Baldwin, University of Wisconsin, Madison, 2016.
- Michael Carp, Wichita State University, KS, 2016.
- Devin Hasenflue, Adelphi University, New York, April, 2016.
- Tim Broschius, University of Minnesota, Duluth, 2016.
- Rubén Martínez Orio, Stems Gallery, Brussels, Belgium, 2016.
- Mark Applebaum, Stanford University, CCRMA, April, 2016.
- Mark Applebaum, Cal Arts, Valencia, CA, 2016.
- Mark Applebaum, Stanford University, CCRMA, March, 2016.
- Steve Schick, Z-Space, San Francisco—*San Francisco Contemporary Music Players*, 2016.
- Michael Jones, Hartford Art School, University of Hartford, CT, 2016.
- Michael Carp, Wichita State University—*Naftzger Young Artist Competition*, KS, 2016.
- Abraham Parra, Chihuahua University (UACH)—*XXVII Festival de Marzo*, Mexico, 2016.
- Michael Carp, Wichita State University Shift Space Art Gallery, KS, 2016.

Chamber: Solo (*continued*)**Aphasia** (*continued*)

- Andrew Baldwin, University of Wisconsin, Madison, 2016.
- Aiyun Huang, Colorado College, Colorado Springs, 2016.
- Steve Schick, Copley Symphony Hall, San Diego—*San Diego Symphony Orchestra*, 2016.
- Nathaniel Gworek, Stephen F. Austin University, Nacogdoches, TX, 2016.
- Nathaniel Gworek, Midwestern State University, Wichita Falls, TX, 2016.
- Miquel Bernat, Edificio San Nicolás—*Vi Ciclo de Conciertos de Música Contemporánea Fundación BBVA*, Bilbao, Spain, 2016.
- Eri Isomura, Rose Hill Alliance Church, St. Paul, MN, 2016.
- Alex Appel, The Amos Eno Art Gallery, Brooklyn, NY, 2015.
- Nathaniel Gworek, University of Connecticut, Storrs, CT, 2015.
- Mark Applebaum, Baryshnikov Arts Center, New York City, 2015 (two performances).
- Alex Appel, The Secret Theatre—*Sounds of Arts Festival 2015*, Long Island City, NY, 2015.
- Danny Barsetti-Nerland, University of Arizona, 2015.
- Michael Keller, Bowling Green State University, OH, 2015.
- Cory Hills, San Antonio, TX—*PASIC: Percussive Arts Society*, 2015.
- Mark Applebaum, Stanford University, CCRMA—*Hunan University + Global Management Trend Institute*, 2015.
- Eri Isomura, Boston Conservatory, 2015.
- Ian Rosenbaum, Nasher Sculpture Center—*Soundings: New Music at the Nasher*, Dallas, TX, 2015.
- Ian Rosenbaum, Bishop's Art District, Dallas, TX, 2015.
- Ian Rosenbaum, Yvonne A. Ewell Townview Center, Dallas TX, 2015.
- Joseph Perez, Glendale Community College, AZ, 2015.
- Ian Rosenbaum, Johns Hopkins University, Baltimore, 2015.
- Ian Rosenbaum, Lockerman Bundy Elementary School—*Baltimore Symphony OrchKids*, Baltimore, 2015.
- Ian Rosenbaum, R.House, Baltimore, 2015.
- Ian Rosenbaum, Hayward Gardens—*Yellow Barn Music Haul Gala*, Putney, VT, 2015.
- Ian Rosenbaum, Putney Food Co-op, Putney, VT, 2015.
- Ian Rosenbaum, Putney Central School, Putney, VT, 2015.
- Fiona Digney, UCSD, 2015.
- Jon Roskilly, Unternehmen Mitte, Basel, Switzerland, 2015.
- Vitaly Medvedev, Het Cenakel, Tilburg, The Netherlands, 2015.
- Brad Meyer, Stephen F. Austin State University, Nacogdoches, TX, 2015.
- Steve Schick, La Jolla Music Society—*SummerFest*, MCASD Sherwood Auditorium, La Jolla, CA, 2015.
- Shimon Fukasaku, SUNY Purchase, NY, 2015.
- Joe Desotelle, The Juilliard School, NY—*Summer Percussion Seminar*, 2015.
- Mark Applebaum, Jazz Pharmaceuticals, Palo Alto, CA, 2015.
- Mark Applebaum, Stanford University—*Stanford Pre-Collegiate Studies: Why Music Matters*, 2015.
- Renato Penêda, CODARTS—*Into the Wild*, Rotterdam, Netherlands, 2015.
- Ivan Manzanilla, Morelia, Mexico, CMMAS—*Foro Intl. de Música Nueva "Manuel Enriquez"*, 2015.
- Steve Schick, *The Ojai Music Festival*, Ojai, CA, 2015.
- Matthew Valenzuela, University of Oregon, Eugene, Jordan Schnitzer Museum of Art, 2015.
- Mark Applebaum, Charleston, SC—*Spoletto Festival* (four performances), 2015.
- Carlota Caceres, UCSD, 2015.
- Matthew Valenzuela, University of Oregon, Eugene, 2015.
- Jessica Tsang, The New School, New York City, 2015.
- Daniel Tones, University of York, England, 2015.
- Daniel Tones, University of Birmingham—*BEAST FEaST*, England, 2015.
- Daniel Tones, Leeds College of Music, England, 2015.
- Mark Applebaum, Cincinnati Conservatory of Music—*Mark Applebaum Portrait Concert*, 2015.
- Mark Applebaum (video presentation), Maison de La Radio—*GRM—Akousma et Live Electronic*, Paris, 2015.
- Mark Applebaum, DePauw University—*Mark Applebaum Portrait Concert*, Greencastle, IN, 2015.
- Ivan Manzanilla, Guanajuato, Mexico—*[ex nihilo 2015—Concierto de Clausura]*, 2015.
- Odd River, Homewood Flossmoor High School, Flossmoor, IL, 2015.
- Odd River, The Chop Shop—*Chicago International Movies and Music Festival*, Chicago, 2015.
- Odd River, VanderCook College of Music, Chicago, IL, 2015.
- Odd River, Maine South High School, Park Ridge, IL, 2015.
- Jessica Tsang, Mannes College, New York City, 2015.
- Fiona Digney, UCSD, 2015.
- Mark Applebaum, Mills College, 2015.
- Mark Applebaum, Queensland Conservatorium—*Mark Applebaum Portrait Concert*, Brisbane, Australia, 2015.
- Thea Rossen, University of Melbourne, Australia—*Mark Applebaum Portrait Concert*, 2015.
- Aiyun Huang, Bread and Salt—*Fresh Sounds Series*, San Diego, 2015.

Chamber: Solo (*continued*)**Aphasia** (continued)

- Ricardo Casaleiro, Escola Secundária de Felgueiras, Felgueiras, Portugal, 2015.
- Mark Applebaum, Victoria College of the Arts, Melbourne, Australia, 2015.
- Levy Lorenzo, Center for New Music, San Francisco, 2015.
- Mark Applebaum, Melbourne Conservatory of Music, Australia, 2015.
- Alejandro Escuer & Ivan Manzanilla, UNAM—*Seminario Abierto de Música Contemporánea*, Mexico City, 2015.
- Mike Truesdell, First United Methodist Church—*Soundscapes: Masterworks for Percussion*, Sarasota, FL, 2015.
- Adam Rosenblatt, Institute de Rhythmique Jacques-Dalcroze de Belgique, Brussels, Belgium, 2015. (*Aphasia—Dialect* version.)
- Alexv Rolfe, Northern Illinois University, DeKalb, IL, 2015.
- Alejandro Escuer, *Montréal Nouvelle Music*, Montreal, 2015.
- Aiyun Huang, SUNY Buffalo, 2015 (lecture-recital).
- Adam Rosenblatt & Ruben Martinez Orio, Q-O2, Brussels, Belgium, 2015.
- Aiyun Huang, University of Wilfrid Laurier, Waterloo, Ontario, Canada, 2015 (masterclass).
- Aiyun Huang, University of Windsor, Ontario, Canada, 2015.
- Aiyun Huang, Ohio University, Athens, 2015.
- Aiyun Huang, University of Akron, Ohio, 2015.
- Aiyun Huang, Oberlin College Conservatory of Music, 2015.
- Aiyun Huang, University of Michigan, 2015.
- Adam Rosenblatt, Opera de Lille, grande salle—*Big Bang Festival*, Lille, France, 2015. (*Aphasia—Dialect* version; five performances.)
- Aiyun Huang, University of California, Irvine—*Grossmann Music Series*, 2015.
- Gabrielle Cerberville, Butler University, Indianapolis, IN, 2015.
- Steve Schick, Davies Symphony Hall—*SF Symphony SoundBox*, San Francisco, 2015. (Two performances.)
- Luis Ángel Báez, Mexico, 2015.
- Matthew Shaver, University of Alabama, 2015.
- Mark Applebaum, Hewlett Foundation, Menlo Park, CA, 2015.
- Laurin Friedland, University of Maryland, 2014.
- Thea Rossen, Australian National Academy of Music (ANAM), Melbourne, Australia, 2014.
- Mark Applebaum, Butler University, Indianapolis, IN, 2014.
- Mark Applebaum, Indiana University, Bloomington, IN, 2014.
- Steve Schick, Vancouver Academy of Music—*Music in the Morning*, three performances: November 19, 20, & 21, 2014.
- Adam Rosenblatt, Vlaamse Opera—*Big Bang Festival*, Gent, Belgium, 2014. (*Aphasia—Dialect* version.)
- Adam Rosenblatt, Palais des Beaux-Arts—*Big Bang Festival*, Brussels, Belgium, November, 2014. (*Aphasia—Dialect* version.)
- Adam Rosenblatt, deSingel—*Big Bang Festival*, Antwerp, Belgium, 2014. (*Aphasia—Dialect* version.)
- Adam Rosenblatt, Palais des Beaux-Arts, Brussels, Belgium, October, 2014. (*Aphasia—Dialect* version.)
- Adam Rosenblatt, Belém Cultural Center—*Big Bang Festival*, Lisbon, Portugal, 2014. (*Aphasia—Dialect* version.)
- Ivan Manzanilla, Universidad Nacional Autónoma—*Visiones Sonoras Festival*, Morelia, Mexico, 2014.
- Tomek Arnold, Manhattan School of Music, 2014.
- Daniel Tones, Kwantlen Polytechnic University, Langley, British Columbia, Canada, 2014.
- Lucia Carro Veiga, Kunstprojekt Freiburg, Germany, 2014.
- Daniel Tones, University of Lethbridge, Alberta, Canada, 2014.
- Andrew Bliss, University of Tennessee, Knoxville, 2014.
- Robin Eggers & Mark Applebaum (simultaneous performances), Jordaan & Zuiderkerk Sqaure, Amsterdam, Netherlands, 2014.
- Aiyun Huang, Belo Horizonte, Brazil—*Percussion Festival*, 2014.
- Mike Truesdell, Shenzhen Concert Hall—*Zeltsman Marimba Festival On Tour*, Shenzhen, China, 2014.
- Mike Truesdell, Odate Cultural Center—*Zeltsman Marimba Festival On Tour*, Odate, Akita, Japan, 2014.
- Eduardo Leandro, Putney, VT—*Yellow Barn Music Festival*, 2014.
- Leah Scholes, PICA Performance Space—*Sound Collectors “Confluence”*, Perth, Australia, 2014.
- Mark Applebaum, Smule, San Francisco, 2014.
- Rubén Martínez Orío, National Museum of Art of Catalonia, Barcelona, Spain, 2014.
- Mike Truesdell, Lawrence University—*Zeltsman Marimba Festival*, Wisconsin, 2014.
- Aiyun Huang, National Youth Orchestra of Canada, Cambridge, Ontario, 2014.
- Deidre Huckabay & Andrew Tham, Constellation—*Ensemble Pamplémousse Concert*, Chicago, 2014.
- Mark Applebaum, Carleton College, 2014.
- Diego Espinosa, Limassol, Cyprus, 2014.
- Parlour Tapes+ (simultaneous performance by six players), Thompson Center, Chicago, 2014.
- Adam Rosenblatt, Parc du Forest, Brussels, Belgium—*Super Mouche*, 2014.
- Joe Desotelle, Williamsville East High School, East Amherst, NY, 2014.
- Ivan Manzanilla, Mexico City, Museo Universitario de Arte Contemporáneo—*Foro Intl. de Música Nueva “Manuel Enriquez,”* 2014.
- Diego Espinosa, McGill University, Montreal, 2014.
- Leah Scholes, Brisbane, Australia, 2014.
- Levy Lorenzo, Stony Brook University, 2014.

Chamber: Solo (*continued*)**Aphasia** (*continued*)

- Leah Scholes, Melbourne, Australia, 2014.
- Mark Applebaum, Cerritos College, Los Angeles, 2014.
- Mark Applebaum (video presentation), Maison de La Radio—GRM, Paris, 2014.
- Rubén Martínez Orío, Barcelona, Spain—*Festival MIXTUR*, 2014.
- Daniel deSimone, Temple University, Philadelphia, 2014.
- Emma Arden, Royal College of Music, London, 2014.
- Mark Applebaum, Warren Miller Performing Arts Center, Big Sky, MT, 2014.
- Rubén Martínez Orío, Aula d'orquestra, ESMuC, Barcelona, Spain, 2014.
- Alison Lowell, University of Maryland, College Park, 2014.
- Adam Rosenblatt, Cultuurcentrum Hasselt, Hasselt, Belgium—*KrokusFestival* (four performances), 2014.
- Mark Applebaum, SF Jazz, San Francisco—*Other Minds 19*, 2014.
- Benjamin Charles, University of Miami, FL, 2014.
- Steve Schick, SFJCC, San Francisco—*Origins: San Francisco Contemporary Music Players*, 2014.
- Morris Palter, The Atheneum, La Jolla, CA—*San Diego New Music: soundON Festival of Modern Music*, 2014.
- Scott Matthew O'Toole, University of Alabama, 2014.
- Steve Schick, The Miller Theater, New York City, 2014.
- Deidre Huckabay & Andrew Tham, Northwestern University, Evanston, 2013.
- Mark Applebaum, Library of Congress, Washington, D.C., 2013.
- Deidre Huckabay & Andrew Tham, Kickapoo Meadows, Chicago, 2013.
- Deidre Huckabay & Andrew Tham, Kempf Plaza, Chicago, 2013.
- Joshua Vonderheide, Juilliard Conservatory, New York, 2013.
- Scott Strickland, Furman College, Greenville, SC, 2013.
- Jennifer Torrence, Speak Percussion, Melbourne, Australia, 2013.
- Mark Applebaum, Miami University, Ohio, Portrait Concert, 2013.
- Mark Applebaum, California State University Fresno, Portrait Concert, 2013.
- Deidre Huckabay & Andrew Tham, Working Bikes Co-Op, Chicago, 2013.
- Deidre Huckabay & Andrew Tham, Chicago Cultural Center, 2013.
- Deidre Huckabay & Andrew Tham, Welles Park, Chicago, 2013.
- Kenyon Williams, Minnesota State University, Moorhead, 2013.
- Deidre Huckabay & Andrew Tham, Western Metra Stop, Chicago, 2013.
- Deidre Huckabay & Andrew Tham, Warren Park, Chicago, 2013.
- Deidre Huckabay & Andrew Tham, The Empty Bottle, Chicago, 2013.
- Deidre Huckabay & Andrew Tham, The Parlor, Chicago, 2013.
- Kevin Schlossman, Aspen Music Festival, 2013.
- Deidre Huckabay & Andrew Tham, Chicago's Constellation—*Parlour Taipei International Job Employment Expo*, Chicago, 2013.
- Aiyun Huang, *soundSCAPE Festival*, Maccagno, Italy, 2013.
- Aiyun Huang, *Bellagio Festival*, Como, Italy, 2013.
- Kenyon Williams, International Music Camp, Dunseith, ND, 2013.
- Christopher Clarino, Silicon Valley Music Festival, San Jose, 2013.
- Andy Bliss, General Roca Argentina—*Patagonia Percussion Festival*, 2013
- Robin Eggers, Codarts, Rotterdam Conservatoire, Netherlands, 2013.
- Andy Bliss, Furman University, Greenville, SC—*nief-norf Summer Festival*, 2013.
- Robin Eggers, Theater Aan de Slag, Culemborg, Netherlands, 2013.
- Bryan Allen, McGill University, Montreal, 2013.
- Mike Daley, Boston Conservatory, 2013.
- Jennifer Torrence, Lydgalleriet, Bergen, Norway—*AVGARDE*, 2013.
- Mark Applebaum, Sam Houston State University, TX, *Contemporary Music Festival*, 2013.
- Mark Applebaum, Southern Oregon University, 2013.
- Mike Truesdell, Juilliard School, 2013.
- Aiyun Huang, California State University, Fullerton—*Voice in the 21st Century*, 2013.
- Christopher Clarino, Outpost Artist Resources, Ridgewood, NY, 2013.
- Robin Eggers, Korzo Theater, Den Haag, Netherlands—*Konstrukt 6*, 2012.
- Aiyun Huang, University of Southern Florida, Tampa, 2013.
- William Conlin, The Baton Rouge Gallery, 2013.
- William Conlin, Louisiana State University, 2013.
- Mark Applebaum, Stanford University—*Bing Concert Hall Opening*, 2013.
- Morris Palter, Douglas College, New Westminster, Canada, 2013.
- Aiyun Huang, Forum Theater, Taipei, Taiwan, 2012.
- Christopher Clarino, Stony Brook University, Staller Center Recital Hall, 2012.
- Robin Eggers, Vereniging Poortgebouw, Rotterdam, Netherlands, 2012.

Chamber: Solo (*continued*)**Aphasia** (continued)

- Christopher Clarino, Stony Brook University, Staller Center Black Box Theater, 2012.
- Robin Eggers, Podium Grounds—*Full Moon Babylon—Autumn Dreams*, Rotterdam, Netherlands, 2012.
- Aiyun Huang, University of California, San Diego—*SoundScape*, 2012.
- Aiyun Huang, McGill University, 2012.
- Mark Applebaum, Stanford University, CCMRA—*CONTROL FREAK*—Portrait Concert, 2012.
- Robin Eggers, Korzo Theater, Den Haag, Netherlands, 2012.
- Mark Applebaum, Stanford University, CCRMA—*CCRMA Colloquium*, 2012.
- Mark Applebaum, Carleton College—*Visual Learning Conference*, 2012.
- Diego Espinosa, McGill University, Montreal, 2012.
- Morris Palter, University of Virginia—*TechnoSonic*s, 2012.
- Robin Eggers & Mark Applebaum (simultaneous performances), Kalverstraat & Spui, Amsterdam, Netherlands, 2012.
- Robin Eggers & Mark Applebaum (simultaneous performance), Codarts, Rotterdam Conservatoire, Netherlands, 2012.
- Morris Palter, Teatro Municipal, Piracicaba, Brazil—*Festival Internacional de Musica Erudita*, 2012. Two performances.
- Robin Eggers, Codarts, Rotterdam Conservatoire, Netherlands, 2012.
- Mark Applebaum, Stanford University—*Commencement Exercises*, 2012.
- Louise Devenish, University of California, San Diego, 2012.
- Mark Applebaum, Concordia University, Montreal—*Comprovisation Conference*, 2012.
- Mark Applebaum, University of Michigan—*NIME (New Interfaces for Musical Expression)*, 2012.
- Morris Palter, Kitchener/Waterloo, Canada—*Open Ears Festival*, 2012.
- Morris Palter, The Music Gallery, Toronto, 2012.
- Mark Applebaum, University of California, Irvine—*Gassmann Electronic Music Studio Series* Portrait Concert, 2012.
- Mark Applebaum, Stanford University, Law School—*Great Minds Series*, 2012.
- Morris Palter, University of Alaska, Fairbanks, 2012.
- Mark Applebaum, San Diego State University—*NWEAMO Festival*, 2012.
- Morris Palter, Casa de Cultura, Morelia, Mexico—*Morelia Music Festival*, 2012.
- Mark Applebaum, Stanford University, Humanities Center—*Dance Department Colloquium*, 2012.
- Nicholas Isherwood, Paris—GRM (Le Groupe de Recherches Musicales), September, 2011. (*Aphasia—Dialect* version.)
- Nicholas Isherwood, Rome, Accademia di Belle Arti—*Musica Esperimento*, 2011. (*Aphasia—Dialect* version.)
- Mark Applebaum: University of California, Santa Barbara, Portrait Concert, 2011.
- Mark Applebaum, Stanford University, CCRMA—*CCRMA Colloquium*, 2011.
- Mark Applebaum, Stanford University, Humanities Center—*Graphic Narrative Project*, 2011.
- Mark Applebaum, Stanford University, CCRMA—*Transitions*, 2011.
- Mark Applebaum, Carleton College, 2011.
- Christopher Clarino, Banff Centre for the Arts, Canada—*Roots and Rhizomes*, 2011.
- Mark Applebaum, London, Royal College of Music, June, 2011.
- Mark Applebaum, Oxford University, Brasenose College, 2011.
- Mark Applebaum, London, City University, 2011.
- Mark Applebaum, London, Chisenhale Art Club, 2011.
- Yannis Katirtzoglou, Maastricht Academy of Music, the Netherlands—*Klanken Festival*, 2011. (*Aphasia—Dialect* version.)
- Nicholas Isherwood, University of Oregon, Eugene, 2011. (*Aphasia—Dialect* version.)
- Nicholas Isherwood, Stanford University—*Stanford Lively Arts*, 2011. (*Aphasia—Dialect* version.)

Pause (2') 2009

Piano. Commissioned by Benjamin Binder for the *Schumann Carnival Project*.

- Benjamin Binder: Boston University, 2010.

DNA (7') 2004

Guitar. Requested by Magnus Andersson.

- Recorded by Magnus Andersson for the Innova CD *Asylum*, 2006.
- Coleman Goepfert: Baden, Switzerland, 2016.
- Nico Couck: Tenri Cultural Institute, New York City, 2014.
- Nico Couck: Unerhoerte Musik, Berlin, 2014.
- Nico Couck: Hochschule für Musik und Theater, Leipzig, 2013.
- Nico Couck: University of California, Santa Barbara, 2013.
- Nico Couck: University of California, San Diego, 2013.
- Nico Couck: Carlsbad Music Guild, Schulman Auditorium, Carlsbad, CA, 2013.

Chamber: Solo (*continued*)**DNA** (continued)

- Nico Couck: Center for New Music, San Francisco, 2013.
- Nico Couck: University of North Texas, Denton, TX, 2013.
- Nico Couck: CentralTrak, Dallas, 2013.
- Nico Couck: Champ dAction/Studio, deSingel, Antwerp, Belgium, 2013.
- Nico Couck: Royal Conservatory, Antwerp, Belgium, 2013.
- Nico Couck: Acker Stadt Palast, Berlin, Germany, 2013.
- Nico Couck: (*inter*)*twine*, SAMWD, Sint-Niklaas, Belgium, 2013.
- Nico Couck: Stedelijke Academie, Sint-Niklaas, Belgium, 2012.
- Nico Couck: *KlaraFestival*, Brussels, Belgium, 2012.
- Nico Couck: *Darmstadt Internationale Ferienkurse für Neue Musik*, Germany, 2012.
- Nico Couck: *Festival Musiq'3*, Flagey, Brussels, Belgium, 2012.
- Nico Couck: Royal Conservatory, Antwerp, Belgium, 2012.
- Nico Couck: deSingel, Antwerp, Belgium, 2012.
- Charles Underriner, *LABORATORIUM*, Antwerp, Belgium, 2011.
- Charles Underriner: CalArts—*Chamber Music at Noon*, Valencia, CA, 2011.
- Magnus Andersson: El Colegio Nacional, Mexico City, 2005.
- Magnus Andersson: Kulturverket, Halmstad, Sweden, 2005.
- Magnus Andersson: Växjö University, Sweden—*CoMA, Media Artes*, 2005.
- Magnus Andersson: Stanford University, 2005.
- Magnus Andersson: Norrköping, Sweden, 2005.

Authenticity (2') 2002

Trumpet.

- Recorded by Inauthentica for the Innova CD *56 1/2 ft.*, 2005.
- Tristram Williams, *Bendigo International Festival of Exploratory Music*, Australia, 2014.
- Andrew Kozar: Manhattan School of Music, 2009.
- Inauthentica conducted by Mark Menzies: Chapman Conservatory of Music, Orange, CA, 2007.
- Inauthentica conducted by Mark Menzies: Stanford University—*<541> Concert*, 2005.
- University of Illinois New Music Ensemble, 2002.

Entre Funérailles IV (5') 2000

Flute. Requested by Helen Bledsoe.

- Recorded by Helen Bledsoe for the Tzadik CD *Catfish*, 2003 and the SCI CD *Cornucopia*, 2003.
- Alice Teyssier, Havana Contemporary Music Festival, Cuba, 2016.
- Eleanor Price: DePauw University—*Mark Applebaum Portrait Concert*, Greencastle, IN, 2015.
- Elise Roy: Stanford University—*Stanford New Ensemble*, 2014.
- Elise Roy: Stanford University—*CCRMA*, 2014.
- Tod Brody/Earplay: Herbst Theater, San Francisco, 2007.
- Lisa Goethe-McGinn: Chicago Composers Forum—*Music + Art Series*, 2007.
- Alex Conway: Oberlin College, 2006.
- Margaret Lancaster: Columbia University—*Composition Colloquium* (informal performance), 2006.
- Grace Leslie: Stanford University, (two performances), 2005.
- Margaret Lancaster: St. Petersburg, Florida—*BONK Festival*, 2005.
- Margaret Lancaster: Stanford University, 2005.
- Margaret Lancaster: *DUBuQue Music Series*, Safe-T-Gallery, Brooklyn, 2004.
- Linda Wetherill: *New Music Miami ISCM* festival, 2004.
- Lisa Goethe-McGinn: Columbia College, Chicago, 2002.
- Lisa Goethe-McGinn: Hot House, Chicago, 2002.
- Jane Rigler: The Luggage Store Gallery, San Francisco, 2002.
- Jane Rigler: TUVa, Berkeley, 2002.
- Jane Rigler: Girond, Spain, 2001.
- Helen Bledsoe: Stanford University, 2001.
- Helen Bledsoe: University of Washington, 2001.
- Helen Bledsoe: University of North Texas—*Nova*, 2001.
- Helen Bledsoe: Posthoornkerk (Concerten Tot en Met)—*The Great Virtuoso Slugfest*, Amsterdam, 2001.

Chamber: Solo (*continued*)***Entre Funérailles II*** (6') 1999

Vibraphone.

- Recorded by Terry Longshore for the Innova CD *Disciplines*, 2004.
- Logan Ball, University of North Carolina, Greensboro, 2016.
- Andrew Angell, University of Washington, Seattle, 2016.
- Brian Graiser: Cincinnati Conservatory of Music—*Mark Applebaum Portrait Concert*, 2015.
- Mariah Taller: DePauw University—*Mark Applebaum Portrait Concert*, Greencastle, IN, 2015.
- Odd River, Homewood Flossmoor High School, Flossmoor, IL, 2015.
- Odd River, The Chop Shop—*Chicago International Movies and Music Festival*, Chicago, 2015.
- Odd River, VanderCook College of Music, Chicago, IL, 2015.
- Odd River, Maine South High School, Park Ridge, IL, 2015.
- Adam Rosenblatt & Ruben Martinez Orío, Q-O2, Brussels, Belgium, 2015.
- Aaron Butler, Cincinnati at the Chosen Vale Percussion Seminar, 2014.
- Shane Reeves, University of South Carolina, 2013.
- Ashley Holt, University of Tennessee, Knoxville—*Percussion Studio Recital*, 2013.
- Ashley Holt, University of Tennessee, Knoxville—*Senior Recital*, 2013.
- Jeremy Smith: The Juilliard School, 2013.
- Andy Bliss: University of Tennessee, Knoxville, 2011.
- Caleb Herron: The Goat Farm, Atlanta, 2011.
- Andy Bliss: University of North Carolina, Pembroke, 2011.
- Andy Bliss: Winthrop University, Rock Hill, SC, 2011.
- Steve Sehman: St. Peter's Church, Manhattan, 2010.
- Melanie S. T. Sehman: City University of New York, Queensborough, 2010.
- Jon Hepfer: Musikhochschule Freiburg Percussion Group broadcast on SWR German Radio, 2009.
- Mike Truesdell: Lawrence University, WI—*Zeltsman Marimba Festival*, 2009.
- Jon Hepfer: Studio Z, St. Paul, MN—*Duo Echoi*, 2008.
- Berndt Thurner: Vienna, Austria, 2007.
- Brett Dietz: University of North Texas, 2007.
- Brett Dietz: Louisiana, 2006.
- Terry Longshore: Stanford University—*ALEA*, 2003.
- Wim Konink: Germany, 2001.
- Wim Konink: Holland, 2001.
- Terry Longshore: Southern Oregon University, 2000 & 2001.
- Bill Cuthbert: Illinois State University, 2001.
- Terry Longshore: Medford, Oregon, 2000.

Entre Funérailles I (2') 1999

Trumpet.

- Recorded for the Innova CD *Sock Monkey*, 2008.
- Jacob Walls: University of Oregon, Eugene—*Loaded Dice New Music Ensemble*, 2012.
- Jacob Walls: Williams College, Williamstown, MA, 2010.
- Brian McWhorter: *Jornadas de Creación Musical Instrumenta en la Fonoteca Nacional*, Mexico City, 2009.
- Brian McWhorter: University of Oregon School of Music and Dance, Eugene, 2008.
- Brian McWhorter: White Stag Building, Portland, OR, 2008.
- Brian McWhorter: University of Oregon, Eugene—*Sound-Bytes New Music Series*, 2007.
- Brian McWhorter: Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Scott Bauer: College of Santa Fe, New Mexico, 1999.

Omnibus Etude (3') 1999

Piano.

- MIDI arrangement made for the Parlour Tapes+ *Mini MIDI Mixtape* project on floppy disk, 2015.
- Recorded by Thomas Rosenkranz for the Tzadik CD *Catfish*, 2003.
- Recorded by Oni Buchanan for the Velvet Ear CD *Oni Buchanan: Solo Piano*, 2004.
- Shannon Wettstein: University of Wisconsin, River Falls, 2015.
- Frank Huang: Miami University, Ohio, 2013.
- John Lee: Oberlin College, 2006.
- Thomas Rosenkranz: Eastman School of Music, 2004.
- Oni Buchanan: Harvard University (informal, seminar performance), Boston, 2003.
- Oni Buchanan: Poetry Bookstore Benefit Recital, Boston, 2003.
- Oni Buchanan: The New School of Music, Boston, 2003.

Chamber: Solo (*continued*)**Disciplines** (25') 1998

- Piano. Commissioned by Betty Freeman for Leonard Stein's 1998 *Piano Spheres*.
- Recorded by Shannon Wettstein for the Innova CD *Disciplines*, 2004.
 - Carol Morgan: The Essl Museum, Klosterneuburg, Austria, 2007.
 - Carol Morgan: Alte Schmiede Kunstverein—*Das Andere Amerika*, Vienna, Austria, 2006.
 - Shannon Wettstein: New England Conservatory of Music—*Summer Institute for Contemporary Piano* concert, 2003.
 - Gloria Cheng: The Spruce Street Forum—*The 1999 Fresh Sound Music Series*, San Diego, 1999.
 - Gloria Cheng: Los Angeles—*Piano Spheres*, 1999.

Discipline I: Heliopolis (4') 1998

- Piano.
- Gloria Cheng: Stanford University, 2003.
 - Carol Morgan: Alte Schmiede Kunstverein—*Das Andere Amerika*, Vienna, Austria, 2006.

Discipline II: Cosmo Drama (5') 1998

- Piano.
- Shannon Wettstein: California State University, Northridge, 2004.
 - Carol Morgan: Alte Schmiede Kunstverein—*Das Andere Amerika*, Vienna, Austria, 2006.

Discipline III: Ontological Shock (4') 1998

- Piano.
- Shannon Wettstein: California State University, Northridge, 2004.
 - Shannon Wettstein: Bemidji State University, Minnesota, 2003.

Discipline V: From Saturn to Alabama: Travels in Outer Space (6') 1998

- Piano.
- Recorded by Shannon Wettstein for the Tzadik CD *Catfish*, 2003.
 - Shannon Wettstein: New England Conservatory of Music, 2001.
 - Shannon Wettstein: Bemidji State University, Minnesota, 2001.
 - Shannon Wettstein: Stanford University, 2001.
 - Shannon Wettstein: Mississippi State University, 2001.

Neo-Tribes (6') 1997

- Alto saxophone.
- Recorded by Griffin Campbell for the Innova CD *Disciplines*, 2004.
 - Griffin Campbell: Ljubljana, Slovenia—*World Saxophone Congress*, 2006.
 - Griffin Campbell: University of New Mexico, 2006.
 - Griffin Campbell: Louisiana State University—*61st Festival of Contemporary Music*, 2006.
 - Griffin Campbell: Stanford University, 2004.
 - Griffin Campbell: Louisiana State University—*59th Festival of Contemporary Music*, 2004.
 - Griffin Campbell: University of Illinois—*Guys with Big Cars*, 2002.
 - Griffin Campbell: University of North Texas—*North American Saxophone Alliance*, 2002.

Cadenza (6') 1996

- Piano (with 6 notes prepared); from *Triple Concerto*.
- Ian Pace: City University, London, 2011.

Elegy (7') 1995

- Carillon or piano. Commissioned by the UCSD Carillon Society in memory of Keith Humble.
- Recorded by Mark Applebaum and Scott Paulsen for the Innova CD *Disciplines*, 2004.
 - University of Florida, Portrait Concert, Gainesville, FL, 2011.
 - Mark Applebaum: St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
 - Arie Abbenes: The Heiligenkreuz Monastery, Austria, 2008.
 - Hajdi Elzeser: Skopje, Macedonia—*Days of Macedonian Music*, 2008.
 - Chryssie Nanou: Stanford University, 2006.
 - Mark Applebaum: Stanford University—*Daniel Pearl Music Day*, 2003.
 - Mark Applebaum: Mississippi State University—*Piano Showcase*, 1998.
 - Sandra Brown: UCSD—*New Music Forum*, 1996.
 - Scott Paulsen: UCSD Carillon, 1995.

Chamber: Solo *(continued)*

Narcissus: Strata/Panacea (10') 1994

Marimba. Requested by Steven Schick.

- Recorded by Steven Schick for the Innova CD *Disciplines*, 2004.
- Colton Morris, University of Tennessee, Knoxville, 2017.
- Michael Carp, University of South Florida—*McCormick Marimba Festival*, 2017.
- Michael Carp, University of Tampa, 2017.
- Michael Carp, Colorado State University, 2106. [Two performances.]
- Piero Guimaraes: Stony Brook University, NY, 2014.
- Mike Truesdell : Lawrence University, Appleton, WI—*Zeltsman Marimba Festival*, 2011.
- Jay Johnson: Carleton College, Northfield, MN, 2010.
- Mike Truesdell: The Juillard School, 2010.
- Andy Meyerson: Banff Centre for the Arts: *Roots & Rhizomes: Contemporary Percussion Performance*, 2009.
- Andy Meyerson: Stanford University, 2008.
- Steven Schick: Stanford University—*Music from the Edge Festival*, 2003.
- Patti Cudd: UCSD, 1996.
- Tatiana Kóleva: Peabody Conservatory of Music, 1995.
- Tatiana Kóleva: University of Maryland, Baltimore County, 1995.
- Tatiana Kóleva: Rotterdam, Holland, 1995.
- Steven Schick: *Young Nordic Music* festival, Malmö, Sweden, 1994.
- Steven Schick: UCSD—*New Music Forum*, 1994.
- Tatiana Kóleva: *Festival Spaziomusica*, Italy, 1994.
- Tatiana Kóleva: *Darmstadt Internationale Ferienkurse für Neue Musik*, Germany, 1994.

The Plate of Transition Nourishes the Chameleon Appetite (4'-6') 1992

Violin. (Five alternate formal schemes.)

- Recorded by Hyakutome Takao for the Innova CD *Speed Dating*, forthcoming, 2017.
- Hyakutome Takao, *LABORATORIUM*, Antwerp, Belgium, 2011.
- Irvine Arditti (version +83+83): *Darmstadt Internationale Ferienkurse für Neue Musik*, Germany, 1994.
- Janos Negyesy (version 83+83+): UCSD—*New Music Forum*, 1993.

Anesthesia (+83) (4') 1992

Viola.

- Karen Elaine: UCSD—*New Music Forum*, 1994.

Sargasso (83+) (5') 1992

Cello.

- Recorded by Eric Bartlett for the Innova CD *Disciplines*, 2004.
- Daniel Saenz, Sam Houston State University, 2013.
- Séverine Ballon: Clermont-Ferrand, France—*Musiques des Mesurées Festival*, 2007.
- William Jason Raynovich: *MAVerick Ensemble*—*New Music Chicago*, Museum of Contemporary Art, Chicago, 2006.
- William Jason Raynovich: *MAVerick Ensemble*, Ukrainian Institute of Modern Art, Chicago, 2005.
- William Jason Raynovich: *MAVerick Ensemble*, Renaissance Society, Chicago, 2005.
- Craig Hultgren: Auburn University, Montgomery, Alabama, 2001.
- Craig Hultgren: University of Alabama, Tuscaloosa—*The Southeastern Composers League*, 2001.
- Eric Bartlett: UCSD, 1995.

Penumbra (22') 1991

Piano.

- Tobias Schwencke: *Darmstadt Internationale Ferienkurse für Neue Musik*, Germany, 1994.

Live Electronic & Electroacoustic

Echolalia (4') 2006

- 22 Dadaist rituals (extracted from *Asylum*), performed by percussionist, with live electronics.
- Jared Brown, *Oregon Fringe Festival*, Ashland, OR, 2017. Two performances.
 - Jared Brown, Southern Oregon University, 2017.
 - Michael Coiro, Peddie School, Hightstown, NJ, 2017.
 - Breno Bragança, Federal University of Goiás, Samambaia Campus, Goiânia, GO Brazil, 2016.
 - Sean Hamilton, The Venture Compound—*Hyperbolic Chamber Music 4*, St. Petersburg, FL, 2016.
 - Aaron Levy: University of Alabama—*Contemporary Ensemble Concert*, 2016.
 - Aaron Levy: University of Alabama—*Solo Recital*, 2016.
 - Kenyon Williams: Minnesota State University, Moorhead, 2015.
 - Zach Jacobs: DePauw University—*Mark Applebaum Portrait Concert*, Greencastle, IN, 2015.
 - Odd River, Homewood Flossmoor High School, Flossmoor, IL, 2015.
 - Odd River, The Chop Shop—*Chicago International Movies and Music Festival*, Chicago, 2015.
 - Odd River, VanderCook College of Music, Chicago, IL, 2015.
 - Odd River, Maine South High School, Park Ridge, IL, 2015.
 - University of Wisconsin, River Falls, 2015.
 - Rice University—Brandon Bell, 2014.
 - Indianapolis—Mike Truesdell: *PASIC: Percussive Arts Society—Mark Applebaum Portrait Concert*, 2013.
 - Stanford University, CCRMA—*CONTROL FREAK—Mark Applebaum Portrait Concert*, 2012.
 - Juilliard School, New York City—Mike Truesdell, 2012.
 - Portland, Oregon, White Stag Building—Brian McWhorter: *Beta Collide*, 2010.
 - University of Oregon, Eugene—Brian McWhorter: *Beta Collide*, 2010.
 - Brian McWhorter: *Jornadas de Creación Musical Instrumenta en la Fonoteca Nacional*, Mexico City, 2009.
 - Stanford University—*Stanford Lively Arts*, 2008.
 - University of Virginia, 2006.
 - Oberlin College, 2006.
 - MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
 - University of Oregon, Eugene—*SEAMUS*, 2006.
 - Stanford University—Mark Applebaum: *CCRMA Concert*, 2006.

Glass Bead Game (4') 2005

- LOGOS Foundation (Gent, Belgium) MIDI robot orchestra: *Piperola, Ake, Pianola, Vibi, Tubi, Klung, Troms, Thunderwood, Springers, and Drippers*. An autonomous part of *Martian Anthropology 4•5•6*, composed for the opera *Es lebe der Sport*.
- LOGOS Foundation, Ghent Belgium, 2009.
 - Festival ADEvantgarde performance of the collaborative opera *Es lebe der Sport*, a co-production of the Bayerische Theaterakademie and the Hochschule für Musik, Reaktorhalle, Munich, 2005.

Sonic Circuits ReMix 2001

- A collaboration with John Von Seggern, Stephen Ives, & Christiaan Virant, laptop computer DJs; Guy Le Claire, guitar; and Jun Kung, drums.
- University of Hong Kong—*Sonic Circuits VIII*, 2001.

Concerto for Florist and Ensemble 2000/2002/2009/2017.

- James DelPrince, performance florist; with Mark Applebaum, electroacoustic sound-sculptures & live electronics; Jared Brown, Bryan Jeffs, Terry Longshore & Drew Wright, percussion; David Bithell, trumpet & live electronics; and Tessa Brinckman, flutes—*Oregon Fringe Festival*, Ashland, OR, 2017. Two performances.
- James DelPrince, performance florist; with Mark Applebaum & Tom Nunn, electroacoustic sound-sculptures & live electronics; Terry Longshore & Steve Schick, percussion; Brian McWhorter, trumpet; Jane Rigler, flutes; Scott Rosenberg, saxophones; Mark Dresser, contrabass: Stanford University Cantor Arts Center—*Stanford Lively Arts*, 2009.
- James DelPrince, performance florist; with Mark Applebaum, piano, electroacoustic sound-sculptures & live electronics; Chris Chafe, cello, celesto, & contrabass; Paul Dresher, electric guitar, electroacoustic sound-sculptures, & live electronics; Fred Frith, guitars and live electronics; Terry Longshore & Brett Reed, percussion; Patrick O'Keefe, clarinets: Stanford University—*Chamber Music Live*, 2002.
- James DelPrince, performance florist, with Mark Applebaum, electronic percussion, and Robert Damm, acoustic percussion: Starkville, Mississippi, 2000.

Live Electronic & Electroacoustic *(continued)*

Architettura Redux (12ⁿ) 2000

A collaboration exploring the synergies of electronic music and contemporary architecture, with acclaimed New York film director Iara Lee, for electroacoustic sound-sculptures with live electronics accompanying slide projections. Iara Lee is the founder of Caipirinha Productions and director of *Modulations: Cinema for the Ear*, a 1998 documentary on the evolution of electronic music.

- Mississippi State University—*Sonic Circuits VII* festival, 2000.

That Brainwave Chick 1998

NAI: Neural Audio Imaging/EIEIO Modulation: Electro-encephalograph In, Electronic Instrument Out Modulation. A collaborative installation with Paras Kaul for live brainwave data, converted to MIDI information, and transformed by a neural network composed with Max software.

- Smithsonian, Washington, D.C., 2001. (Cancelled due to anthrax complication.)
- SIGGRAPH, Los Angeles, 2001.
- Walker Art Center—*Sonic Circuits VI* festival, Minneapolis, 1998.
- Mississippi State University, 1998 (*Sonic Circuits V*) & 1999 (*Explorations of the Photographic Era and Beyond* conference & *Sonic Circuits VI*).

Zero-One (7ⁿ) 1991

Solo *mousetrap*, an electroacoustic sound-sculpture.

- Steven Schick: *Darmstadt Internationale Ferienkurse für Neue Musik*, Germany, 1992.
- Steven Schick: UCSD—*New Music Forum*, 1991.

Recorded Electronic & Electroacoustic

Three Unlikely Corporate Sponsorships (16') 2016

4-channel electronic playback. Sound poetry in three movements dedicated to Charles Amirkhanian.

I. Nestlé (3:33)

II. General Motors (5:34)

III. Halliburton (6:20)

- Recorded for the Innova CD *Speed Dating*, forthcoming, 2017.
- Viitasaari, Finland—*Time of Music Festival 2017*, 2017.
- Heidelberg College—*Portrait Concert*, Tiffin, OH, 2017.
- LSPU—*St. Johns International Sound Symposium XVIII*, Newfoundland, Canada, 2016. (2 performances.)
- Stanford University, Bing Concert Hall, 2016.
- Stanford University, CCRMA, 2016.
- Stanford University, CCRMA, March, 2016.

Skeletons in the Closet 2009

8-channel electronic playback.

- Recorded for the Innova CD *Speed Dating*, forthcoming, 2017.
- Miami University, Ohio, Portrait Concert, 2013.
- California State University Fresno, Portrait Concert, 2013.
- Stanford University, CCRMA—*CONTROL FREAK*—Portrait Concert, 2012.
- University of California, Irvine—*Gassmann Electronic Music Studio Series* Portrait Concert, 2012.
- San Diego State University—*NWEAMO Festival*, 2012.
- University of California, Santa Barbara, Portrait Concert, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Stanford University—*Transitions: CCRMA Summer Concert*, 2009.

Variations on Variations on a Theme by Mozart (6') 2006

4-channel electronic playback. Commissioned by the Third Practice Festival.

- Recorded for the Innova CD *Sock Monkey*, 2008.
- Recorded on the Everglade Records DVD [*re*]; commissioned by the Third Practice Festival.
- Heidelberg College—*Portrait Concert*, Tiffin, OH, 2017.
- Stanford University, CCRMA, April, 2016.
- Stanford University, CCRMA, March, 2016.
- Cerritos College, Los Angeles, Portrait Concert, 2014.
- Miami University, Ohio, Portrait Concert, 2013.
- California State University Fresno, Portrait Concert, 2013.
- Ball State University, Muncie, Indiana—*EM THREE*, 2013.
- University of California, Irvine—*Gassmann Electronic Music Studio Series* Portrait Concert, 2012.
- University of California, Santa Barbara, Portrait Concert, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Musik-Akademie der Stadt Basel, Switzerland—*Instruments/Interfaces Festival*, 2008.
- Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- University of Louisville, 2007.
- Banff Centre for the Arts, Canada, 2006.
- University of Richmond, Virginia—*Third Practice Festival*, 2006.

Recorded Electronic & Electroacoustic *(continued)*

Snagglepuss ReMix (3') 2003

- 2-channel electronic playback.
- Recorded for the Tzadik CD *Catfish*, 2003.
- Stanford University—*March Mattness*, 2016.
- California State University Fresno, Portrait Concert, 2013.
- University of California, Santa Barbara, Portrait Concert, 2011.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Banff Centre for the Arts, Canada, 2006.
- Oberlin College, 2006.
- Duke University—*Encounters: With the Music of Our Time*, 2006.
- Stockholm, Sweden—*Stockholm New Music 2006*, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- California State University, Sacramento—*Festival of New American Music*, 2005.
- Johannesburg, South Africa—*UNYAZI Festival*, 2005.
- San Diego State University—*SEAMUS*, 2004.
- University of Michigan—*ECLECTRONICA Microfestival*, 2004.
- Stanford University—*CCRMA Concert*, 2003.
- Kölner Philharmonie—*Acht Brücken—Musik für Köln*, Köln, Germany, 2013.
- Washington State University—*Festival of Contemporary Art Music*, 2013.
- Butler University, Indianapolis—*JC(F)A Composers Orchestra*, 2013.
- Stanford University, CCRMA—*CONTROL FREAK—Portrait Concert*, 2012.
- The Fidget Space, Philadelphia, American Composers Forum event, 2012.
- San Francisco Contemporary Music Players, April, 2012.
- University of California, Irvine—*Gassmann Electronic Music Studio Series Portrait Concert*, 2012.

Pre-Composition (12") 2002

- 8-channel electronic playback. Commissioned by *Electronic Music Midwest*.
- Recorded for the SEAMUS CD *Music from SEAMUS volume 13*, 2004.
- Recorded for the Innova CD *Intellectual Property*, 2003.
- ZKM—*Internationale Ensemble Modern Akademie*, Karlsruhe, Germany, upcoming, September, 2017.
- Music University—*Internationale Ensemble Modern Akademie*, Frankfurt, Germany, upcoming, September, 2017.
- Viitasaari, Finland—*Time of Music Festival 2017*, 2017.
- Heidelberg College—*Portrait Concert*, Tiffin, OH, 2017.
- Stanford University, CCRMA, April, 2016.
- Stanford University, CCRMA, March, 2016.
- Charleston, SC—*Spoletto Festival* (three performances), [with live performance of Voice 1], 2015.
- Queen's University, SARC—*Scene from Within*, Belfast, Ireland, (two performances) May, 2015.
- Cerritos College, Los Angeles, Portrait Concert, 2014.
- Miami University, Ohio, Portrait Concert, 2013.
- Berlin TU, Berlin, Germany—*Märzmusik Festival*, 2012.
- Stanford University, CCRMA—*CONTROL FREAK—Portrait Concert* [with live performance of Voice 1], 2012.
- Butler University, Indianapolis—*Elektronik Musik Fest*, 2012.
- University of California, Santa Barbara, Portrait Concert, 2011.
- Kitchener City Hall—*Open Ears Festival of Music and Sound*, Kitchener, Ontario, Canada, 2011.
- University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Boston Modern Orchestra Project Club Concert series, Club Oberon, Harvard Square, 2011.
- Brigham Young University—*Utah Crosstalk*, 2011.
- UCSD—*Sonic Diasporas Festival*, 2011.
- Harvard University—*HYDRA—The Sound/Space Experience*, 2010.
- Stanford University—*Audio Engineering Society*, San Francisco section, 2010.
- Institute of Sonology, Royal Conservatory, Netherlands, 2010.
- University of Birmingham, England—*BEAST Concert*, 2010.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- University of Nebraska, Omaha—*Virtual Music Week*, 2009.
- St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Berlin TU, Berlin, Germany—*Inventionen Festival*, 2008.
- Musik-Akademie der Stadt Basel, Switzerland—*Instruments/Interfaces Festival*, 2008.
- CeCh Chilean Electroacoustic Music Community—*Ai-maako Festival*, Santiago, Chile, 2007.
- Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- University of Malmö, Sweden, 2007.
- University of Hull, Scarborough, England—*Ripples, temptation and the wilderness of...*, 2007.

Recorded Electronic & Electroacoustic (continued)

Pre-Composition (continued)

- Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- University of Indianapolis, Indiana, 2007.
- Western Oregon University—*Annual Electro-acoustic Festival*, 2007.
- Montana State University—*Sunday Night Multimedia Series: A Meditation on Technology*, 2007.
- Banff Centre for the Arts, Canada, 2006.
- Stanford University—*NewStage Festival*, CCRMA, 2006.
- Oberlin College, 2006.
- MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
- Stanford University—*Audio Engineering Society*, San Francisco section, 2006.
- Duke University—*Encounters: With the Music of Our Time*, 2006.
- Stockholm, Sweden—*Stockholm New Music 2006*, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Austin Museum of Art, Downtown—*Audio Inversions New Music Series*, Austin, Texas, 2006.
- Stanford University—*CCRMA Concert*, 2006.
- California State University, Sacramento—*Festival of New American Music*, 2005.
- University of Iowa, 2005.
- University of Wisconsin, Milwaukee—*Electronic Theater and Diffusion*, 2005.
- University of Leuven, Belgium—*Ithaka Festival*, 2005.
- Stockholm, Sweden—*EMS Festival*, 2005.
- University of Minnesota—*Spark Festival of Electronic Music and Art*, 2005.
- University of Missouri, Kansas City Conservatory of Music—*Musica Nova*, 2005.
- Pomona College, Claremont, California—*Ussachevsky Festival*, 2005.
- University of Oklahoma, Norman—*New Century Ensemble Concert*, 2004.
- West Chester University, West Chester, Pennsylvania, 2004.
- Louisiana State University—*High Voltage Concert*, 2004.
- Concordia University, Montreal—*Harvest Moon Festival*, 2004.
- University of California, San Diego, 2004.
- University of Michigan—*ECLECTRONICA Microfestival*, 2004.
- Singapore—*ICMC* (The International Computer Music Conference), 2003.
- Ball State University, Indiana, 2003.
- University of Virginia—*TechnoSonics*, 2003.
- University of Washington, Seattle—*DX Arts: The Washington Invitational*, 2003.
- Bourges, France—*Synthèse/The Bourges Festival*, 2003.
- Lawrence University, Wisconsin—*The EMC Electronic Music Festival*, 2003.
- University of Florida—*The Florida Electroacoustic Music Festival*, 2003.
- Brooklyn College—*Composers' Forum*, 2003.
- Arizona State University—*SEAMUS*, 2003.
- Zeitgeist: InterMedia Arts—*Rituals & Remembrance*, Minneapolis, 2002.
- Dartmouth College, Hanover, New Hampshire, 2002.
- Stanford University—*CCRMA Summer Concert*, 2002.
- Kansas City—*Electronic Music Midwest*, 2002.

Suicides (1956, 1970) (3') 2001

- 2-channel electronic playback.
- Kansas City—*Electronic Music Midwest*, 2002.

The Janus ReMixes: Exercises in Auto-Plundering (61') 1999

- A CD of digital remixes of recordings of extant acoustic works; Innova Records.
- Miami University, Ohio, Portrait Concert, 2013.
- California State University Fresno, Portrait Concert, 2013.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- Stanford University—*Interval 100*, 2008.
- St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
- Duke University—*Encounters: With the Music of Our Time*, 2006.
- Stockholm, Sweden—*Stockholm New Music 2006*, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Johannesburg, South Africa—*UNYAZI Festival*, 2005.
- Stanford University—*CCRMA Summer Concert—Digital Music under the Stars*, 2005.
- Università di Genova, Italy, 2004.
- University of Michigan—*ECLECTRONICA Microfestival*, 2004.

Recorded Electronic & Electroacoustic *(continued)*

The Janus ReMixes: Exercises in Auto-Plundering *(continued)*

- New York University—*New Music Ensemble Concert*, 2004.
- Dance performances to *The Janus ReMixes* by choreographer Brittany Brown at the ODC Theater, San Francisco (*Pilot 40*) and Stanford University (*Spring Migration*), 2003.
- Lawrence University, Wisconsin—*The EMC Electronic Music Festival*, 2003.
- Hong Kong Baptist University, Kowloon, Hong Kong—*Contemporary Music Workshop*, 2002.
- Dartmouth College, Hanover, New Hampshire, 2002.
- Brooklyn College Conservatory of Music—*Electroacoustic Music Festival*, 2002.
- Bilgi University, Istanbul, Turkey, 2002.
- Ball State University, Indiana, 2002.
- Kansas City—*Electronic Music Midwest*, 2002.
- Lewis University, Illinois, 2002.
- University of Iowa, 2001.
- Brevard College, North Carolina—*A Little Now Music*, 2001.
- University of California, Berkeley—CNMAT, 2001
- Stanford University—*Friends of Music Faculty Showcase*, 2001.
- University of North Texas—*Nova*, 2001.
- Hong Kong Baptist University, 2001.
- Louisiana State University—*SEAMUS*, 2001.
- Illinois State University—*Cybermusic*, 2001.
- Lewis University, Illinois—*Music Bytes*, 2001.
- Southern Oregon University, 2001.
- Kansas City Electronic Music Festival, 2000.
- College Music Society Conference, Southern Region, 2000.
- Georgia State University—*neoPhonia New Music Ensemble*, 2000.
- University of North Carolina, Greensboro—*The Southeastern Composers League*, 2000.
- College of Santa Fe, New Mexico, 1999.
- Walker Art Center, Minneapolis—*Sonic Circuits VII*, 1999.
- Mississippi State University, 1998 (pre-publication performance).
- Various radio broadcasts throughout Canada, Russia, Australia, Lithuania, Belgium, Holland, Spain, England, and the U.S.

Aphoristic Fragment (1') 1999

2-channel electronic playback; also a video collaboration with animator Anna Chupa.

- Stanford University—*Popcorn!*, 2003.
- Kansas City—*Electronic Music Midwest*, 2002.
- University of Iowa, 2001.
- University of California, Berkeley—CNMAT, 2001.
- Harvey Mudd College, California—*The Harmony of Sound and Light*, 2001
- Mount Union College—*Most Significant Bytes*, Ohio, 2001.
- American Composers Forum—*Sonic Circuits VIII*, 2001.
- Hong Kong Baptist University, 2001.
- Tacoma, Washington—*The Shy-Anne Festival*, 2000.
- Mississippi State University—*Sonic Circuits VI*, 1999
- Beijing, China—*ICMC* (The International Computer Music Conference), 1999.

Mousetrap Music (69') 1996

A CD of electroacoustic sound-sculpture improvisations; Innova Records.

- Dance performances to *Strike: 3/2 + 5:2 Groove* by the James Sewell Ballet Company, Minneapolis, at various venues including Michigan State University and the College of St. Catherine, Minnesota.
- Various radio broadcasts including a feature on KAJX, Aspen, Colorado public radio & in Moscow.

Sandman (5') 1992

2-channel electronic playback.

- Center for Music Experiment, UCSD, 1992.

Catastrophe (4') 1991

2-channel electronic playback.

- Composed for Mitchell Levine's Los Angeles production of Arthur Kopit's drama *Wings*.

Improvisation Works

***The Metaphysics of Notation* 2008**

A graphic score (see “exhibitions”). Intended for museum installation, versions can also be performed at individual concert events.

- Version performed at Technical University Berlin, Germany—*Audio Communication Day 2017*, Hybrid Lab, 2017.
- Scroll version performed at *Time of Music Festival 2017*, Viitasaari, Finland, 2017.
- Three versions performed at Heidelberg College (percussion trio, 14 actors, synthesis)—*Portrait Concert*, Tiffin, OH, 2017.
- Version performed at Inn-Fest, National Sawdust, Brooklyn, NY, 2017.
- Version performed by Caballito Negro, Southern Oregon University—*Resist*, 2017.
- Version performed at SMULE, San Francisco, 2017.
- Version performed by I.C.E. and the Stanford New Ensemble, Anderson Collection, Stanford University, 2017.
- Version performed by Zeitgeist and the No Exit Ensemble, SPACES Gallery, Cleveland, 2017.
- Version performed by Zeitgeist and the No Exit Ensemble, Height Arts, Cleveland, 2017.
- Version performed by Caballito Negro, Stanford University, CCRMA, 2016. Concert & master class.
- Version performed by Caballito Negro, The Center for New Music, San Francisco, 2016.
- Version performed by Caballito Negro, Gold Lion Arts, Sacramento, 2016.
- Version performed by 3(r), Anita Villalaz Theater—*Alfredo de Saint Malo International Music Festival*, Panama City, Panama, 2016.
- Version performed by Caballito Negro, Schneider Museum of Art—*Britt Music & Arts Festival: Songlines*, Ashland, OR, 2016.
- Version performed by Caballito Negro, Umpqua Symphony Concert Association, Roseburg, OR, 2016.
- Version performed by Caballito Negro, Lincoln City Cultural Center, Lincoln City, OR, 2016.
- Version performed by Caballito Negro, Peninsula College, Port Angeles, WA, 2016.
- Version performed by Caballito Negro, Café Artichoke, Portland, OR, 2016.
- Version performed by Caballito Negro, Oregon State University, Corvallis, OR, 2016.
- Version performed by Caballito Negro, Western Oregon University, Monmouth, OR, 2016.
- Version performed at the Banff Centre for the Arts, Banff, Canada, 2016.
- Version performed by The Heterodyne Duo, Stephen F. Austin State University, Nacogdoches, TX, 2016.
- Version performed by Caballito Negro at Sacramento State University—*Festival of New American Music*, 2015.
- Version performed at Concerto Percussão do Sempem, Goiania, Brazil, 2015.
- Version performed at EMUFRN—Escola de Música da UFRN, Natal, Brazil, 2015.
- Version performed at the Cincinnati Conservatory of Music—*Mark Applebaum Portrait Concert*, 2015.
- Animated version performed at DePauw University—*Mark Applebaum Portrait Concert*, Greencastle, IN, 2015.
- Version performed at the Cincinnati Conservatory of Music, 2015.
- Animated version performed at the University of Wisconsin, River Falls, 2015.
- Version performed by Graeme Jennings, Queensland Conservatorium Griffith University, Brisbane, Australia, 2015.
- Hour-long performance at a dedicated *Metaphysics of Notation* concert at ANAM, Melbourne, Australia, 2015.
- Three performances at *PASIC: Percussive Arts Society*—*Mark Applebaum Metaphysics of Notation Concert*, Indianapolis, 2014.
- Animated version performed by Lungta Duo with poet Nick Lantz, Sam Houston State University, Huntsville, TX, 2014.
- Animated version performed by Lungta Duo with poet Nick Lantz, University of Mary Hardin-Baylor, Temple, TX, 2014.
- Animated version performed by Lungta Duo with poet Nick Lantz, Tarleton State University, Stephenville, TX, 2014.
- Animated version performed by Lungta Duo with poet Nick Lantz, Abilene Christian University, Abilene, TX, 2014.
- Version performed by Graeme Jennings, Queensland Conservatorium Griffith University, Brisbane, Australia, 2014.
- Version performed at *Notations*, Concertgebouw of Bruges, Belgium, 2014.
- Animated version performed at SF Jazz, San Francisco—*Other Minds 19*, 2014.
- Robert Arnold’s documentary film on *The Metaphysics of Notation*—“There Is No Sound In My Head”—is shown at *Oh My God, My Body, My Ears!* new music festival, Phoenix, 2014.
- Animated version presented at Miami University, Ohio, Portrait Concert, 2013.
- Animated version presented at California State University Fresno, Portrait Concert, 2013.
- Animated version performed at Butler University, Indianapolis—*JC(F)A Composers Orchestra*, 2012.
- Animated version performed at University of California, Irvine—*Gassmann Electronic Music Studio Series* Portrait Concert, 2012.
- Robert Arnold’s documentary film on *The Metaphysics of Notation*—“There Is No Sound In My Head”—is shown at *UNAFF (United Nations Film Festival)*, Carroll University, Waukesha, WI, 2012.
- Animated version performed by QUBe, Ulster Museum, Belfast, Northern Ireland, 2011.
- Animated version performed by Beta Collide, *Festival Internacional Cervantino*, Guanajuato, Mexico, 2011.
- Robert Arnold’s documentary film on *The Metaphysics of Notation*—“There Is No Sound In My Head”—is shown at *UNAFF (United Nations Film Festival)*, Stanford University, 2011.
- Animated version performed by the CREATE Ensemble, University of California, Santa Barbara, Portrait Concert, 2011.
- Animated version performed by the Stanford New Ensemble—*Beijing Modern Music Festival*, Beijing, China, 2011.
- Animated version performed by the Stanford New Ensemble, Stanford University, 2011.
- Animated version performed by Beta Collide, University of Oregon, Eugene, 2011.
- Print version performed by Erik Ulman, Stanford Music Library, 2011.
- Animated version performed at the University of Florida, Portrait Concert, Gainesville, FL, 2011.
- Animated version performed at Brigham Young University—*Utah Crosstalk*, 2011.
- Animated version performed by counterjnduction, New York City, 2010.

Improvisation Works *(continued)*

The Metaphysics of Notation (continued)

- Version performed by Bonnie Whiting Smith and Chris Tonelli—*Frederick Street Sound and Light Exploration Society*, Wellington, New Zealand, 2010.
- Animated version performed by counter)induction, George Washington University—*International Community of Auditory Display* conference, 2010.
- Animated version performed by [sic], Stanford University Memorial Auditorium—*Art + Invention*, 2010.
- Version performed by Racketology, Seattle—*Wayward Music Series*, 2010.
- Scroll version performed by Third Angle, Hollywood Theater, Portland, Oregon—*Chance/Perchance*, 2010.
- Scroll version performed by Beta Collide, the University of Oregon, Eugene—*Sound-Bytes New Music Series*, 2009.

Disparate Bodies 2007

- A networked performance taking place simultaneously at Stanford University's CCRMA (Mark Applebaum, mouseketier sound-sculpture), Queen's University, Belfast's SARC (Franziska Schroeder, saxophones), and New York City (Pedro Rebelo, computer, Tom Davis, remot.bot, and Alain Renaud, frequencyliator).
- New York City (and California and Belfast)—*NIME 07 (New Interfaces for Musical Expression)*, 2007.

40 Cryptograms 2006

- A graphic score.
- Southern Oregon University Percussion Ensemble, 2013.
 - Skin & Bones percussion duo: UCSD—*Sonic Diasporas Festival*, 2011.

The Bible without God (34') 2005

- Score for dance: 16 players plus electroacoustic sound-sculpture and live electronics. Requested by the Stanford Lively Arts and the Merce Cunningham Dance Company.
- Recorded by Mark Applebaum and Stanford students for the Innova CD *The Bible without God*, 2005.
 - A site-specific event with the Merce Cunningham Dance Company, Stanford University, 2005.

5:3 2005

- For 8 cracklebox players and 2 amplified dice rollers.
- Viitasaari, Finland—*Time of Music Festival 2017*, 2017.
 - *Oregon Fringe Festival*, Ashland, OR, 2017. Two performances.
 - [sic]: Stanford University, CCRMA, 2013.
 - [sic]: Stanford University, CCRMA, 2011.
 - McGill Percussion Ensemble: McGill University, Montreal, 2010.
 - Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
 - SO-[sic]: Stanford University, CCRMA, 2008.
 - SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
 - Banff Centre for the Arts, Canada, 2006.
 - Central Washington University—*Northwest Percussion Festival*, 2006.
 - Southern Oregon University, 2005.
 - Stanford University Cantor Arts Center—*MusiCollage*, 2005.
 - [sic]: Stanford University—*Music and Dance by Chance*, 2005.

Circulation 2005

- Process piece for any number of players.
- Part of a site-specific event with the Merce Cunningham Dance Company, Stanford University, 2005.

Licensed to Fail (5') 2003

- Duo for *mouseketier*, an electroacoustic sound-sculpture, with Paul Drescher and his *quadrachord*, a long-stringed instrument, and live electronics.
- Recorded for the Tzadik CD *Catfish*, 2003.

Improvisation Works *(continued)*

Mouseketier Praxis (Private and Consensual Activities I-IV) (24') 2003

- Solo for *mouseketier*, an electroacoustic sound-sculpture, with live electronics.
- Recorded for the Innova CD *Intellectual Property*, 2003.
 - Stanford University, CCRMA, 2016.
 - New York City—*Stanford+Connects*, 2014.
 - Carleton College, 2014.
 - Warren Miller Performing Arts Center, Big Sky, MT, 2014.
 - SF Jazz, San Francisco—*Other Minds 19*, 2014.
 - Nueva School—*Innovative Learning Conference*, Hillsborough, California, 2013.
 - California State University Fresno, Portrait Concert, 2013.
 - Stanford University, Bing Concert Hall—*The Seminar*, 2013.
 - Stanford University, CCRMA—*CONTROL FREAK*—Portrait Concert, 2012.
 - University of California, Irvine—*Gassmann Electronic Music Studio Series* Portrait Concert, 2012.
 - University of California, Santa Barbara, Portrait Concert, 2011.
 - Stanford University—*Daniel Pearl Memorial Concert*, 2011.
 - deSingel, Antwerp, Belgium—*LABORATORIUM*, 2011.
 - Nueva School, Hillsborough, California, 2010.
 - Phillips Brooks School, Menlo Park, California, 2010.
 - California State University, Sacramento—*Day of Percussion*, 2009.
 - Stanford University—*Daniel Pearl Memorial Concert*, 2009.
 - Atlantic Center for the Arts, 2009.
 - Stanford University—*Music and the Brain* symposium, 2009.
 - St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
 - Stanford University—*Mind Altering Concert*, 2008.
 - Stanford Sierra Camp, Lake Tahoe—*Mind Altering Concert*, 2008.
 - Musik-Akademie der Stadt Basel, Switzerland—*Instruments/Interfaces Festival*, 2008.
 - Stanford University, Cantor Arts Center—*Lively Arts*, 2008.
 - Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
 - Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
 - Banff Centre for the Arts, Canada, 2006.
 - Stanford University—*Mind Altering Concert*, 2006.
 - IRCAM, Paris—*NIME 06 (New Interfaces for Musical Expression)*. Espace de Projection hall, 2006.
 - Oberlin College, 2006.
 - MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
 - New York University—*Current Free Practices in Music and Poetry*, 2006.
 - Community School of Music and Arts, Mountain View, California, 2006.
 - Duke University—*Encounters: With the Music of Our Time*, 2006.
 - Stockholm, Sweden—*Stockholm New Music 2006*, 2006.
 - Louisiana State University—*61st Festival of Contemporary Music*, 2006.
 - Stanford University—*CCRMA Concert*, 2006.
 - Southern Oregon University, 2005.
 - California State University, Sacramento—*Festival of New American Music*, 2005.
 - Stanford University—*Beginnings*, 2005.
 - Oakland—*Thingamajigs Festival*, 2005.
 - Stanford University—*STARS Assembly*, 2005.
 - Stanford University—*Mind Altering Concert*, 2005.
 - Antwerp, Belgium, MukHa Museum of Contemporary Art—*Time Canvas Festival*, 2004.
 - KFJC Radio, Foothill College, Los Altos, California, live broadcast concert, 2004.
 - Chapel of Chimes, Oakland—*Garden of Memory Columbarium Walk-Through Installation*, 2004.
 - Columbus State University, Ohio—*Electronic Music Festival*, 2004.
 - University of California, San Diego, 2004.
 - San Diego State University—*SEAMUS*, 2004.
 - University of Michigan—*ECLECTRONICA Microfestival*, 2004.

Improvisation Works *(continued)*

Plundergraphic (5') 2002

- One or more acoustic instruments with live electronics, 8-channel tape, and live sound diffusion.
- Recorded by Applebaum, Chafe, Francesconi, Longshore, & Rigler for the Innova CD *Intellectual Property*, 2003.
 - ZKM—*Internationale Ensemble Modern Akademie*, Karlsruhe, Germany, upcoming, September, 2017.
 - Music University—*Internationale Ensemble Modern Akademie*, Frankfurt, Germany, upcoming, September, 2017.
 - Victor Pons: Goat Farm Arts Center, Atlanta, 2013.
 - Ensemble Decoder: *Blurred Edges Festival*, Hamburg, Germany, 2013.
 - Ensemble Decoder: *What's Next? Festival*, Brussels, Belgium, 2013.
 - Brian McWhorter: *Jornadas de Creación Musical Instrumenta en la Fonoteca Nacional*, Mexico City, 2009.
 - GEMA: Gabinete de Electroacústica para la Música de Arte, University of Chile, Santiago, Chile, 2009.
 - Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
 - SO Percussion: St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
 - Musik-Akademie der Stadt Basel, Switzerland—*Instruments/Interfaces Festival*, 2008.
 - SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
 - Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
 - Banff Centre for the Arts, Canada, 2006.
 - Tulane University—*ICMC* (The International Computer Music Conference), 2006.
 - Pulsoptional: Duke University—*Encounters: With the Music of Our Time*, 2006.
 - Stockholm, Sweden—*Stockholm New Music 2006*, 2006.
 - Applebaum, Beck, McWhorter, & Snyder: Louisiana State University—*61st Festival of Contemporary Music*, 2006.
 - Applebaum, Chafe, Ulman, Wright, & Yang: Stanford University—*CCRMA Concert*, 2006.
 - Applebaum, Kennedy, Uitii, Villec: California State University, Sacramento—*Festival of New American Music*, 2005.
 - Johannesburg, South Africa—*UNYAZI Festival*, 2005.
 - University of Michigan—*ECLECTRONICA Microfestival*, 2004.
 - Mark Applebaum, piano, & Chris Burns, diffusion: Stanford University—*CCRMA Concert*, 2003.
 - Applebaum, Chafe, Leslie, etc.: Stanford University Cantor Arts Center—*Wired Gardens*, 2003.
 - Piano Plus with Jennifer Hymer: Stanford University—*Music from the Edge Festival*, 2003.
 - Mark Applebaum & Eric Lyon: Dartmouth College, Hanover, New Hampshire, 2002.
 - Applebaum, Chafe, Dresher, Frith, Longshore, O'Keefe, Reed: Stanford University—*Chamber Music Live*, 2002.
 - Mark Applebaum, piano, & Paul Rudy, diffusion: Kansas City—*Electronic Music Midwest*, 2002.

Pulitzer vs. MacArthur 2002

- Duo for *mouseketier*, sound-sculpture with Eric Lyon, violin and live computer processing.
- Applebaum & Lyon: Dartmouth College, Hanover, New Hampshire, 2002.

Improvisation for Mouseketier & Quadrachord (20') 2002

- Duo for *mouseketier*, an electroacoustic sound-sculpture, with Paul Dresher and his *quadrachord*, a long-stringed instrument.
- Applebaum & Dresher: CCRMA—*Friends of CCRMA Concert*, Stanford University, 2002.

Improvisation for Mouseketier & Cello 2002

- Duo for *mouseketier*, an electroacoustic sound-sculpture, with Chris Chafe and his *cello*, an electronic cello.
- Applebaum & Chafe: Stanford University—*Music from the Edge Festival*, 2003.
 - Applebaum & Chafe: San Jose Museum of Art, California—*An Afternoon of Music for Digits and Fingers* (accompanying Chris Chafe's *Oxygen Flute* installation), 2002.

Improvisation Works *(continued)*

Intellectual Property I (8") 2000

Disklavier and pianist.

- Recorded by Mark Applebaum for the Innova CD *Intellectual Property*, 2003.
- Mark Applebaum, Stanford University, CCRMA, March, 2016.
- Mark Applebaum, California State University Fresno, Portrait Concert, 2013.
- Mark Applebaum, Stanford University, CCRMA—*CONTROL FREAK*—Portrait Concert, 2012.
- Mark Applebaum, Concordia University, Montreal—*Comprovisation Conference*, 2012.
- Mark Applebaum, University of California, Irvine—*Gassmann Electronic Music Studio Series* Portrait Concert, 2012.
- Mark Applebaum: University of California, Santa Barbara, Portrait Concert, 2011.
- Mark Applebaum: Brigham Young University—*Utah Crosstalk*, 2011.
- Mark Applebaum: Stanford University—*Music and the Brain* symposium, 2009.
- Mark Applebaum: St. Petersburg, Russia—*PRO ARTE Festival*, 2008.
- Mark Applebaum: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Mark Applebaum: Queen's University, Belfast, Ireland—*SONORITIES Festival*, 2007.
- Mark Applebaum: Stanford University—*Lively Arts: American Mavericks*, 2007.
- Mark Applebaum: Banff Centre for the Arts, Canada, 2006.
- Mark Applebaum: Oberlin College, 2006.
- Mark Applebaum: Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Mark Applebaum: Stanford University—*CCRMA Concert*, 2006.
- Mark Applebaum: Ball State University—*SEAMUS*, 2005.
- Mark Applebaum: University of Miami—*ICMC* (The International Computer Music Conference), 2004.
- Mark Applebaum: University of California, San Diego, 2004.
- Mark Applebaum: Kansas City—*Electronic Music Midwest*, 2002.
- Mark Applebaum: University of North Texas—*Nova*, 2001.
- Mark Applebaum: University of Oregon—*Future Music Oregon*, 2001.
- Mark Applebaum: University of Florida—*The Florida Electroacoustic Music Festival*, 2001.
- Mark Applebaum: Hong Kong Baptist University, 2001.
- Mark Applebaum: Stanford University, CCRMA—*strictly Ballroom*, 2000.

“Dr. Applebaum, why don't you use your powers for good and not for evil? They laughed at me at the university, ellipses.” (~8") 1996

Piano.

- Mark Applebaum: MidAmerican Center for Contemporary Music, Bowling Green State University—*Digital Arts Concert Series*, 2006.
- Mark Applebaum: New York University—*Current Free Practices in Music and Poetry*, 2006.
- Mark Applebaum: Duke University—*Encounters: With the Music of Our Time*, 2006.
- Mark Applebaum: Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- Mark Applebaum: University of Northern Iowa, 2002.
- Mark Applebaum: Lewis University, Illinois, 2002.
- Mark Applebaum: University of California, Berkeley, 2001.
- Mark Applebaum: Mississippi State University, 1997.
- Mark Applebaum: UCSD, 1994.

Improvisation Works *(continued)*

S-tog 1991

A constellation for any number of players based on the Copenhagen subway map and timetables.

- Ball State University New Music Ensemble, Muncie, Indiana, 2016.
- Charles Underriner: CalArts—*Chamber Music at Noon*, Valencia, CA, 2011.
- QUBE: Queen's University, Belfast, Ireland, 2008.
- SEA-[sic]: Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Applebaum: Stanford University—*Freshman-Sophomore College Guest Series*, 2003.
- Applebaum: Stanford University Cantor Art Center—*Wired Gardens*, 2003.
- [sic]: Stanford University—*[sic] & Wet Ink*, 2003.
- Applebaum: Northwestern University, Evanston—*New Music Marathon*, 2003.
- Applebaum: Lawrence University, Wisconsin—*The EMC Electronic Music Festival*, 2003.
- Applebaum: New England Conservatory of Music, Boston, 2002.
- Applebaum: Dartmouth College, Hanover, New Hampshire, 2002.
- Applebaum, Chafe, Drescher, Frith, Longshore, O'Keefe, Reed: Stanford University—*Chamber Music Live Festival*, 2002.
- Applebaum: University of California, Santa Cruz—*Woodstockhausen Festival*, 2002.
- Applebaum: George Mason University, Virginia—*Sonic Circuits IX*, 2002.
- Applebaum: Kennedy Center, Washington, D.C.—*Sonic Circuits IX*, 2002.
- Applebaum: Bruckner Conservatory, Linz, Austria, 2002.
- Applebaum: Essl Museum, Vienna, Austria, 2002.
- Applebaum: University of North Texas—*Nova*, 2001.
- Applebaum: Hong Kong Baptist University, 2001.
- Applebaum: Stanford University, CCMRA—*strictly Ballroom*, 2000.
- Applebaum: University of Oregon—*Future Music Oregon*, 2001.
- Applebaum: Southern Oregon University, 2001.
- Applebaum: Lewis & Clark College, Portland—*Northwest Electro-Acoustic Music Organization*, 2000.
- Applebaum: University of Illinois, 2000.
- Applebaum: Radford University, Virginia—*Direct Currents*, 1999.
- Applebaum: Mississippi State University—*Mind Altering Concert*, 1999.
- Applebaum: University of Central Florida—*College Music Society*, Southern Chapter, 1999.
- Applebaum: Mississippi State University—*The Southeastern Composers League*, 1999.
- Applebaum: Walker Art Center, Minneapolis—*Sonic Circuits VI*, 1998.
- Applebaum: University of Missouri, Kansas City Conservatory, 1998.
- Applebaum: Mississippi State University—*Sonic Circuits V*, 1998.
- Applebaum: Mississippi State University, 1997.
- Applebaum: Carleton College, 1996.
- Applebaum: Minneapolis, Intermedia Arts—*Sonic Circuits IV*, 1996.
- Applebaum: St. Cloud State University, Minnesota—*Sonic Circuits IV*, 1996.
- Mark Applebaum & Anthony Davis: UCSD, 1995.
- Ensemble MANUFACTURE: Tokyo, 1995.
- Applebaum with the Merce Cunningham Dance Company: *Flux-Arean-Rama*, Minneapolis, 1993.
- S-tog Trio (Applebaum, Rigler, Walton): UCSD—*Music Frontiers* festival, 1993.
- S-tog Trio (Applebaum, Rigler, Walton): Various San Diego performances, 1992-1993.
- Applebaum, Poulsen, Lyster: Kulturverket, Halmsad, Sweden, 1991.
- Applebaum, Poulsen, Lyster: Av-Art, Copenhagen, Denmark, 1991.

Quadrivium B: Home Economics, Acting, Sexual Education, Wood Shop (~10') 1995

Piano.

- Mark Applebaum: Stanford University—*Music and the Brain* symposium, 2009.
- Mark Applebaum: Lawrence University, Wisconsin—*The EMC Music Festival*, 2003.
- Mark Applebaum: Dartmouth College, Hanover, New Hampshire, 2002.
- Mark Applebaum: Stanford University—*Friends of Music Faculty Showcase*, 2001.
- Mark Applebaum: Southern Oregon University, 2001.
- Mark Applebaum: University of Illinois, 2000.
- Mark Applebaum: College of Santa Fe, New Mexico, 1999.
- Mark Applebaum: Mississippi State University, 1997 & 1998.
- Mark Applebaum: UCSD—*Emerging Voices* festival, 1995.

H.L.T.R.? (How long 'til the reception) (~6') 1990

Piano and video.

- Mark Applebaum: UCSD, 1990.

58'20" (58'20") 1990

Piano, viola, contrabass, and trombone.

- Nude Complexity (Applebaum, Kronengold, Giger) with John Silber: UCSD, 1990.

Collaborative Works

Intermedia collaborations have been undertaken with neural artists, film-makers, florists, animators, architects, choreographers, and laptop DJs. Musical collaborations with other composers include:

Decameron (~25') 2003

Trio of clarinet/bass clarinet, percussion, & cello.

Composed with Jason Federmeier, Chris Moore, Alex Sigman, Yaron Sokolov, & Justin Yang.

- Matt Ingalls, Terry Longshore, & Elaine Kreston: Stanford University—*ALEA*, 2003.

Fanfare for Brian Ferneyhough (1') 2003

2 percussion. For Brian Ferneyhough on the occasion of his 60th birthday.

Composed collaboratively with twenty-one Stanford composers.

- Steven Schick and Ivan Manzanilla: Stanford University—*Music from the Edge Festival*, 2003.

Jazz Tunes

Andy

Blues Out, Blues In

Buffalo Wings †

Carolyn

8 Years

50

Fragment for Mark

Garden of Eden

Hymn

I Miss You Already

Jamie & Sylvie

Joanie

John Cage Lunchbox

Joji

Melancholy

9 Lives

Quasi-Semi-Pseudo-Crypto

Rosalie

Serendipity

Syrup

Those Hearts

Titled

Tornado Food ††

Uncle Bert

You're So Great

† Big band arrangement by Wayne Wallace.

†† Big band arrangement by Rick Walsh.

Selected Performances of Original Jazz Compositions— Solo Piano Performances and with *The Mark Applebaum Trio*

- Stanford Sierra Camp, South Lake Tahoe, CA, 2017.
- American Cathedral, Paris, France, 2015.
- Steinway Piano Gallery, Charleston, SC, 2015.
- DePauw University, Greencastle, IN, 2015.
- California State University Fresno, *Center for Creativity and the Arts* residency, 2013.
- Nueva School, Hillsborough, California, 2013.
- Nueva School, Hillsborough, California, 2011.
- Oxford University, Brasenose College, England, 2011.
- The Warehouse, London, England, 2011.
- American Cathedral, Paris, France, 2011.
- Oxford Jazz Festival, St. Michael at the North Gate Church, Oxford, England, 2011.
- St. Peter's Episcopal Church, Del Mar, California, 2011.
- Lafayette Library Concert Hall, Lafayette, California, 2011.
- Instituto Chileno-Norteamericano de Cultura, Santiago, Chile, 2009.
- Moscone Center, San Francisco—*Leading Matters*, a lecture-concert, 2009.
- American Cathedral, Paris, France, 2009.
- Community School of Music and Arts, Mountain View, California, 2006.
- Louisiana State University—*61st Festival of Contemporary Music*, 2006.
- *Featured Guest Artist* with the Stanford Jazz Orchestra. Solo, combo, and full ensemble performances including big band arrangements of original tunes and a work for electroacoustic sound-sculpture and jazz orchestra, 2005.
- The Idiom Idiots (with Mahan Esfahani, Baroque keyboardist)—Jazz and Baroque “standards” performed on inappropriate keyboard instruments from the 17th through 21st centuries—*Keyboard Madness*, Stanford University, 2004 & 2008.
- Solo jazz piano recital, The National Theater, Ouagadougou, Burkina Faso; sponsored by the American Embassy, 2003.
- Prague & Brno (including the Janacek Akademie), Czech Republic, 2000.
- The College of Santa Fe, New Mexico, 1999.
- Faculty Artist Recital at MSU of the Mark Applebaum Trio, 1999; this was the first live broadcast of a Mississippi arts event on the internet. In addition to the 500 attendees, over 1000 persons on six continents viewed the concert.
- Solo jazz piano recital in Pekanbaru, Sumatra, Indonesia, 1998.
- *Jazz Live*: Two-hour concert broadcasts of the Mark Applebaum Trio in 1993 and 1996 on KSDS, San Diego's jazz radio station.

Selected Performances of Original Jazz Compositions by The Applebaum Jazz Piano Duo (With Robert Applebaum)

- Heidelberg College, Tiffin, OH, 2017
- Channing House, Palo Alto, 2017
- University of Wisconsin, River Falls, 2015
- Stanford University, 2015.
- Southern Oregon University, 2013.
- Stanford University, 2013.
- Carleton College, Minnesota, 2011.
- Piedmont Piano Concert Hall, Oakland, 2010.
- Castro Valley Center for the Arts, California, 2010.
- Stanford Jazz Workshop—*Education Series*, 2009.
- University of Oregon, Eugene, 2009.
- Community School of Music and Arts, Mountain View, California, 2008.
- University of Chicago, 2008.
- Republic Polytechnic School of Technology for the Arts, Singapore, 2007.
- Stanford University—*Friends of Music Faculty Showcase*, 2007.
- University of North Carolina, Charlotte, 2006.
- Music Institute of Chicago, 2006.
- Stanford University, 2005.
- Municipal Theater, Tunis, Tunisia, 2004.
- Carleton College, Minnesota, 2004.
- Stanford University—*Chamber Music Live*, 2003.
- San Francisco State University, 2003.
- Stanford University, 2001.
- Lewis & Clark College, Portland, 2001.
- Southern Oregon University, 2001.
- St. Cloud State University, Minnesota, 2000.
- Carleton College, Minnesota, 2000.

ADDITIONAL PERFORMING

I welcome the opportunity to perform or conduct the music of others. My experiences are diverse and range from my engagements as tamboura player for Kartik Seshadri, master sitarist and foremost disciple of Ravi Shankar; to the performance of John Cage's music with David Tudor and the Merce Cunningham Dance Company; to interpretations of John Zorn's classic group improvisation, *Cobra*—most recently as director of [sic]—the Stanford Improvisation Collective; to the performance of solo piano works by Tom Johnson and ensemble pieces by Karlheinz Essl and Cornelius Cardew; to the somewhat dangerous performances of Abe Singer's composition for two electric orbital sanders and Paul Rudy's *Degrees of Separation: "Grandchild of Tree"* for amplified cactus with live electronics, to the equally dangerous performance of Taylor Swift covers on electric guitar.

SELECTED PAPERS & PRESENTATIONS

- Innovation & Entrepreneurship*. Roundtable panel to brief the Prime Minister of the Netherlands (Mark Rutte). Stanford University Graduate School of Business, 2016.
- Shoptalk*. Hewlett Foundation, 2015.
- Keynote Address: Title TBD*. *IAB Conecta Conference*, Mexico City, 2014.
- The Trailing Edge: The Rehabilitation of Archaic Technologies in Visual Music*. *Counterpoints: Perspectives on Music & Technology*, Library of Congress, Washington, D.C., 2013. Also given at LASER: Leonardo Art/Science Evening Rendezvous, Stanford, 2014.
- Analytic Representations & Visual Music*. *Visual Learning Conference*, Carleton College, 2012.
- Three Books 2012*, Stanford University. Selection of the class of 2016 freshman common reading and moderator of guest panel featuring Chuck Klosterman, Michael Kimmelman, and Ge Wang, 2012.
- TEDx Stanford* talk: *Boredom: The Real Secret behind Innovation*, 2012.
- But Is It Music?* Stanford University Law School *Great Minds* talk, 2012.
- Glyphs, Pictographs, and the Metaphysics of Notation: Radical Approaches to Musical Specification*. Presentation to the Stanford University *Graphic Narrative Project*, Humanities Center, 2011.
- Success or Selling Out? Idealism in the Music Industry*. Panel presentation for The Commonwealth Club of California Arts Forum with John Lucasey (producer of Green Day), Victor Krummenacher (bassist for Camper Van Beethoven), May Pole (emerging pop artist), and David Conte (professor of composition, San Francisco Conservatory). Mezzanine, San Francisco, 2006.
- On Contemporary Music Technology*. Panel discussion with Clarence Barlow, Mark Delaere, Agostino Di Scipio, and Godfried-Willem Raes. TRANSIT Festival, Belgium, 2005.
- Culture Sculpture: Making Music with Junk, Found Objects, and Hardware*. Annual gathering of the San Francisco Regional Mensa, 2004; also at the New York University symposium *Current Free Practices in Music and Poetry*, 2006.
- The Teaching Confessional: Things I Do but Shouldn't Do; Things I Do and Should Do; Things I Don't Do and Shouldn't Do; Things I Don't Do but Should Do*. Lecture on the *Award-Winning Teachers on Teaching* series, Stanford University, 2005.
- Inside Jazz*, a Stanford University Continuing Studies Course, taught by the Applebaum Jazz Piano Duo with Robert Applebaum, 2003.
- Chamber Music from the Composer's Perspective*. *Stanford Summer Chamber Music Institute*, 2003.
- Musical Schizophrenia: Art vs. Pop*. The San Francisco Commonwealth Club, 2003. Also given at the Stanford University Reunion, 2003.
- Studio 360 Interview* on the project *That Brainwave Chick*. Broadcast nationally on NPR, 2002.
- An Introduction to Metasynth and Compositional Applications*. *G.U.I.: Gesturing the UPIC Instrument* symposium at the University of California, Santa Cruz, 2002.
- What Matters to Me and Why*. Presentation to the "What Matters to Me and Why" organization, Stanford University, 2002.
- Plundering Genres in the Digital Environment* (on the music of John Oswald). *Crafting Sounds, Creating Meaning: Making Popular Music in the U.S.*, a conference at Experience Music Project, Seattle, 2002.
- Schizophrenia, Narcissism, Self-Loathing, and Compulsive Hermetic-Hermeneutic/Exigent-Exegesis Disorder: Psychological Dilemmas in the Music of Mark Applebaum*. Hong Kong University Research Colloquium, Hong Kong, and Irino/JML Foundation Lecture, Tokyo, 2001. Also given at the University of California, Berkeley Composition Colloquium, 2001, the University of Chicago Composition Seminar, 2001, the Wesleyan University Research Colloquium, 2001, and the University of California, San Diego Focus Seminar, 2004, among others (e.g. versions of this talk were given at virtually every school in the section *Off-Campus Lectures*, pages 3-4).
- Sunrise, Sunset: Claude Debussy at the End of the Next Century or It Takes One to Know One: The Postmodern Eco-Tourist's Guide to Choice Fruits of an Empire in the Face of Imminent Decline*. Carleton College, 2000.
- From Eucalyptus to Astroturf: A Critique and Demonstration of the American Sound-Sculpture*. NWEAMO (The Northwest Electro-Acoustic Music Organization Festival), 2000 and the College Music Society, Southern Chapter, 1999.
- Exercises in Auto-Plundering: On Musical Narcissism & Self-Loathing*. *Kansas City Festival of Electronic Music*, 2000.
- Trout Fishing in America: Life Is Elsewhere*, a tone poem (disguised as a lecture). The College of Santa Fe, 1999.
- Luddites versus Positivists: Electronic Music in Thought and Deed*. University of Missouri, Kansas City Conservatory of Music, 1998.
- Interdisciplinary Art in the 21st Century*. Panel Moderator. With Larry Anderson, Michael Berk, Anna Chupa, Jaroslaw Kapuscinski, and Paras Kaul, Mississippi State University, 1998.
- column facing on 3 behind lintel*. Meeting of Tau Sigma Delta Honor Society in Architecture and Allied Arts, Mississippi State University, 1997.
- Critics Panel*. Panel Moderator. With Kyle Gann, Alan Rich, and Valerie Scher. *Emerging Voices Festival*, UCSD, 1995.
- On Narcissus: Strata/Panacea*. *Young Nordic Music Festival*, Malmö, Sweden, 1994.
- Cohabitation with the Merce Cunningham Dance Company*. *Darmstadt Summer Courses*, Darmstadt, Germany, 1994.
- The Janus Cycle: Kaleidoscope Algorithm*. *Darmstadt Summer Courses*, Darmstadt, Germany, 1994.
- S-tog and Schizophrenia*. *Music Frontiers* festival, University of California, San Diego, 1993.
- Orgasm, Boredom, Virtuosity, etc.: Issues of Pleasure in 1970s Pop Music*. *Frames for Desire: Views on Style and Excess in Popular Music of the 1970s*, a symposium at University of California, San Diego, 1993.
- The Mousetrap*. *Darmstadt Summer Courses*, Percussion Studio, Darmstadt, Germany, 1992.

MISC MUSIC PRODUCTION

Co-producer <541> *Music from Stanford* CD series, 2004-2010.

Chamber Music Live Committee Member, Stanford University, 2002-2006.

Assistant Producer, Stanford Symphony Orchestra recording session, Skywalker Sound, Alumni Association film, 2001

Site producer of Sonic Circuits V (1998), VI (1999), & VII (2000) electronic music concerts.

University of California, San Diego *Friends of Music* Board Member, 1993-1995.

Coordinator of the University of California, San Diego *New Music Forum*, 1989-1993; an organization that presented contemporary music in an annual series of nine concerts.

OTHER ADMINISTRATIVE AND ADJUDICATIVE DUTIES

OFF-CAMPUS

Smule, San Francisco—*Smackathon* (presentation of competing new technology prototypes), 2015.

Chair, UCSD *Sonic Diasporas* Festival Steering Committee, 2011.

American Composers Forum, McKnight Fellowship review panel, 2008.

ICMC (International Computer Music Conference) festival selection curator for the 2008 annual conference.

External Reviewer, faculty reappointment files, 2007-2016: University of Michigan; University of California, Irvine; Boston University; University of California, San Diego; Concordia University, Montreal; University of Colorado, Colorado Springs; Northwestern University; University of Pittsburgh; University of North Texas; Duke University; University of California, Berkeley; Kenyon College; University of North Carolina at Chapel Hill.

University of Iowa *Pelzer Composition Prize* adjudicator, 2006.

NIME (6th International Conference on New Interfaces for Musical Expression) Festival at IRCAM, Paris reviewer (performance and installation submissions), 2006.

University of California, San Diego *Fall Composition Juries* juror, 2005.

SEAMUS/ASCAP Prize (Society for Electroacoustic Music in the United States) 2005 competition juror.

American Pianist Association juror for national *Jazz Piano Competition*, Indianapolis, 2004.

ICMC (International Computer Music Conference) festival selection juror for the 2004 annual conference.

University of California, San Diego *EVENT V* Festival, invited delegate, 2003.

American Composers Forum San Francisco Bay Area Chapter *Subito Grant Program* peer reviewer, 2003.

SEAMUS (Society for Electroacoustic Music in the United States) festival selection juror for the 2002 annual conference.

Djerassi Artist Colony selection judge, 2001-2002 season.

American Pianist Association, National Jazz Advisory Council, 2001.

CAMPUS

Vice-Provost for Undergraduate Education's Undergraduate Advisory Council, 2017-2019.

Faculty Composer Search Committee Chair, Stanford University, 2017-2018.

Arts Strategic Planning Group, 2017-2018.

Humanities & Arts Curriculum Committee, 2015-present.

Bing Overseas Study Program Oversight Committee, 2014-present.

Provost's Diversity Cabinet, 2012-2013.

Stanford Committee on Undergraduate Admissions and Financial Aid, 2010-2013. As Chair: 2012-2013.

Stanford Introductory Seminars Advisory Board, 2011-2013.

Bing Overseas Study Program Director Search Committee, Stanford University, 2011-2012.

Faculty Musicologist Search Committee, Stanford University, 2011-2012.

Stanford Study of Undergraduate Education Student Learning Committee, 2010-2011.

Fortieth and Forty-First Faculty Senate, Stanford University, 2007-2009.

Stanford Lively Arts, Advisory Committee, 2008-2012.

Faculty Composer Search Committee Chair, Stanford University, 2007-2008.

Stanford Initiative in the Creative Arts Undergraduate Task Force, Stanford University, 2006-2011.

Introductory Seminars Award Committee, Stanford University, 2006.

Subcommittee on University Honors Awards, Stanford University, 2006-2007.

Judicial Affairs Board Jury Member, Stanford University, 2004-2006.

Committee Member, Faculty Composition Search, Stanford University, 2004-2005.

Director, Undergraduate Studies, Stanford University Music Department, 2003-2005.

Faculty TA Coordinator, Stanford University Music Department, 2003-2005.

Chair, Music Department Undergraduate Studies Committee, Stanford University, 2002-2004, 2006-2007.

Committee Member, Music Department Graduate Studies Committee, Stanford University, 2007-2009, 2014-2018.

Composition Program Representative, Music Department Chair's Cabinet, Stanford University, 2002-2004, 2006-2009.

Marmor Composition Award judge, Stanford University, 2001 & 2002.

Committee Member, Composition Advisory Council, Stanford University, 2000-present.

Undergraduate and Graduate Advising, Stanford University, 2000-present.

Music Department Liaison to the Mitchell Memorial Library, Mississippi State University, 1999-2000.

Undergraduate Advising, Mississippi State University, 1997-2000.

PROFESSIONAL AFFILIATIONS AND MEMBERSHIP

University of California, Berkeley, CNMAT Advisory Council, from 2016

Carleton College, Northfield, MN, board of trustees, 2015-2019 term

- Academic Affairs Committee
- Enrollment & Admissions Committee
- External Relations & Development Committee
- Student Life Committee

The Nueva School, Hillsborough, CA, Arts Task Force, from 2015

Other Minds, board member, from 2014

Oxford University, Brasenose College, Visiting Fellow, Trinity term, 2011

Champ D'Action (Ensemble, Antwerp, Belgium), ensemble composer, from 2004

SIGGRAPH (Special Interest Group of Computer Graphics, OK chapter), treasurer, 1998-2000

BMI (Broadcast Musicians, Inc.), member, from 1994

KODA (the national performing rights licensing organization of Denmark), member 1991-1994

The American Composers Forum

ICMA (The International Computer Music Association)

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

SCL (The Southeastern Composers League)

SCI (The Society of Composers, Inc.)

CMS (The College Music Society)

The American Music Center

The Association for Computing Machinery

SELECTED MEASURES OF STUDENT ACHIEVEMENT

Student compositions have received prestigious national and international awards; student compositions have been accepted into international festivals (e.g. *Gaudeamus*, *ICMC*, *The Young Nordic Music Festival*, the *Ictus Seminar*, Belgium, *June in Buffalo*); students have received various undergraduate and graduate research grants, become Mellon Fellows, received Mitchell scholarships, gained admittance into prestigious graduate composition programs such as Cal Arts, UCSD, Yale, Manhattan School of Music, New England Conservatory, NYU, Michigan, Florida, Washington, UCLA, Mills, Wesleyan, and the Institute of Sonology Program at the Royal Conservatory in the Hague, and won faculty positions at Northwestern University, the University of North Texas, the University of Santa Clara, University of Virginia, Queens University, Belfast, Miami of Ohio, Carleton College, Colorado College, California State University Monterrey, Rensselaer Polytechnic Institute, and the Oberlin Conservatory.

SELECTED MUSIC TECHNOLOGY EXPERIENCE

The Sound-Sculpture Project: Since 1990 I have engaged in the design and construction of sound-sculptures—musical instruments intended for their visual as well as sonic properties. This research has resulted in the *mousetrap*, the *mini-mouse*, the *duplex mausphon*, the *midi-mouse*, and six *micro-mice*, instruments consisting of junk, hardware, and found-objects mounted on electroacoustic soundboards. These instruments have been employed in “formal” compositions (such as *Zero-One*, performed by Steven Schick in Darmstadt, Germany, and *Scipio Wakes Up*, commissioned by the Paul Drescher Ensemble and subsequently performed by Speculum Musicae), as well as improvised works (such as 1993 and 2005 collaborations with the Merce Cunningham Dance Company, and the CDs *Mousetrap Music* and *The Bible without God*). The latest instrument, the *mouseketier* (2001), includes interactive capabilities with Max/MSP and is the featured solo instrument in several concerti: *Martian Anthropology 1•2•3*, *Agitprop*, *The Blue Cloak*, and *Magnetic North*; it can be heard on the CDs *Intellectual Property*, *Martian Anthropology*, *Catfish*, *Asylum* and *Sock Monkey*.

PINK: My home electronic music studio; a “prosumer” digital medium (Apple computer with dual 23” displays, Digidesign interface, Glyph drives in an isolated machine room, digital mixer, various matched pairs of omni and cardioid microphones, mic pre-amplifiers with ADC, SMPTE, etc.), but also includes semi-vintage analog synthesizers, tape delays, signal processors, crackleboxes, etc., a Bösendorfer 225 grand piano, and a variety of other sound sources, including gamelan instruments.

At Stanford University: Planning and overseeing development and implementation of a new CCRMA laboratory (for the Music 120 digital composition curriculum).

At Mississippi State University: Proposal, purchase, set-up, maintenance, and pedagogical implementation of live recording, sound reinforcement, composition, notation, synthesis, digital audio production, and computer assisted instruction technology (including the MIDI computer laboratory) in the Mississippi State University music curriculum.

ADDITIONAL INFORMATION IS AVAILABLE AT:

<http://www.markapplebaum.com>