



EDUCATION

The University of Texas at Austin, Doctor of Musical Arts, Composition, Austin, TX, 2015.

The University of North Texas, Master of Music, Composition, Denton, TX, 2010.

Brown University, Bachelor of Arts, Music, Providence, RI, 2008.

ACADEMIC POSITIONS

2016-present Assistant Professor of Music Composition-Theory and Director of the Experimental Music Studios, University of Illinois, Urbana, IL.

2015-2016 Assistant Professor of Music Theory and Composition, Ball State University, Muncie, IN.

COURSES TAUGHT

MUS 407	Electroacoustic Music Techniques I
MUS 409	Electroacoustic Music Techniques II
MUS 499ART	Audio Recording Techniques
MUS 499C	Advanced Studio Techniques
MUS 499C	Electroacoustic Music Collaboration
MUS 499C	Audio Coding with SuperCollider
MUS 499C	Introduction to Interactive Music
MUS 499C	Algorithmic Techniques for Multichannel Audio
MUS 506	Graduate Level Composition
MUS 576	Doctoral Projects
MUS 599	Thesis Research
LIS 592	Independent Study

HONORS AND OUTSTANDING ACHIEVEMENTS

2018 Klingler Electroacoustic Residency, Bowling Green State University, Bowling Green, OH. Applications to this residency are international in scope. Two-week residency from October 24 to November 7 involving research and software development into Ambisonic sound spatialization, culminating in a new software tool meant to enhance studio composition workflow. Residency included two guest lectures to music technology classes and final research lecture.

2014 James E. Croft Grant for Young and Emerging Wind Band Composers, Atlantic Coast Conference Band Directors' Association. Awarded for *Singularity*. Sole Recipient.

GRANTS RECEIVED

Performing Arts and Design Program: *Klingler Electroacoustic Residency at Bowling Green State University*, UIUC Campus Research Board, 2018.

Project Completion Grant: *LightMatrix: A Sound Installation Using An Interactive Photoresistor Grid*, UIUC Campus Research Board, 2018-2019.

Research Support Award with Arnold O. Beckman Distinction: *LightMatrix: A Sound Installation Using An Interactive Photoresistor Grid*, UIUC Campus Research Board, 2017-2018.



ORIGINAL COMPOSITIONS AND PERFORMANCES

1. *Live Coding Improvisation I* (2019). Premiered by Eli Fieldsteel, Immersion Festival, Independent Media Center, Urbana, IL (May 3, 2019).
2. *Depth of Field*, tenor saxophone, light-sensitive control surface, and interactive stereophonic sound (2018). Premiered by Nathan Mandel and Eli Fieldsteel, Studio Theatre, Krannert Center for the Performing Arts (KCPA), University of Illinois, Urbana, IL (November 15, 2018).
3. *Nose Dive*, wind controller, touch controllers, and interactive stereophonic sound (2017). Premiered by Nathan Mandel and Eli Fieldsteel, Studio Theatre, Krannert Center for the Performing Arts (KCPA), University of Illinois, Urbana, IL (November 10, 2017). Performances include: World Saxophone Congress, Zagreb, Croatia (July 11, 2018), Electronic Music Midwest Festival, Lewis University, Romeoville, IL (October 12, 2018), Studio Theatre, KCPA, University of Illinois, Urbana, IL (November 15, 2018).
4. *Invisible Ink*, Wacom pen and tablet controller and interactive octophonic sound (2016). Premiered by Eli Fieldsteel, National Conference for the Society for Electro-Acoustic Music in the United States (SEAMUS), Saint Cloud State University, St. Cloud, MN (April 22, 2017). Performances include: New York City Electroacoustic Music Festival (NYCEMF), Abrons Art Center, New York City, NY (June 21, 2017), Electronic Music Midwest Festival, Performing Arts Center, Kansas City Kansas Community College, Kansas City, KS (September 23, 2017), Terry Concert Hall, Electroacoustic Barn Dance Festival, Jacksonville University, Jacksonville, FL (February 8, 2018), Sursa Hall, Ball State University New Music Festival, Ball State University, Muncie, IN (March 17, 2018).
5. *Brain Candy*, sensor gloves and interactive quadraphonic sound (2015). Premiered by Eli Fieldsteel, National Conference of the Society for Electro-Acoustic Music in the United States (SEAMUS), Georgia Southern University, Statesboro, GA (February 13, 2016). Performances include: EM|Three Concert, Sursa Hall, Ball State University, Muncie, IN (February 23, 2016), Electronic Music Midwest Festival, Philip Lynch Theatre, Lewis University, Romeoville, IL (October 13, 2016), Electronic Music Eastern Conference, Eastern Illinois University, Charleston, IL (February 23, 2017), Third Practice Festival, University of Richmond, Richmond, VA (November 3, 2017), Poetronica Festival, National Centre for Contemporary Art, Moscow, Russia (April 20, 2018).
6. *With Oui*, six dancers, motion sensor, interactive video, live electronic sound (2015). Collaboration with Jeff Kurihara, video designer, and Billie Secular and Ladonna Matchett, choreographers. Premiered at Ears, Eyes + Feet, B. Iden Payne Theatre, The University of Texas at Austin, Austin, TX (May 8, 2015). Performances include: EM|Two Concert, Sursa Hall, Ball State University, Muncie, IN (November 16, 2015), Center for Arts and Entertainment Technology Program Launch Event, Brazos Hall, Austin, TX (February 25, 2016).
7. *Singularity*, wind ensemble and live electronics (2014). Premiered by The University of North Carolina Chapel Hill Wind Ensemble, Evan Feldman conducting. Memorial Hall, University of North Carolina Chapel Hill, Chapel Hill, NC (November 23, 2015). Performances include: The University of Texas Wind Symphony, Scott Hanna conducting. Bates Recital Hall, The University of Texas, Austin, TX (October 5, 2016), University of Prince Edward Island Wind



- Symphony, Karem Simon conducting. Dr. Steel Recital Hall, Charlottetown, Prince Edward Island, Canada (March 2, 2017), Clemson University Symphonic Band, Mark Spede conducting. Brooks Center for the Performing Arts, Clemson University, Clemson, SC (March 6, 2017), University of Prince Edward Island Wind Symphony, Karem Simon conducting. Paul O'Regan Hall, Halifax Central Library, Halifax, Nova Scotia, Canada (March 11, 2017), University of Prince Edward Island Wind Symphony, Karem Simon conducting. Park Royal United Church, Charlottetown, Prince Edward Island, Canada (March 31, 2017).
8. *Sixxis*, solo percussion (2014). Premiered by Matt Teodori, line upon line percussion, 60-in-Sixty, Fusebox Festival, Ground Floor Theatre, Austin, TX (December 9, 2014).
 9. *Genetic Anomalies*, dancers, motion sensors, interactive video, live electronic sound (2014). Collaboration with Rodrigo Carvalho, video designer, and Mackenzie Taylor, choreographer. Premiered at Ears, Eyes + Feet, B. Iden Payne Theatre, The University of Texas at Austin, Austin, TX (May 4 & 5, 2014).
 10. *Fractus V: Metal Detector*, solo percussion and live stereophonic electronics (2013). Premiered by Adam Groh, Iowa Day of Percussion, Graceland University, Lamoni, IA (March 29 2014). Performances include: Adam Groh, Electronic Music Midwest Festival, Philip Lynch Theatre, Lewis University, Romeoville, IL (October 17 2014), Matt Teodori Electro-Acoustic Recital Series, The University of Texas at Austin, Austin, TX (November 15, 2014), Adam Groh, The International Computer Music Conference, Voertman Hall, The University of North Texas, Denton, TX (September 29, 2015).
 11. *Fractus IV: Bonesaw*, solo trombone and live quadraphonic electronics (2013). Premiered by Steve Parker, Composition Recital, Grant Recital Hall, The University of Texas at Austin, Austin, TX (April 3, 2013). Performances include: Steve Parker, National Conference of the Society for Electro-Acoustic Music in the United States (SEAMUS), McNally Smith College of Music, St. Paul, MN (April 18, 2013), Steve Parker, Electro-Acoustic Recital Series, McCullough Theatre, The University of Texas at Austin, Austin, TX (November 20, 2013), Dominic Ellis, Trombone Recital, Lawrence University, Appleton, WI (April 1, 2018), Hugh Lindsay, Trombone Recital, University of Kentucky, Lexington, KY (April 15, 2018).
 12. *Colliders*, dancers and interactive sound (2013). Collaboration with Mackenzie Taylor, choreographer. Premiered in B. Iden Payne Theatre, The University of Texas at Austin, Austin, TX (May 3 & 4, 2013). Performances include: National Conference for the Society for Electro-Acoustic Music in the United States (SEAMUS), Virginia Polytechnic Institute and State University, Blacksburg, VA (March 26, 2015), Root Signals Festival, Jacksonville University, Jacksonville, FL (September 12, 2015), Poetronica Festival, National Centre for Contemporary Art, Moscow, Russia (April 20, 2018).
 13. *The Box*, lighting/video/sound installation (2012). Collaboration with Kate Leahy, lighting designer. Site-specific installation. Premiered in Brockett Theatre, The University of Texas at Austin, Austxn, TX (March 19-21, 2012).
 14. *No Holds Barred/No Bars Held*, trumpet, two marimbas, and drum set (2011). Commissioned by Jared Broussard, trumpet. Premiered by Jared Broussard, trumpet; David Saad and Kaitlyn Gabos, marimbas; Reese Foster, drum set, Grant Recital Hall, The University of Texas, Austin,



- TX (October 3, 2011). Performances include: David Saad, percussion recital (same players), Bates Recital Hall, The University of Texas at Austin, Austin, TX (May 6, 2012).
15. *Romanza*, wind ensemble (2011). Premiered by the CLUTCH Wind Ensemble, Bates Recital Hall, The University of Texas at Austin, Austin, TX (January 30, 2014).
 16. *Short Ride in a Used '98 Honda*, fixed electronic sound (2011). Premiered at the Blanton Museum of Art, Austin, TX (April 22, 2011). Performances include: Electro-Acoustic Recital Series, McCullough Theatre, The University of Texas at Austin, Austin, TX (November 9, 2011), Ears Eyes + Feet, B. Iden Payne Theatre, The University of Texas at Austin, Austin, TX (May 4 & 5, 2012), National Conference of the Society for Electro-Acoustic Music in the United States (SEAMUS), University of Oregon, Eugene, OR (March 31, 2018).
 17. *Fractus III: Aerophoneme*, solo flute and live quadraphonic electronics (2011, rev. 2012). Premiered by Kenzie Slottow, Jessen Recital Hall, The University of Texas at Austin, Austin, TX (November 17, 2011). Performances include: Lena Kildahl, principal flute, Århus Symphony Orchestra, Royal Academy of Music, Århus, Denmark (April 19, 2012), Kenzie Slottow, Ears Eyes + Feet, B. Iden Payne Theatre, The University of Texas, Austin, TX (May 4 & 5, 2012), Timothy Hagen, Composition Recital, Grant Recital Hall, The University of Texas at Austin, Austin, TX (April 3, 2013), Kenzie Slottow, CEMICircles Festival, Voertman Hall, The University of North Texas, Denton, TX (October 6, 2013), Kenzie Slottow, National Conference for the Society for Electro-Acoustic Music in the United States (SEAMUS), Wesleyan University, Middletown, CT (March 28, 2014), Cassie Lear, Merrill Ellis Intermedia Theatre, Electric LaTeX Festival, The University of North Texas, Denton, TX (November 22, 2014), Kenzie Slottow, Blueproject Foundation, Barcelona, Spain (March 21, 2015), Meerennai Shim, KNOB Festival, Fisch Haus, Kichita, KS (November 7, 2015), Meerennai Shim, Center for New Music and Audio Technologies, University of California Berkeley, Berkeley, CA (April 19, 2017), Meerennai Shim, Scholes Street Studio, Brooklyn, NY (November 1, 2017).
 18. *hEAR TOuch LISTEN*, contact microphones, amplifiers, feedback loops (2011). Collaboration with Architects Florian Tuerke and Rene Rissland. Site-specific installation. Premiered in Bass Concert Hall Lobby Atrium, The University of Texas at Austin, Austin, TX (October 20, 2011).
 19. *Fractus II*, viola and live electronics (2011). Premiered by Russell Podgorsek, McCullough Theatre, The University of Texas at Austin, Austin, TX (November 9, 2011).
 20. *Étude I for SuperCollider*, fixed electronic sound (2010). Premiered in Grant Recital Hall, The University of Texas at Austin, Austin, TX (October 4, 2010).
 21. *Fractus I*, trumpet and electronic sound (2010). Premiered by Josh Davies, Electric LaTeX Festival, Tulane University, New Orleans, LA (October 30, 2010). Performances include: Jared Broussard, Electro-Acoustic Recital Series, McCullough Theatre, The University of Texas at Austin, Austin, TX (November 19, 2010), Marshall P. Yoes, National Conference for the Society for Electro-Acoustic Music in the United States (SEAMUS), Lawrence University, Appleton, WI (February 10, 2012), Samuel Wells, Electroacoustic Barn Dance Festival, University of Mary Washington, Fredericksburg, VA (November 8, 2013), Samuel Wells, Soundhouse A, Ball State University, Muncie, IN (November 1, 2015), Keven Lewis, Smith Recital Hall, University of Illinois, Urbana, IL (February 15, 2017), Keven Lewis, Smith Recital Hall, University of Illinois, Urbana, IL (April 5, 2017), Todd Anderson, Hart Recital Hall, University of Central Missouri,

Warrensburg, MO (April 15, 2018), Evan Fowler, University of Iowa, Iowa City, IA (April 16, 2018), Evan Kirshen, State University of New York, Fredonia, NY (April 21, 2018).

22. *At The Speed Of Sound*, brass and percussion (2009). Premiered by The UNT Brass Band, Murchison Center for the Performing Arts, The University of North Texas, Denton, TX (November 16, 2009). Performances include: Dallas Wind Symphony, Meyerson Symphony Center, Dallas, TX (February 14, 2012), Illinois Symphonic Band, Sesquicentennial Kickoff Event, Foellinger Great Hall, Krannert Center for the Performing Arts (KCPA), Urbana, IL (February 28, 2017).
23. *Fantasy for Wind Symphony*, wind ensemble (2007). Premiered by the Brown Wind Symphony (BWS), Fieldsteel conducting, Brown University, Providence, RI (April 28, 2007). Performances include: Wesleyan Wind Ensemble, Crowell Concert Hall, Middletown, CT (December 2, 2008), Kawagoe Sohwa Wind Ensemble, Tokyo, Japan (February 11, 2010), BWS, Fieldsteel Conducting, Inauguration of Brown University President Christina Paxson, Brown University, Providence, RI (October 27, 2012). BWS, Fieldsteel conducting, Brown University 250th Anniversary Celebration, Brown University, Providence, RI (March 7, 2014), Central Bucks High School West Symphonic Band, Neil Delson conducting, Music Performance Assessment, Pennsylvania Music Educators Association (PMEA), Central Bucks High School East, Doylestown, PA (February 22, 2017).

INVITED LECTURES AND PANELS

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| 2019 | “Where Does Technology Fail Us?,” VU3 Symposium, Park City Library, Park City, UT (July 12). |
| 2018 | “Solo Evening Performance of Selected Electroacoustic Works,” 10th Annual Poetronica Festival, National Center for Contemporary Arts, Moscow, Russia (April 20). Featured artist, sole American participant. Personal invitation from Pavel and Elvira Zhagun. |
| 2018 | “Two Lectures on Recent Acoustic and Electroacoustic Compositions and Approaches,” Indiana University, Bloomington, IN (March 21-22). |
| 2017 | <i>Brain Candy</i> , Fieldsteel performing, Third Practice Festival, University of Richmond, Richmond, VA (November 3). Personal invitation from Benjamin Broening. |
| 2017 | “Recent Works and Compositional Considerations,” Illinois State University, Normal, IL (April 4). |
| 2017 | “Pre-Concert Masterclass,” Electronic Music Eastern, Eastern Illinois University, Charleston, IL (February 23). |
| 2016 | “Buffers and Audio Sample Management in SuperCollider,” The University of Texas at Austin, Austin, TX, (October 4). |

REFEREED CONFERENCE PRESENTATIONS

1. *LightMatrix: A Sound Installation using a Photoresistor Grid*, VU3 Symposium, Park City Library, Park City, UT (July 11, 2019).
2. *Nose Dive*, Electronic Music Midwest Festival, Lewis University, Romeoville, IL (October 12, 2018).
3. *Nose Dive*, World Saxophone Congress, Zagreb, Croatia (July 11, 2018).
4. *Invisible Ink*, Ball State University New Music Festival, Ball State University, Muncie, IN (March 17, 2018).



5. *Invisible Ink*, Electroacoustic Barn Dance Festival, Jacksonville University, Jacksonville, FL (February 8, 2018).
6. *Invisible Ink*, Electronic Music Midwest Festival, Kansas City Kansas Community College, Kansas City, KS (September 23, 2017).
7. *Brain Candy*, Electronic Music Midwest Festival, Lewis University, Romeoville, IL (October 13, 2016).
8. *Brain Candy*, National SEAMUS Conference, Georgia Southern University, Statesboro, GA (February 13, 2016).
9. *Invisible Ink*, New York City Electroacoustic Music Festival (NYCEMF), Abrons Art Center, New York City, NY (June 21, 2017).
10. *Invisible Ink*, Society for Electro-Acoustic Music in the United States (SEAMUS) Conference, Saint Cloud State University, St. Cloud, MN (April 22, 2017).
11. "Perform.sc: A Generalized Performance Environment," Electroacoustic Barn Dance Festival, The University of Mary Washington, Fredericksburg, VA (October 2, 2015).
12. "SuperCollider Workshop," Electroacoustic Barn Dance Festival, The University of Mary Washington, Fredericksburg, VA (October 2, 2015).
13. *Fractus V*, International Computer Music Conference (ICMC), The University of North Texas, Denton, TX (September 29, 2015).
14. *Colliders*, Root Signals Festival, Jacksonville University, Jacksonville, FL (September 12, 2015).
15. *Colliders*, National SEAMUS Conference, Virginia Polytechnic Institute and State University, Blacksburg, VA (March 26, 2015).
16. *Fractus V*, Electronic Music Midwest Festival, Lewis University, Romeoville, IL (October 17 2014).
17. *Fractus III: Aerophoneme*, National SEAMUS Conference, Wesleyan University, Middletown, CT (March 28, 2014).
18. *Fractus I*, Electroacoustic Barn Dance Festival, University of Mary Washington, Fredericksburg, VA (November 8, 2013).
19. "Mashup Machine Improvisation," SuperCollider Symposium, University of Colorado at Boulder, Louisville, CO (May 23, 2013).
20. *Fractus IV: Bonesaw*, National SEAMUS Conference, McNally Smith College of Music, St. Paul, MN (April 18, 2013).
21. *Fractus I*, National SEAMUS Conference, Lawrence University, Appleton, WI (February 10, 2012).

SOUND RECORDINGS

1. **Interactions 2016*. As composer. Featuring *Fractus IV: Bonesaw*, Steve Parker, trombone. SEAMUS Records-191924747888, 2017
2. *MEtropolis, Volume 2*. As solo composer/performer on *Brain Candy*, Beneficence Records, 2017
3. *Music from SEAMUS Volume 26*. As solo composer/performer on *Brain Candy*, SEAMUS Records-EAM2017, 2017.
4. *Music from SEAMUS Volume 22*. As composer. Featuring *Fractus I*, Jared Broussard, trumpet. SEAMUS Records-EAM2013, 2013.

ELECTRONIC PUBLICATIONS

1. "GranulatorEF: software tool for real-time sound processing."
<http://www.elifieldsteel.com/supercollider/projects>. May 16, 2015.

2. “Mashup Machine: software tool for real-time audio looping and synchronization.”
<http://www.elifieldsteel.com/supercollider/projects>. May 16, 2015.
3. Video Tutorial Series on Audio Coding with SuperCollider, a programming language for real-time composition with electronic sound. 108,876 views. Playlist URL:
https://www.youtube.com/playlist?list=PLPYzvS8A_rTaNDweXe6PX4CXSGq4iEWYC. June 9, 2013 – present.