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# Curtis Rumrill

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composer, writer, teacher, organizer

curtisrumrill [at] yahoo.com

[curtisrumrill.com](http://curtisrumrill.com)

[short bio](#) [medium bio](#) [full bio](#)

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## About

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Curtis Rumrill's music blends literary form, theater, opera, and modern chamber music, often telling darkly comic, fable-like stories with a focus on language and experimentation. His works have been performed internationally across Latin America, the U.S., and Europe. Notable premieres include the opera, *Her Holiness*, *The Winter Dog* for Kamratōn, Quince Contemporary Vocal Ensemble, and Shana Simmons Dance; *Ôs Grândê Fædeur dî Ridiendo* for Juna Toksöz Winston; *The Parasite*, and *Her Sister* for Ensemble Dal Niente; and *Abigail*, *Martin*, *the Virus* and *the Voice of God* for Ensemble l'Itinéraire. He co-founded MusicArte Panama, served as Board Chair of Alia Musica, and on the Board of Directors for Kamratōn. He is a member of the research group *Musica ex Machina* at IRCAM. A dedicated social justice activist, Rumrill has presented on music and labor organizing at AMS/SEM/SMT.

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## Education

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### Degrees

UC Berkeley, PhD (music composition), ABD

Bowling Green State University, Master of Music  
(music composition), 2012

Syracuse University, *magna cum laude* Bachelor  
of Music (music composition, music history minor,  
performance honors in classical guitar), 2005

### Principal Composition Teachers

[Carmine Emanuele Cella](#)

[Myra Melford](#)

[Mu-Xuan Lin](#)

[Edmund Campion](#)

[Franck Bedrossian](#)

[Cindy Cox](#)

[Ken Ueno](#)

[Elainie Lillios](#)

[Christopher Dietz](#)

[Kyle Gann](#)

[Daniel Strong Godfrey](#)

[Sally Lamb McCune](#)

[Patrick Long](#)

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## Teaching

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WNT100.CR— Creative Writing About Music, San Francisco Conservatory of Music, Winter 2026, Professor

- This course explores music writing as a space for literary creativity.
- Students read nonfiction works by authors such as Teju Cole, Ottessa Moshfegh, John Jeremiah Sullivan, and Zadie Smith.
- We consider themes of voice, experimentation, and ambiguity.
- Through guided exercises, students develop their own style and draft a short piece.

Theater 100 / UGBA 190T—From Imagination to Innovation: Activating creativity for transformational change, UC Berkeley, Spring 2025, Spring 2026, Teaching Assistant

- The class explores these topics and provides practice in innovation as not only a mindset, but also a process involving a series of tools and steps that can guide us in making ethical change in the world.
- Course objectives include:
  1. Teaching students to access and build upon their creative potential
  2. Guiding students in developing both a team and individual frameworks and processes for change.

MMT 604— Graduate Theory Review, San Francisco Conservatory of Music, Semesterly, Fall 2024— Present, Professor

- Graduate Theory Review is a one-semester course, designed to bring the graduate student's knowledge of musical form and analysis up to the standard required for graduate course offerings and seminars.
- Course objectives include:
  3. Establish fluency in Roman Numeral analysis, including chromatic harmonies, 7th chords, applied chords, and modulations.
  4. Develop ability to notate total harmonies, and write basic harmonic progressions.
  5. Create an understanding of significant classical forms, including rondo, sonata, and fugue.
  6. Develop ability to provide formal analysis of classical works.
  7. Build analytic skills that can be applied to modern and non-classical works.

Reading and Composition R1B—Reading and Writing About Music, UC Berkeley, Fall 2024, 2 sections, Instructor of Record

- Part of UC Berkeley's core undergraduate writing curriculum, R1Bs focus broadly on reading and writing, while the pedagogy is designed by the instructor
- Extensive reading and discussion of literary essays on music and sound, including writing by Teju Cole, Maggie Nelson, César Aira, Hanif Abdurraqib, Zadie Smith, Ottessa Moshfegh and others
- Writing assignments that focus on particular writing challenges (style, show-don't-tell, unique perspective, etc.), which the students share in class and critique each other's work
- Emphasis on creativity and writing for an audience
- Basic sound design pedagogy for midterm and final projects—the student records an audio essay, shares it with the class and receives written critical feedback from each of their classmates

Music 158A—Music and Computing, UC Berkeley, Summer 2024, Spring 2025, Instructor of Record

- An introduction to MAX/MSP with an emphasis on CNMAT externals including odot
- Covers basics of DSP and the physical properties of sound, then moves on to synthesis, manipulating audio, and signal processing

- Class mixes pedagogical exercises in coding with projects that emphasize the student's creativity while working in a programming environment

L&S 25—Beyond the Uncanny Valley: Art, AI, and Robotics, UC Berkeley, Spring 2024, Teaching Assistant

- Class explores different approaches and methods with generative AI to explore creativity through the lens of the uncanny
- Explores the historical meaning of the uncanny with Freud as the starting point
- Pedagogical methods include movements, sound, theater and breath exercises to draw students into creative spaces where they are comfortable taking risks

Music 26AC—Music in American Culture, UC Berkeley, Fall 2023, Teaching Assistant

- Exploration of American music, broadly defined, through a multicultural lens with an emphasis on intersectionality
- Students engage with a large number of texts, both theoretical and fictional, and listen to diverse musics
- Course is writing intensive, and students are asked both to respond reflectively and autobiographically, while also developing a more sophisticated language to discuss culture and common terminology for discussing music
- Strong emphasis on understanding musical terms and applying them properly

Music 57—Introduction to Electronic Music Composition, UC Berkeley, Fall 2022, Spring 2023, Summer 2023, Instructor of Record

- I wrote this course, and it is now part of the UC Berkeley Department of Music course offerings
- Proposed the course, developed the pedagogy, went through the process of getting the course approved by Courses of Instruction (COCI) as an official course
- Students learn to compose electronic music in a DAW software, with an emphasis on experimentation and creativity
- Overview of the history of electronic music
- Theory of sound
- Broad listening assignments designed to stretch the imagination while demonstrating various elements of electronic music composition
- A series of pedagogical assignments build the student's skills for two larger creative assignments
- Strong emphasis on the students individual creative voice
- Understanding DSP, sound, sound processing, synthesis, samples, mixing, mastering, formal considerations and compositional strategies

Music 53A—Harmony I, UC Berkeley, Fall 2021, Spring 2022, Summer 2022, Instructor of Record

- Harmony I for Music Majors
- Chorale writing in the style of Bach
- Voice leading
- Harmonic analysis
- Phrase structure
- Notation

Music 198—Group Special Study for Advanced Undergraduates, UC Berkeley, Spring 2022, Instructor of Record

- Coached an ambitious trio of undergraduates in arranging, performing and recording a set of jazz tunes

- Helped with arrangements
- Oversaw rehearsals
- Ran recording session

Music 25—Introduction to Music Theory, Analysis, and Notation, UC Berkeley, Fall 2019, Spring 2020, Summer 2022, Instructor of Record

- Music Theory for Non-Majors
- Chorale writing in the style of Bach
- Voice leading
- Harmonic analysis
- Phrase structure
- Notation

Music 29—Music Now, UC Berkeley, Spring 2019, Teaching Assistant

- Class on listening and engaging with music and developing a lexicon of terms to discuss music
- Use of CNMAT tools to learn about the properties of sound and deepen the student’s understanding of musical terms
- Writing exercises asking the students to use terminology from the class in a sophisticated manner
- Emphasis on understanding the spectral composition of sounds, and understanding hard-to-parse elements like timbre in a more objective manner

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## Professional Activities

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Work-in-Progress Presentation: *Sound Arguments*, Instrument Inventors Initiative, The Hague, The Netherlands, March 2026

- Workshop presentation of work-in-progress
- Seminar presented by Orpheus Instituut, Ghent (BE), and the Academy of Creative and Performing Arts, University of Leiden (NL)

Presenter: *IRCAM ForumWorkshops 2026*, Institut de recherche et coordination acoustique/musique (IRCAM), March 2026

- Presented research at REMIX, the opening event of IRCAM’s annual Forum Workshop, to a standing-room-only audience of composers, technologists, and researchers in Paris
- Shared development of new AI-based tools for computer-assisted composition
- Part of a two-year interdisciplinary research initiative on the future of musical creation

Member: *Music ex machina*, working group at Institut de recherche et coordination acoustique/musique (IRCAM), Fall 2025-Present

- Interdisciplinary working group including composers, performers, technologists, production staff, and humanities scholars
- Develops new AI-based tools for musical creation
- Meets every two months at IRCAM for 2 years
- Culminates in a presentation of new tools and an accompanying concert

Presented Workshop at 2022 AMS/SEM/SMT

- “Music Scholars and Labor Unions”

- Based on my experience as a labor and community organizer, combined with my experience as a music scholar
- Sponsored by The Scholars for Social Responsibility Interest Group (SSRIG)

Board Member: Kamratōn Ensemble, 2021-2025

- Pittsburgh-based Kamratōn works to expand the contemporary chamber music repertoire and celebrate the role of women as leaders through adventurous, genre-bending performances.
- Developed an aesthetic and a practice that is both experimental and collaborative.
- Committed to presenting women-created and women-curated new music in our regular programming and through the annual She Scores series
- Continue to work toward diversity and inclusivity on stage and in our field.

President: CNMAT Users Group, 2018-2019, 2021-2023

- CNMAT Users Group is a UC Berkeley Graduate Student Organization whose mission is to support the work of UC Berkeley graduate composers as it intersects with technology. During his tenure the organization has increased its fundraising efforts in order to plan and fund a new residency program for visiting ensembles to work with the graduate composer. This program has presented [Radical2](#), [Rage Thornbones](#), and [Hinge Ensemble](#) with more to come. Fundraising also has allowed the organization to plan and fund regular concerts, masterclasses and lectures, and has funded large technological acquisitions, such as lighting equipment for more professional concert presentation.

President: Berkeley New Music Project, 2018-2019, 2021-2023

- Berkeley New Music Project (BNMP) is a Graduate Student Organization whose mission is to support the performance of chamber music by UC Berkeley graduate composers. Its primary role is to plan and fund performances of chamber music by the graduate composers. During his tenure BNMP has funded residencies with [Quince Ensemble](#), [Splinter Reeds](#), and a composer exchange with the [Conservatoire National Supérieur Musique et Danse de Lyon](#).

Board Member: Society of Composers, Inc. Student Council 2020-2022

- The SCI Student Council seeks to encourage and facilitate student-centered initiatives within SCI including planning and executing the Student National Conference, student chapter exchanges, and more. During my membership the council has taken an active and deliberate approach to increasing the diversity of our student participants. We have also tried to lower economic barriers to access, and to ensure that our events truly supporting the professional development of our participants.

Co-Founder: [MusicArte](#) Festival in Panama, 2013-2015

- MusicArte was a bi-annual new music festival which ran from 2013-2015. It was founded by Curtis Rumrill, Andres Carrizo and Lilliana Carrizo in Panama City, Panama. MusicArte. It was a meeting place for Latin American new music. Past featured composers include [Mario Lavista](#), [Ileana Pérez-Velazquez](#), [Carlos Sanchez Gutierrez](#) and [Valentín Pelisch](#). Featured ensembles and performers include [Ensemble Dal Niente](#), Grupo Paisaxe, [Alia Musica](#), Graciela “Chelín” Núñez and the soundSCAPE Trio ([Aiyun Huang](#), [Tony Arnold](#) and [Thomas Rosenkranz](#)).

Board Chair: [Alia Musica](#), 2013-2018

- Alia Musica is a Pittsburgh based New Music ensemble and presenting organization. During his tenure on the board the organization produced two New Music festivals, presented three solo recitals by Frederic Rzewski (including the [New York Times 10 Best Classical Events of 2015](#)

performance of *The People United will Never Be Defeated* at Wholey's Fish Market), performed nationally and internationally, kept a regular season of concerts, recitals, and presentations of touring musicians, and in 2015/16 hosted [Ken Ueno](#) for an extended residency including the Pittsburgh premiere of *On a Sufficient Condition for the Existence of Most Specific Hypothesis* (concerto for overtone singer and orchestra), and commissioned and premiered a new work by Ueno, *Sawdust on Ararat* for flute, oboe, clarinet, 2 cellos, and 2 percussionists.

Outreach Officer: Praecepta, 2011-2012

- Praecepta is Bowling Green State University's student organization for the performance and promotion of new music and is BGSU's student chapter of the Society of Composers, Inc.

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## Awards

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The Alfred Hertz Memorial Traveling Scholarship (2025)

- Awarded to support artist residency at the Institut de recherche et coordination acoustique/musique (IRCAM) in Paris, France during AY 25'/26'

Outstanding Graduate Student Instructor Award (2023)

- Award honors UC Berkeley GSIs each year for their outstanding work in teaching on the Berkeley campus. OGSIs recipients are nominated from within their teaching department.

Nicola De Lorenzo Prize in Music Composition (2020)

- Awarded annually to qualified students who submit the best-completed musical compositions.

Nicholas C. Christofilos Jr. Memorial Prize (2020)

- The prize is awarded annually to a graduate student in music who combines qualities of outstanding intellectual accomplishment with concern and support for his or her fellow students.

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## Selected Works and Performances

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*What the Interference Took*— 2026 (theater work for performer, invented instruments, live electronics) ~1:00'00"

- First workshop performance at Sound Arguments, a seminar presented by Orpheus Instituut, Ghent (BE), and the Academy of Creative and Performing Arts, University of Leiden (NL) at Instrument Inventors Initiative, The Hague, The Netherlands, of March 30, 2026
- As official presentation
- performed by the composer with [Kevin Toksöz Fairbairn](#)

*Solfeggio Tones*— 2025 (accordion) 4'15"

- performed by [Théo Ould](#), UC Berkeley Wu Recital Hall, Berkeley, CA, USA, November 7, 2025

*Songs of Hope*— 2025 (fl, cl, gr, vla, electronics) 25'00"

- composed for [collective lovemusic](#)
- premiere postponed due to Trump's policies, rescheduled for summer 2026

*Tell Me a Story*— 2024 (fl, sop, electronics) 9'30"

- performed by [SydeBoob Duo](#), MITU580 Theater, Brooklyn, NY, USA, January 10, 2025

- performed by [SydeBoob Duo](#), MITU580 Theater, Brooklyn, NY, USA, January 11, 2025

*The Square*— 2024 (fl, ob, cl, bsn, hrn, tpt, tbn, perc, vln, vln, vla, vc) 11'30"

- performed by [Eco Ensemble](#), Hertz Hall, UC Berkeley, Berkeley, CA, May 9, 2024

*Abigail, Martin, the Virus and the Voice of God*— 2023 (fl, cl, vln, vc) 15'00"

- performed by [Ensemble l'Itinéraire](#), UC Berkeley Morrison Hall, Berkeley, CA, USA, October 27, 2023
- performed by [Ensemble l'Itinéraire](#), Stanford Center for Computer Research in Music and Acoustics, Stanford, CA, USA, October 28, 2023

*Riding the Fader*— 2023 (curdlephone and electronics) 60'00"

- theatrical lecture-recital co-written and co-composed with [Juna Toksöz Winston](#)
- prequel to the opera, *Her Holiness the Winter Dog*
- based on the short story, *A Tape for the End of the World*, written by Rumrill
- Winston plays an instrument he built by combining and modifying parts of a bass trumpet and a tenor trombone
- electronics by Rumrill
- performed at UC Berkeley Center for New Music and Audio Technology, Berkeley, CA, USA, April 12, 2023

*Today I Made Not a Sound*— 2022 (chromelodeon and heckelphone) length indeterminate

- This work is deliberately unperformable, or, more accurately, the definitive performance of the piece is the act of reading the score and notes, and imagining the piece
- The score is available [here](#), if you would like to imagine its performance

*Unky Dead Bones McGringo*— 2022 (two trombones, singing, augmented auto-harp and augmented banjo with multimedia projections) 40'00"

- performed by [Rage Thormbones](#), UC Berkeley Center for New Music and Audio Technology, Berkeley, CA, USA, March 31, 2022

*In this Styrofoam Room* (revised version)— 2021 (fl, cl, sop, vln, vc) 8'00"

- performed by [Kamratōn](#), Scholes Street Studio, New York City, NY, USA, July 8, 2022
- performed by [Kamratōn](#), Scholes Street Studio, New York City, NY, USA, July 9, 2022
- performed by [Kamratōn](#), Pittsburgh Friends Meeting House, Pittsburgh, PA, USA, May 6, 2023

*What is death to some fish eggs?*— 2020 (fl, cl, sop, vln, vc) 12'00"

- performed by [Kamratōn](#), Music on the Edge: Microtonal Music Festival, Frick Fine Arts Center, University of Pittsburgh, Pittsburgh, PA, USA, February 29, 2020
- performed by [Kamratōn](#), pandemic virtual stream, November 7, 2020

*The Fur Rabbits of Toft Farms*— 2019 (haegeum and cello) 17'30"

- performed by [Soo Yeon Lyuh](#) and [Ashley Bathgate](#), Freer Sackler Gallery, The Smithsonian's National Museum of Asian Art, Washington, DC, October 11, 2019

*The Very Unfortunate Sheeps*— 2019 (soprano and live electronics) 8'30"

- performed by [Anna Elder](#), Western Michigan University, Kalamazoo, MI, June 29, 2019
- performed by [Anna Elder](#), pandemic virtual performance for at Re:sound 2020 for CUSP, Cleveland, Ohio, June 6, 2020

- performed by [Anna Elder](#), pandemic virtual performance through Experimental Sound Studios in Chicago, IL. Hosted by Omaha Under the Radar, June 21, 2020

Opera: *Her Holiness, The Winter Dog*— 2019 (fl, cl, perc, sop, sop, sop, mezzo, microtonal organ, vln, cv) 80'00"

- performed by [Quince Contemporary Vocal Ensemble](#) and [Kamratōn](#), with [Shana Simmons Dance](#), New Hazelett Theater, Pittsburgh, PA May 30-31
- Part of the New Hazelett Theater's Community Supported Arts series
- Libretto by Zachary Webber

*Songs of an Unnamed Kingdom*— 2018 (fl, cl, tbn, perc, sop, sop, sop, mezzo, vln, cv) 15'00"

- performed by [Quince Contemporary Vocal Ensemble](#) and [Eco Ensemble](#), Hertz Hall, UC Berkeley, Berkeley, CA, April 14, 2019
- Pandemic virtual performance in the Society of Composers Inc. 2021 Online National Conference, May 6, 2021

*Domestic Beasts of Vinland Char* — 2017 (fl, ob, cl, hrn, perc i, perc ii, hrp, elec gtr, sop, vln, vla, vc) 22'00"

- performed by [NAT 28](#), Kelly Strayhorn Theater, Pittsburgh PA, USA, January 20, 2018
- performed by [NAT 28](#), Third Presbyterian Church, Pittsburgh PA, USA, September 30, 2017

*In this Styrofoam Room* — 2017 (fl, ob, cl, sop, vln, vc) 8'00"

- performed by [Kamratōn](#), Re:Sound New Music Festival, Cleveland, OH, USA, June 10, 2018
- performed by [Kamratōn](#), The Irma Freeman Center for Imagination, Pittsburgh, PA, USA, October 14, 2017
- performed by [Kamratōn](#), The Irma Freeman Center for Imagination, Pittsburgh, PA, USA, May 7, 2017

*The Passion of the Wilt-Mold Mothers* — 2016, (sop, sop, sop, mezzo) 45'00"

- premiered December 10, 2016 by [Quince Contemporary Vocal Ensemble](#) at the Frick Fine Arts Center, University of Pittsburgh, Pittsburgh, PA, USA
- featured in the Pittsburgh Post-Gazette article [10 ways to whet your musical appetite this year in Pittsburgh](#)

*Rover* — 2005, revised 2016 (fl, sax, vln, sop i, sop ii, pno, perc i, perc ii) 22'30"

- performed by [Tony Arnold](#) and Anna Elder with [Alia Musica](#), Heymann Theater, Pittsburgh, PA, USA May 26, 2016
- performed by the Syracuse University Contemporary Music Ensemble, Setnor Auditorium, Crouse College, Syracuse University, Syracuse, NY, USA, December 2005
- performed by the Syracuse University Contemporary Music Ensemble, Setnor Auditorium, Crouse College, Syracuse University, Syracuse, NY, USA, November 2005

*The Parasite, and Her Sister* — 2015 (perc, sop, e gtr, vln, vc) 15'00"

- performed by [Ensemble Dal Niente](#) at the Teatro Amador, Panama City, Panama, June 17, 2015
- performed by [Ensemble Dal Niente](#) at the Pontificia Universidad Javeriana, Bogota, Colombia, June 9, 2015
- performed by [Ensemble Dal Niente](#) at the Palacio de Bellas Artes, Mexico City, Mexico, June 5, 2015

*The Parasite, and Her Mother* — 2015 (perc, sop, pno) 7'30"

- performed by the soundSCAPE Trio ([Aiyun Huang](#), [Tony Arnold](#) and [Thomas Rosenkranz](#)), at the Museo de Arte Contemporáneo, Panama City, Panama, June 6, 2015

*The Triptych* – Part I completed 2011, Part II completed 2014 (trombone and tape) co-composed with [Juna Winston](#), Part I, 8'30", Part II, 11'00"

- Part I and Part II performed by [Juna Toksöz Winston](#), Pittsburgh, PA, USA, October 9, 2015
- Part I and Part II performed by [Juna Toksöz Winston](#) at JazzWerkstatt Wien, Vienna Roomservice Festival, Porgy & Bess, Vienna, Austria, September 19, 2015
- Part I and Part II performed by [Juna Toksöz Winston](#), Basel, Switzerland, June 4, 2015
- Part I and Part II performed by [Juna Toksöz Winston](#), at Numu: Neue und Unentdeckte Musik, Baden, Switzerland, January 23, 2015
- Part I performed by [Juna Toksöz Winston](#) at Boston University, Boston, MA, USA, December 3, 2012
- Part I performed by [Juna Toksöz Winston](#) at Bryan Recital Hall, Bowling Green State University, Bowling Green, OH, USA, April, 2012
- Part I performed by [Juna Toksöz Winston](#) at the Cla-Zel Bar, Bowling Green, OH, USA, December 1, 2011

*The Long Hibernation* – 2013 (sax, perc, sop, pno, vln) 15'00"

- performed by [Ensemble Dal Niente](#) at the Teatro Amador, Panama City, Panama, June 13, 2013

*Sex Poem for Lightbulb by Beetle* – 2012 (sop, fl, gtr, perc i, perc ii) 10'00"

- performed at Jacobs School of Music, Indiana University, Bloomington, IN, USA, September 29, 2018
- performed by [Alia Musica](#) at Heymann Theater, Pittsburgh, PA, USA, May 2, 2015
- performed by Liz Pearse, Katrina Leshan, Rowan Hammond, Aiyun Huang and Paul Stevens at the [soundSCAPE Festival](#), Maccagno, Italy, July 14, 2012

*The Haddock* – 2012 (fl, bari sax, trm, perc i, perc ii, pno, sop, vln, vc ) 13'30"

- Trinity United Methodist Church, Bowling Green, OH, USA, April 9, 2012

*For Mother* – 2011 (solo flute) 4'30"

- performed at Bryan Recital Hall, Bowling Green State University, Bowling Green, OH, USA, December, 2011

*Il Missionario* – 2011 (fl, snare) 2'00"

- performed by [Lisa Cella](#) and Neil Ruby at the [soundSCAPE Festival](#), Maccagno, Italy, July 15, 2011

*Tra le Stella* – 2011 (solo guitar) 6'30"

- performed by [Kenneth Meyer](#), Chatham University, Pittsburgh, PA, USA, February 15, 2018
- performed by [Jordan Dodson](#), Pittsburgh, PA, USA, October 20, 2016
- performed by Andy Booth at the [soundSCAPE Festival](#), Maccagno, Italy, July 13, 2011

*Memory, the Deformer* – 2011 (tape) 7'30"

*Lupe Prometió a la Virgen* – 2011 (trombone and guitar pedals) 9'30"

- performed by [Juna Toksöz Winston](#) at the Wooster Center, Bowling Green State University, Bowling Green, OH, USA, April 30, 2011

- performed by [Juna Toksöz Winston](#) at Bryan Recital Hall, Bowling Green, OH, USA, April 23, 2011

*Bear on Hi-Hat, Roach on Snare, Kitty on Purr, with a Squeeze-Box Solo by Yours Truly* – 2011 (tape) 3'00"

*She Was a Municipal Band* – 2010 (saxophone quartet) 5'15"

- reading by the Anubis Quartet, Bryan Recital Hall, Bowling Green, OH, USA, October 23, 2010

*I'll Go Charging up that Hill, Again* – 2010 (tape) 3'20"

*Eyeballs Big* – 2005 (fl, sop sax) 6'45"

- performed by Razika Djoudi and Michael Hernandez, Setnor Auditorium, Crouse College, Syracuse University, Syracuse, NY, USA, December 2005

*Jersey Sonoco at Sunrise* – 2004 (string quartet) 4'15

- reading by Cassatt Quartet, Syracuse University, Spring 2004

*Sketch for Guitar* – 2004 (solo guitar) 6'45"

- released on the SUR Syracuse University Recordings compilation CD, *Live from Setnor Auditorium* in 2005
- performed by Curtis Rumrill, Setnor Auditorium, Crouse College, Syracuse University, Syracuse, NY, USA, April 2004

*On Heart Disease (Americana Vol.1)* – 2000 (men's choir) 3'15"

- performed by the Syracuse University Men's Glee Club, Setnor Auditorium, Crouse College, Syracuse University, Syracuse, NY, USA, April 2000

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## Selected Studio Compositions

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*Eater of Men, Old Raven* – 2015 with Tristan Dahn (acoustic guitar, slide guitar, floor tom with delay pedal, hand percussion, tin horns) 3'25

*Bright Electric Sunlight* – 2014 with Tristan Dahn (jazz guitar, bass guitar, banjo, snare, hi-hat) 3'25

*A Rainbow in the Sky; Spring and Daisies* – 2013 with Tristan Dahn (amplified acoustic guitar, bass guitar, circuit-bend Barbie karaoke machine) 2'45"

*At the Beach* – 2013 with Tristan Dahn (amplified acoustic guitar, bass guitar with Whammy pedal, circuit-bend Barbie karaoke machine) 2'15"

*Ye go a' Tralala-ing* – 2013 with Tristan Dahn (amplified acoustic guitar, bass guitar) 2'00"

*Music for an Unfinished Film* – 2010 (ukulele, keyboards, percussion) 3'15

*From the Smallest Room* – 2008 (slide guitar, accordion, percussion) 3'45

*After the Flood (Americana Vol. 2)* – 2006 with Tristan Dahn (clarinets, accordion, banjo) 5’30

*heh eh he eh hee e hhhee he eh ehhe he* – 2006 with Sarah Clayton and Chris Tyler (flutes, guitar, drumset) 6’00”

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## As Improvisor

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*Last Night at Mom’s House*— 2020 (gtr, gtr) 46’00”

- a set of improvisations my brother, Tristan Dahn, and I recorded the last time we were in our mother’s house, in 2020, when we met to finish cleaning it out and sell it after her death 6 months earlier
- Available [HERE](#) to listen

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## Other Professional Skills

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- **Fundraising:** both grant writing and donor cultivation
- **Music Engraving:** proficient in Sibelius notation software
- **Web development** including development of websites from scratch, and the maintenance, improvement and overhaul of existing sites  
Web designer for [soundSCAPE Festival](#) in Italy, 2011-present  
Web designer for composer [Andres Carrizo](#), 2013-present  
Web designer for [Bowling Green State University College of Musical Arts](#), 2010-2012 (assistantship)
- **Content management systems** including WordPress, Rhythmyx Percussion and Drupal
- **Fluent** in HTML, **comfortable** with jQuery, Javascript, CSS, and PHP
- **Strategic Social Media Integration** including Facebook, Instagram, Twitter, SoundCloud, flickr, YouTube, blogging, etc. and dynamic content integration through the use of Google API key
- **Graphic Design** experience: Proficient with Adobe InDesign, familiar with Photoshop and Illustrator
- **Video Editing** comfortable in Adobe Premier and iMovie
- **Development of literature** for community outreach, including the writing, designing, and printing of material
- **Advanced sound recording** and editing skills including proficiency in ProTools, Ableton and Logic Pro, and the syncing and editing of sound for video.
- **MAX/MSP** proficient
- **Earned media skills** including the development of sound-bites, giving of interviews, writing of press releases and media advisories, and the development and maintenance of press relationships
- **Paid media experience** including the development, design, and purchase and implementation of post card, billboard and bus shelter campaigns, as well as paid social media campaigns
- **Spanish:** proficient (reading, writing, speaking).
- **English:** native speaker

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## Social Justice Organizing

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United Auto Workers Local 4811  
Department Steward

2018-Present

- Department Steward (Music) for the past six years. This local is large and divided. In recent years a new leadership has been elected and has transformed the union from a low participation union (30% membership) that took symbolic strikes (10% participation) to a union that made history with an open-ended strike that was the largest strike ever of academic workers (48,000 workers). As a member-leader I have played a small role in this transformation, through organizing in my sector and leading my co-workers. In 2020 I also wrote an article, [\*Why These Wildcats Will Weaken Us\*](#), which has been widely read by the membership and become a core document of the union's organizing program for new member-organizers.

Larry Krasner for Philadelphia District Attorney Re-election Campaign

Organizer

May 2021

- Larry Krasner is a leader in the progressive prosecutors movement to end mass incarceration
- The Fraternal Order of the Police ran an aggressive Koch-funded campaign to primary him and put into place a more police-friendly and carceral-minded candidate
- Worked directly with Krasner to recruit volunteers and community leaders and do opposition research
- Krasner won the primary by a 2:1 margin, which in Philadelphia ensured that he would win the general election because a Republican candidate isn't viable—the primary is the election

Pennsylvania Association of Staff Nurses and Allied Professionals (PASNAP), Conshohocken, PA

August 2012 – December 2017,

November 2007 – August 2010

Union Organizer, Staff Representative

- As a Union Organizer worked with healthcare workers to form unions, and to confront their employers over long-standing abuses and dangerous conditions for patients.
- As the Western Pennsylvania Staff Representative, represented over 900 healthcare workers, bargaining contracts and leading strikes.
- First-chair negotiator for 4 bargaining units through multiple contracts
- Contract campaigns, including white paper development, corporate campaigns and community campaigns
- Experience filing and winning Labor Board charges
- Multiple ULP strikes, both open-ended and limited duration
- Multiple new-organizing NLRB elections
- Internal organizing and strike preparation
- Grievance and arbitration experience

Common Ground Legal, New Orleans, LA

November 2006 – May 2007

Member of Media and Legal Team

- Common Ground Legal was a branch of Common Ground Relief, a relief organization that came into being in the days after Katrina. Common Ground Legal did client based casework, as well as partnering with other local organizations in community organizing. Worked in the capacity of communications specialist and organizer, mostly doing work centered on the housing crisis. Worked with on-the-ground community leaders, and developed a targeted earned media campaign to dramatize the housing crisis and bring pressure on elected officials. Planned and executed direct action.

Partnership for Onondaga Creek, Syracuse, NY

June 2004 – December 2005

Media Work and Strategy Development

- The Partnership was an organization for the Southside of Syracuse that worked to ensure that new sewage plants being built in the area would be both non-discriminatory, and environmentally sound. Mainly responsible for media work, strategy development, and direct action planning and execution.

R2K Legal Foundation, Philadelphia, PA

Summer of 2001

Intern

- R2K Legal was a law cooperative set up to provide legal support for protesters arrested during the 2000 protests at the Republican National Convention. Engaged in fundraising, media work, events planning, grant writing, legal research. Participated in general organizational and strategic decision making. R2K has since dissolved after the resolution of the remaining court cases, the vast majority of which ended with acquittals, and all of which ended without a single person receiving a jail sentence.

Student Coalition on Organized Labor, Syracuse, NY

Fall 1999 – Spring 2001

Student Organizer

- SCOOOL was a student group created to ensure fair working conditions for university employees, and in the off-shore apparel manufacturing of university apparel. This was part of the United Students Against Sweatshops (USAS) campaign for monitoring standards. The group was formed to support striking service workers at Syracuse University.
- Media work, direct action planning and execution, campaign strategizing, etc.
- Represented the group on the Syracuse University Trademark Licensing Advisory Board to the Chancellor, and at numerous speaking engagements within and outside of the university community

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## Professional Organizations

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American Composer's Forum

BMI

New Music USA

Society of Composers, Inc.

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**References available upon request**