

Ian Power, composer | writer | teacher

824 Woodward St, Baltimore MD 21230

ianhpower@gmail.com • +1 585 746 1930 • ianpower.net

[YouTube Playlist](#) • soundcloud.com/ianpoweromg • facebook.com/ianpowerOMG

Education

- 2015 Harvard University, Ph.D. in Composition
Advisor: Chaya Czernowin
- 2009 University of California, San Diego, M.A. in Composition
- 2006 Ithaca College, B.Mus. in Composition, Cum Laude
- 2002 Eastman School of Music Preparatory, Diploma in Piano

Academic Appointments

- 2017-pres University of Baltimore -- Assistant Professor and Director of Integrated Arts
Courses:
 - “Arts and Society” (& in Second Chance Program at Jessup Correctional)
 - “World Music”
 - “Arts and Ideas”
 - “Senior Capstone Seminar”
- 2013-2017 Peabody Conservatory, Johns Hopkins University | University of Baltimore |
University of Maryland, Baltimore County -- Adjunct Professor
 - “Theory 6: Contemporary Music since 2001”
 - “Understanding John Cage Through Performance” (Graduate)
 - “Graduate Tonal Theory Review”
 - “Free Composition”
- 2016 Harvard University -- Visiting Lecturer in Music
 - “Contemporary Music Analysis” (Graduate)

Commissions

- 2021 Ilan Volkov, Tectonics Festival, orchestra work [in progress]
- 2020 Bergamot Quartet, string quartet [in progress]
- 2020 Bonnie Jones, solo electronics [in progress]

- 2019 Victoria Cheah, solo performance [in progress]
- 2019 Dogstar Festival, chamber ensemble: *I am afraid but you are not*
- 2017 Megan Ihnen, soprano (Lullabies for Shaya): *Lullaby*
- 2016 Mariel Roberts, cello: *mabram bir eser*
- 2015 Heather Roche, clarinet: *swathe*
- 2015 Musica Nova, small ensemble (Tzlil Meudcan Festival): *BUOY*
- 2014 Brandon Bell, percussion: [*relictumne sum*]
- 2013 Brandon Bell & Ryan Nestor, percussion duo: *push 4 cut 2 bell (endless endless)*
- 2012 Current Resonance Project, piano + percussion: *for *current* resonance*
- 2010 Wet Ink, small ensemble: *Love Story*

Honors/Awards/Fellowships

- 2018 **Distinguished Teaching Award**, Yale Gordon College of Arts & Sciences, University of Baltimore.
- 2017 Honorable Mention, loadbang Commission Competition
- 2015 **Winner**, Heather Roche Clarinet Commission Competition
- 2013-14 Oscar Schafer Teaching Award and Fellowship, Harvard University.
- 2011-2012 Certificates of Distinction in Teaching, Derek Bok Center, Harvard University.
- 2012 The “Bohemian’s” Prize in Composition, Harvard University
- 2011 Francis Boot Prize in Vocal Music, Harvard University

Notable Recent Performances

- 2019 August 23 Royal Academy of Music Student Ensemble, *for *current* resonance*
Aarhus, Denmark (Royal Academy of Music)
- 2019 June 13 Dog Star Orchestra, *I am afraid but you are not*
Los Angeles (REC Center)
- 2018 Dec 21 hand werk ensemble, *Du trauriger, blasser Mann*
Cologne (Fuhrwerkswaage Kunstraum)
- 2018 June 5 Ian Power & Carolyn Chen, *BUOY, Ligeti for Two Pianos*
Los Angeles (Dogstar Festival, Automata)
- 2018 April 6 hand werk ensemble, *Du trauriger, blasser Mann*
Frankfurt (KunstKulturKirche Allerheiligen)
- 2018 Feb 15 Mariel Roberts, *mabram bir eser*, Guest Recital
Baltimore (Peabody Institute)

- 2016 Feb 9-12 Heather Roche, *swathe* (Commission Competition Winner Concerts)
London (Brixton East 1871); **Leeds** (Leeds University)
- 2015 Dec 6 Ian Power, *Construction Song*
Boston (“Look Before You Leap,” Institute for Contemporary Art)
- 2015 Nov 7 Ensemble Dal Niente, *for *current* resonance*
Evanston, Ill. (NUNC2 Conference, Northwestern University)
- 2015 July 22-23 Ensemble Nikel, *for *current* resonance*
Musica Nova, *Buoy*
Tel Aviv (Tzlil Meudcan Festival)
- 2014 Nov 29 - hand werk ensemble, *Du trauriger, blasser Mann*
Dec 1 **Munich** (Reaktorhalle); **Cologne** (Alte Feuerwache)
- 2013 May 31 Either/Or, *Untitled*
New York (Either/Or Spring Festival, The Kitchen)

Publications

- 2020 Review: “First Performances: Ryoko Akama, Eva-Maria Houben.” *TEMPO*, Vol. 74, No. 292, April.
- 2020 Review: Wolfgang von Schweinitz, *Klang* (Louth Contemporary Music), *TEMPO*, Vol. 74, No. 292, April.
- 2020 Review: Cristian Alvear & Catherine Lamb, *Point/Wave* (Another Timbre). *TEMPO*, Vol. 74, No. 291, January.
- 2019 Review: Klaus Lang & Golden Fur, *Beissel* (Another Timbre). *TEMPO*, Vol. 73, No. 290, October.
- 2019 **Article:** “The New Musical Imaginary: Description as Distraction in Contemporary Classical Music.” *TEMPO*. Vol. 73, No. 289, July.
- 2019 Review: Thrainn Hjalmarrsson, *Influence of Building on Musical Tone* (Carrier Records). *TEMPO*. Vol. 73, No. 288, April.
- 2017 Review: *Schnittke Studies*, Routledge, Gavin Dixon, ed. *TEMPO*. Vol. 71, No. 281, July.
- 2017 **Article:** “Beauty as Privilege: Contemporary Music and Trump Anxiety.” *FOCI Words*. 2 March.
- 2016 Review: “First Performances: Steven Takasugi, *Sideshow*.” *TEMPO*. Vol. 70, No. 276, April.
- 2015 Liner notes: “Lungpowered” by loadbang ensemble. *New Focus Records*, October.

2014 Liner notes: “pneuma” by Martin Iddon. *Another Timbre*, February.

Invited Talks

- 2019 Nov 20 “My Work in the Context of 20th-21st Century Music”
Salt Lake City (University of Utah, Skype)
- 2019 Feb 2 “Yoko Ono’s Life and Work.”
Baltimore (Johns Hopkins Japanese Student Association; Ensemble 4’33’)
- 2018 Nov 22-23 “The Music of Ian Power; Ethics, Accumulation, and Warmth.”
Eskişehir, Turkey (Anadolu Üniversitesi)
Ankara, Turkey (Bilkent Üniversitesi)
- 2018 Oct 25 “New Music and Ethics: On Stage, in Discourse, and in Society”
Morgantown, W.V. (WVU)
- 2017 Nov 8 “Representing Trauma in Art”
Baltimore (Hoffberger Center Art & Ethics Week)
- 2017 Oct 26 Lecture on composition
Williamsburg, Va. (William & Mary)
- 2017 Oct 4 Lecture on composition
Boston (Berklee College of Music)
- 2016 Feb 9 “Genre’s Conditioning of Political Messages in New Music & Sound Art”
London (Goldsmith’s College)
- 2015 Apr 17 Presentation & Performance on piano and composition
Boston (New England Conservatory)
- 2015 Feb 25 Lecture & Performance, Alvin Lucier’s “*I am sitting in a room*”
Baltimore (Johns Hopkins University)
- 2011 Dec 6 Lecture on composition
Ithaca, N.Y. (Ithaca College Composer’s Seminar)
- 2010 Nov 12 Lecture on composition
Amherst, Mass. (Amherst College Composer’s Seminar)

Conference Activity/Participation

- 2017 Nov 10 “The New Musical Imaginary: Description as Distraction in
Contemporary Concert Music”
Rochester, N.Y. (American Musicological Society Annual Meeting)

- 2016 Nov 19 “Bound to the Beat: Time and Masochism in Anti-Syncopated Music”
Denver (American Studies Association Annual Meeting)
- 2016 Aug 19-21 “Experimental Music: Community & Ethics” & *Buoy*
Cambridge, Mass. (Experimental Listening & Music Session, Co-organizer, presenter, and composer)
- 2015 Nov 6 “‘I Doubt You Were Expecting This Elaborate Response’: Art, Politics.
and Activism in the Many Genres of Rick Burkhardt”
Evanston, Ill. (NUNC2, Northwestern University)
- 2015 Jul 23 Lecture on composition
Tel Aviv (Tzvil Meudcan Festival)
- 2012 Aug 26 “After ‘Extended Techniques’: Redefining the Darmstadtian Sonic
Arsenal.”
Cambridge, Mass. (Harvard Summer Composition Institute)
- 2011 Feb 12 “Performing and Inventing Difficulty in A. Braxton’s *Composition No. 8e.*”
Stony Brook, N.Y. (SUNY Perspectives on Performance Symposium)
- 2009 Nov 21 “Alfred Schnittke’s *Concerto Grosso No. 1: Indulgence in an Imaginary Past.*”
London (Schnittke: Between Two Worlds, Goldsmith’s College)
- 2006 Aug 8 Young Composers’ Forum
Darmstadt, Germany (Darmstadt Summer Courses)

Concert Organization/Production

- 2020 Spring Ian Power portrait concert, Wright Theater, Baltimore, Md.
- 2020 March 11 Bergamot Quartet, Wright Theater, University of Baltimore, Baltimore, Md.
- 2020 February 25 Ryoko Akama, Wright Theater, University of Baltimore, Baltimore, Md.
- 2019 August 1 Experimental Listening & Music Session 4, The Lilypad, Cambridge, Mass.
- 2019 May 22 Nonbonded Interactions, The Undercroft, Baltimore, Md.
- 2019 April 24 Music & Words Vol. 2, Wright Theater, Baltimore, Md.
- 2019 May 5 Seth Parker Woods, Wright Theater, Baltimore, Md.
- 2018 May 9 Music & Words Vol. 1, Wright Theater, Baltimore, Md.
- 2018 February 14 Mariel Roberts & Ian Power, Red Room, Baltimore, Md.
- 2017 October 22 Body Music w/ Carolyn Chen, EMP Collective, Baltimore, Md.
- 2017 September 20 Ian Power, piano, Baltimore War Memorial, Baltimore, Md.
- 2017 August 6 Experimental Listening & Music Session 2, Third Life, Somerville, Mass.
- 2017 May 7 Eric Derr & Ian Power, Centre Street Studio, Baltimore, Md.
- 2016 December 2 Grace Leslie & Ian Power, Green Street Studios, Cambridge, Mass.

2016 October 24 Richard Craig, Patricia Alessandrini, & Ian Power, Green Street Studios, Cambridge, Mass.

2016 August 21 Experimental Listening & Music Session 1, The Lilypad, Cambridge, Mass.

2015 October 29 Richard Craig & Ian Power, Red Room, Baltimore, Md.

2014 December 6 “Very Long, Very Slow,” Ian Power, piano, An die Musik Live!, Baltimore, Md.

2009-2013 House/Concert Manager, Paine Hall, Harvard University.

Academic Service

2020 MFA Committee Member, Layla Thompson, Integrated Design, University of Baltimore

2019 Committee Member, College of Arts & Sciences Organizational Planning Committee, University of Baltimore

2019 Search Committee Member, Associate Director, Center for Teaching and Learning Technology, University of Baltimore

2019 Committee Member, College of Arts & Sciences Diversity Planning Committee, University of Baltimore

2019-pres Secretary, University of Baltimore Advocacy Chapter, American Association of University Professors

2018-19 Search Committee Member, Graphic Design, University of Baltimore

2018 M.S. Committee Member, Lance Spicer, Interaction Design & Information Architecture, University of Baltimore.

2017-pres Program Director, Integrated Arts, University of Baltimore

Other Successful Applications

2018 Sociologists for Women in Society Feminist Activism Award Winner Tressie McMillan Cottom’s trip is awarded to the University of Baltimore from my application.

Other Appointments

2017-pres Artistic Advisor, Ensemble 4’33”, Baltimore, Md.

Media Coverage

2019 Review: “*Lucretia - Cantata Profana*” (performance included my *Water dripping from a leaking pipe behind drywall*)
Opera News, Vol. 84, No. 2 (August), <<https://tinyurl.com/y3znb5er>>.
 “A demanding piece. . . captivating and entertaining. . .”

- 2018 “If a Tour Guide, a Slam Poet, and a Curator Walked into the Owl Bar: Baltimore’s Classroom”
University of Baltimore Post, 5 April, <<https://goo.gl/S4rMf2>>.
- 2017 “Petition underway after Baltimore mayor cancels 2018 MLK Day parade”
FOX45 News, 12 December, <<https://tinyurl.com/y2pkcs4a>>
Power started the petition when he heard the Mayor was cancelling the MLK parade. “Visibility is super important and also something MLK stood for,” he said. “I think it’s important for people to come together for something that will definitely happen and be visible, versus something that you can do if you want to.”
- 2017 “Piano Music at the War Memorial with Ian Power”
Baltimore Binge Podcast, 19 September, <goo.gl/C33U1J>.
- 2016 Doktorekî Yunanî bo Hezkirina Muzîkê Karê Xwe Berdaye [Greek Doctor Gives Up His Work For Music]” (I performed with the subject and was interviewed.)
VOA Kurmancî, 6 May, <<http://bit.ly/1OfHydC>>.
- 2014 “Pianist Ian Power wants you to slow down and reconsider classical music traditions.”
Baltimore City Paper, Brandon Soderberg, 1 December, <goo.gl/Fy6lff>.
“The classical music I love the most is the stuff that washes over me or just hits me straight in the face. That’s what I’m trying to cultivate.”
- 2013 “Sharing a Festive Touch of Iceland and Korea: Either/Or Spring Festival at The Kitchen.”
The New York Times, Steve Smith, 2 June, <goo.gl/vgnww0>.
“in “Untitled,” a slow, blurry string duo. . . The violist Erin Wight and the cellist Alex Waterman gave a rich account of the work’s resolute ooze and elemental graininess.”
- 2012 “New England’s Prospect: Yard Work”
New Music Box, Matthew Guerrerri, 17 May, <goo.gl/GE7ncL>.

“a defiantly odd combination of sound sketchbook and spoken-word performance art.”

Other Writing

- 2019 “Why Does This Mozart Piece Make Me Cry Even Though It’s Stupid And Probably Evil?” *medium.com*, <<https://bit.ly/2GzVi8P>>.
- 2018 “A Tribute to the Czernowin/Takasugi Summer Courses,” *medium.com*, <<https://bit.ly/2PoCTyv>>.
- 2018 “Breaking the Fourth Wall in the Baltimore Music Scene,” *medium.com*, <<https://bit.ly/2GtALRP>>.
- 2017 “On Loving My Own Music Too Much,” *medium.com*, <<https://bit.ly/2IA30Sj>>.
- 2015 Dissertation: “Toward a Music of Exegetic Becoming and Actualized Work.” *medium.com*, <<https://bit.ly/2vd2p0k>>.
- 2014 “Experimental Music and the Impossible Audience,” *metafields.org*, <goo.gl/LFWfRs>.
- 2013 “Thinking of Sound,” *Hearing Modernity* blog, Harvard University, <goo.gl/XKQb20>.

Composition Studies

- 2007-15 Chaya Czernowin, Akademie Schloss Solitude; Harvard University.
- 2007-15 Steven Kazuo Takasugi, Akademie Schloss Solitude; Newton, Mass.
- 2015 Antoine Beuger, Düsseldorf.
- 2012 Amnon Wolman, Harvard University.
- 2011-13 John Luther Adams, Harvard University.
- 2008-09 Lei Liang, Roger Reynolds, Phillippe Manoury, Chinary Ung, Rand Steiger, UCSD.
- 2006-07 Robert Morris, Rochester, N.Y.
- 2002-06 Dana Wilson & Gregory Woodward, Ithaca College.

Previous Teaching Experience

Head Teaching Assistant

- 2016 FA “First Nights: Five Performance Premieres,” Harvard University.
- 2014 FA “The Art of Listening,” Harvard University, (Course Co-Designer).
- 2013 SP “The Art of Listening” (Graduate Seminar), Harvard University (Administrative Teaching Assistant and Co-designer).

- 2013 SP “Designing the Course of the Future,” Derek Bok Center for Teaching and Learning, Harvard University (Pedagogy Fellow).
- 2011 SP “Music and the Physical World” (visiting professor John Luther Adams), Harvard University (Administrative Teaching Assistant).

Teaching Assistant

- 2013 SP “Music Theory I,” Harvard University.
- 2012 SP “Introduction to Composition,” Harvard University.
- 2011 FA “Foundations of Tonal Music,” Harvard University.
- 2009 WI SP “Sight-singing and Aural Skills,” UC San Diego.
- 2008 FA “Heavy-Metal Music,” UC San Diego.
- 2008 SU “Surf Rock and the California Dream,” UC San Diego.
- 2008 SP “Art Rock,” UC San Diego.
- 2008 WI “The Symphony,” UC San Diego.
- 2007 FA “The Beatles,” UC San Diego.

Other Teaching

- 2013-18 Private composition lessons, Baltimore, Md.
- 2015 SU Young Composers’ Workshop, University of Maryland, Baltimore County.
- 2014-15 Career Fair Presenter, A Bridge To Academic Excellence, University of Maryland, Baltimore.
- 2009 SU “Pop Music and Our Time,” UCSD Summer Discovery.
- 2007-09 Private piano lessons, San Diego, Calif.

Ensemble Experience

- 2016-17 Douzeni Orchestra, Greek Traditional Music, Gaithersburg, Md.
- 2009-2013 Substitute member, Dudley Choir, Harvard University.
- 2005-06 Bass II, Choir, Ithaca College.
- 2004-05 Piano, Wednesday Big Band, Ithaca College.

Languages

Conversational German, Turkish

REFERENCES (more available upon request)

Chaya Czernowin
Walter Bigelow Rosen Professor of Music
Harvard University
Cambridge, MA 02138
617 467 4572
chayaczernowin@gmail.com

Deborah Kohl
Associate Dean, College of Arts and Sciences
University of Baltimore
Baltimore, MD 21201
410 837 4698
dkohl@ubalt.edu

Mariel Roberts
Cello Soloist (Mivos, ICE, Wet Ink)
580 Flatbush Ave #17b
Brooklyn, NY 11225
303 902 8389
mariel.roberts@gmail.com

Thomas Forrest Kelly
Morton B. Knafel Professor Emeritus of Music
Harvard University
Cambridge, MA 02138
617 495 2791
tkelly@fas.harvard.edu

Anthony Burr
Associate Chair, Performance
University of California, San Diego
La Jolla, CA 92093
858 822 4957
aburr@ucsd.edu

Martin Iddon
Professor of Music and Aesthetics
University of Leeds
Leeds, LS29JT, United Kingdom
+44 113 34 32583
m.iddon@leeds.ac.uk

Patricia Alessandrini
Assistant Professor of Composition
Stanford University
Stanford, CA 94305
650 229 4523
alessan@stanford.edu

Michael Lewanski
Conductor, Ensemble Dal Niente
Asst. Professor of Ensembles, DePaul Univ.
Chicago, IL 60614
773 544 1770
michael.lewanski@gmail.com

Alexander Rehding
Fanny Peabody Professor of Music
Harvard University
Cambridge, MA 02138
617 495 9854
arehding@fas.harvard.edu

Yaron Deutsch
Director, Ensemble Nikel
HaShitim Street 9a
Kiryat Tiv'on, Israel
+972 5 233 49117
ensemblenikel@gmail.com

Compositional Output

2019

Maintenance for solo performer, guitar, synth, megaphone, *ca.* 15’.

Quaff for keyboard, *ca.* 19’

I am afraid but you are not for ensemble, *ca.* 15-20’

Premiere: Dogstar Orchestra, Dogstar Festival, REC Center, Los Angeles, Calif., 13 June 2019

Other performance: ELMS Players, Experimental Listening and Music Sessions, The Lily-Pad, Cambridge, Mass., 1 August 2019.

Buttons for soprano and piano, *ca.* 3’

Premiere: Bonnie Lander and Chelsea De Souza, Wright Theater, University of Baltimore, Baltimore, Md., 24 April 2019.

2018

The Beet Cycle for baritone and piano (for Jeff Gavett and Jane Delury), *ca.* 20’

Premiere: Jeff Gavett and Ian Power, Wright Theater, University of Baltimore, Baltimore, Md., 9 May 2018.

2017

mahram bir eser | a private work for cello and electronics (for Mariel Roberts), *ca.* 20’

Premiere: Mariel Roberts, Red Room, Baltimore, Md., 14 February 2018.

Other performance: Mariel Roberts, Peabody Conservatory, Baltimore, Md., 15 February, 2018.

Lullaby for voice and appliance (for Megan Ihnen), *ca.* 3’

Premiere: Bonnie Lander, Phoenixville Community Arts Center, Phoenixville, Pa., 28 September 2019.

jam reveni ad me for electric organ and/or crotales, *ca.* 13’

Premiere: Ian Power + Eric Derr, Centre Street Performance Studio, Baltimore, 7 May 2017.

Other performances: Ian Power, EMP Collective, Baltimore, 22 October 2017; Rhizome DC, Washington, 3 February 2018; Red Room, Baltimore, 14 February 2018; Ian Power, Dogstar Festival, Automata, Los Angeles, Calif., 5 June 2018.

2016

please for harmonica and piccolo (for Richard Craig), *ca.* 10’

Premiere: Ian Power & Richard Craig, Green St. Studios, Cambridge, Mass., 24 October 2016.

Other performances: Ian Power & Richard Craig, Spectrum, New York, N.Y., 29 October 2016; Ian Power & Stephanie Ray, The Undercroft, Baltimore, Md., 22 May 2019.

Buoy [revised] for electric organ and electric appliances (for Musica Nova), *ca.* 15'.

Premiere: Musica Nova, Tzlil Meducan Festival, Tel Aviv, 22 July 2015.

Other performance: Ian Power (solo version), Red Room, Baltimore, Md., 2 April 2016; The Lilypad, Cambridge, Mass., 21 August 2016; Green St. Studios, Cambridge, Mass., 24 October 2016; Spectrum, New York, N.Y., 29 October 2016; Centre Street Performance Studio, Baltimore, 7 May 2017; Rhizome DC, Washington, 3 February 2018; Dog Star Festival, Los Angeles, 5 June 2018; Nick Snowball, Wellington, N.Z., 30 November 2018; Ian Power, The Vigil at MICA, 5 May 2019; Nick Snowball, Pyramid Club, Wellington, N.Z., 28 September 2019.

2015

swatbe for A or B-flat clarinet (for Heather Roche), *ca.* 20'.

Premiere: Heather Roche, Brixton East 1871, London, U.K., 9 February 2016.

Other performance: Heather Roche, Leeds University, Leeds, U.K., 12 February 2016; Gleb Kanasevich, Third Life Studios, Somerville, Mass., 9 June 2017.

bind me, take me, amplifier, humidifier for soprano sax, oboe, piano, percussion, electric guitar, viola, double bass (for Dal Niente), *ca.* 11'.

Premiere: Dal Niente, Harvard University, Cambridge, Mass., 16 May 2015.

2014

Du trauriger, blasser Mann for flute and clarinet, *ca.* 8'.

Premiere: hand werk, Harvard University, 8 March 2014.

Other performances: hand werk, Reaktorhalle, Munich, 29 November 2014; hand werk, Alte Feuerwache, Cologne, 1 December 2014; Carlos Cordeiro & Roberta Michel, Spectrum, New York, 29 March 2018; hand werk, KunstKulturKirche Allerheiligen, Frankfurt, 6 April 2018; hand werk, Fuhrwerkswaage Kunstraum, Cologne, 21 December 2018.

[relictumne sum] for percussion and electronics (commissioned by Brandon Bell), 14'

Premiere: Brandon Bell, Rice University, Houston, Texas, 10 December 2014.

Other performance: Brandon Bell, null point Silo City festival, Buffalo, N.Y., 13 June 2015.

2013

*for *current* resonance* for percussion and piano (for Current Resonance), *ca.* 12'.

Premiere: Current Resonance, Space Gallery, Denver, Colo., 2 June 2013.

Other Performances: Current Resonance, Space Gallery, Denver, Colo., 3 June 2013.

Ensemble Nickel, Harvard University, Cambridge, Mass., 5 April 2014; Dino Georgeton & Wesley Ducote, Rice University, Houston, Texas, 18 October 2014 & 12 November 2014; Ensemble Nickel, Tzlil Meducan Festival, Tel Aviv, 23 July 2015; Ensemble Dal Niente, NUNC2 Festival, 7 November 2015; Ian Power + Eric Derr, Centre Street Performance Studio, Baltimore, 7 May 2017; Current Resonance Ensemble, Royal Academy of Music Aarhus, Aarhus, Denmark, 23 August 2019.

aspirapolvere, sega, spettro, tenere, possedere for alto saxophone, accordion, and electric guitar, 11'.

Premiere: L'Arsenale, Harvard University, Cambridge, Mass., 18 May 2013.

push 4 cut 2 bell (endless endless) for two vibraphones and guitar effects pedals (for Brandon Bell), *ca.* 22'.

Premiere: Brandon Bell & Craig Hauschildt, Rice University, Houston, Texas, 25 January 2014.

Other performances: Ian Power (revised), Rhizome DC, Washington, 3 February 2018. Ian Power (revised), Red Room, Baltimore, 14 February 2018.

2012

Construction Song (after Dick Higgins) for piano, *ca.* 25-60'.

Premiere: Ian Power, Poto Festival, Grass Valley, Calif., 4 August 2012.

Other performances: Dana Reason, Spectrum, New York, N.Y., 25 August 2012; Ning Yu, Qubit Noise Non-Ference, Dixon Place, New York, N.Y., 31 March 2013; Ian Power, An Die Musik Live!, Baltimore, Md. 6 December 2014; Ian Power, Institute for Contemporary Art, Boston, Mass., 6 December 2015; Ian Power, Green Street Studios, Cambridge, Mass., 2 December 2016; Ian Power, Thrive Music, Baltimore, Md., 22 May 2018.

"For every human being who looks up at the moon will know" for flute, clarinet, trombone, violin, cello, piano, *ca.* 18'.

Premiere: musikfabrik, Harvard University, Cambridge, Mass., 12 May 2012.

Untitled for viola and cello, *ca.* 7'.

Premiere: Argento Ensemble, Harvard University, Cambridge, Mass., 13 October 2012.

Other performance: Either/Or, Spring Festival, The Kitchen, New York, N.Y., 31 May 2013.

2011

“...*you must first invent the universe.*” for flute, violin, viola, harp, electric guitar, cello, tuba, double bass, *ca.* 10'

Premiere: International Contemporary Ensemble, Harvard University, Cambridge, Mass., 14 May 2011.

I, II, III, IV for vibraphone, *ca.* 30'.

Premiere: Talea (Alex Lipowski), Harvard University, Cambridge, Mass., 12 November 2011.

Other performance: Brandon Bell, Rice University, 10 February, 2013.

2007 – 2010 (selected)

Make Way for Ducklings for three woodwind players of widely varying skill, *ca.* 10'.

Premiere: Ariana Lamon-Anderson, Ross Karre, Frankie Martin, UCSD Alumni Festival, UC San Diego, La Jolla, Calif., 20 January 2011.

Love Story for soprano, flute, violin, tenor sax, percussion, and piano (for Wet Ink), *ca.* 12'.

Premiere: Wet Ink, Symphony Space, New York, N.Y., 3 November 2010.

Other performance: Wet Ink, The Loft, La Jolla, Calif., 13 January 2011.

Water dripping from a leaking pipe behind drywall for one percussion instrument, 10'.

Premiere: Matthew Donello, Galapagos Art Space, Brooklyn, N.Y., 19 January 2010.

Other performance: Tom Kolor, Talujon Percussion Quartet, Harvard University, Cambridge, Mass., 24 April 2010; Cantata Profana, HERE Arts, New York, N.Y., 23-25 May 2019.

Interlude for percussion quartet and carillon, 70'.

Premiere: red fish blue fish, UC San Diego, La Jolla, Calif., 26 May 2009.

Ligeti for Two Pianos for two pianos, viola, assistants, and tape, *ca.* 15'.

Premiere: Bodies, UCSD Spring Festival, La Jolla, Calif., 18 May 2009.

Other performances: Bodies, The Wulf, Los Angeles, Calif., 24 July 2009; Bodies, EMP Collective, Baltimore, 22 October 2017; Bodies, Dog Star Festival, Automata, Los Angeles, 5 June 2018.

Ave Maria: Variations on a Theme by Giacinto Scelsi for piano, *ca.* 30'.

Premiere: Stephen Lewis, UC San Diego Spring Festival, La Jolla, Calif., 19 May 2009.

Other performances: Ian Power, iBeam, Brooklyn, N.Y., 28 March 2010; Ian Power, The Lily Pad, Cambridge, Mass., 11 April 2010; Ian Power, Harvard University, Cambridge, Mass., 6 March 2012; Ian Power, Mather House, Harvard University, Cambridge, Mass., 7 March 2012; Anne Rainwater, Throckmorton Theatre, Marin, Calif., 19 November 2014; Anne Rainwater, Center for New Music, San Francisco, Calif., 22 November 2014; Ian Power, An die Musik Live!, Baltimore, Md., 6 December 2014; Ian Power, House Concert, Baltimore, Md., 13 February 2016; Ian Power, Thrive Music, Baltimore, 22 May 2018.

"I seem to be a verb," for reciter, ceramic coffee mug and butter knife, *ca.* 10'.

Premiere: Ian Power, UC San Diego, La Jolla, Calif., 7 November 2007.

Other performances: Ian Power, 11th Annual Music for People and Thingamajigs Festival, 21 Grand, Oakland, Calif., 19 September 2008; Brandon Bell, John Cage MUSICIRCUS, Da Camera, Houston, Texas, 15 September 2012; Brandon Bell, Rice University, Houston, Texas, 10 February 2013; Brandon Bell, Rice Gallery, Houston, Texas, 9 November 2013; Brandon Bell, Percussive Arts Society International Convention, Indianapolis, Ind., 14 November 2013; Ian Power, Red Room, Baltimore, Md., 29 October 2015.

Performing History

2019

Experimental Listening & Music Session Concert, The Lilypad, Cambridge, Mass., 1 August.

Cetilia, *dust to stone, dust to sea*

Power, *I am afraid but you are not*

Gottschalk, *Soloist and Audience* (World Premiere)

Epstein, *Structured Improvisation #1.19* (World Premiere)

Nonbonded Interactions, The Undercroft, Baltimore, Md., 22 May.

Davis, *24 Ephemeral Streams* (World Premiere)

Gottschalk, *Here We Are*

Power, *please*

Steenberge, *Ritual for Three*

The Vigil All-Night Music Festival at MICA, Baltimore, Md., 5 May

Power, *BUOY*

2018

Dogstar Festival, Automata, Los Angeles, Calif., 5 June

Power, *Marcela; reveni ad me; Ligeti for Two Pianos*

Chen, *Signs of Struggle, Good Work*

Thrive Music Series, Baltimore, Md., 22 May

Power, *Ave Maria; Construction Song*

Music & Words, Vol. 1, Wright Theater, Baltimore, Md., 9 May

Power, *The Beet Cycle*

Gottschalk, *and*

Iddon, *Blodeuwedd*

Gavett, *Wayfaring Stranger (arr.)*

Red Room, Baltimore, Md., 14 February

Power, *reveni ad me; push 4 cut 2 bell (endless endless)*

Lang, K, *Tehran Dust*

Rhizome DC, Washington, 3 February

Power, *reveni ad me; Buoy; push 4 cut 2 bell (endless endless)*

2017

Body Music, Concert with Carolyn Chen, EMP Collective, Baltimore, Md., 22 October.

Power, *Marcela; reveni ad me; Ligeti for Two Pianos*

Chen, *Signs of Struggle*

Piano Concert, Baltimore War Memorial, Baltimore, Md., 20 September.

Power, *Ave Maria (Var I)*

Houben, *Keyboard Music iii*

Epstein, *Till, Solo for Piano*

Helmut Lachenmann - *Filter-Schaukel* from *Ein Kinderspiel*

Experimental Listening & Music Session Concert, Third Life Studio, Somerville, Mass., 6 August.

Harnetty, *Neva*

Davis, *map of broken glass (for robert smithson)* (World Premiere)

Epstein, *Long, After* (World Premiere)

Tucker, *This performance is about you, not its maker* (World Premiere)

Carlson, *7th piece for several players* (World Premiere)

Gottschalk, *Here We Are* (World Premiere)

Concert with Eric Derr, percussion, Centre Street Performance Studio, Baltimore, Md., 7 May.

Power, *for *current* resonance*

Power, *come back to me now*

Power, *BUOY*

Catherine Lamb, *stones, shades*

2016

Concert with Grace Leslie, flute & electronics, Green Street Studios, Cambridge, Mass., 2 December.

Power, *Construction Song*

Oliveros, *Horse Sings from Cloud*

Concert with Richard Craig, flute, and Patricia Alessandrini, electronics, Spectrum, New York, N.Y., 29 October.

Power, *BUOY*

Power, *please*

Laurence Crane, *The Swim*

Concert with Richard Craig, flute, and Patricia Alessandrini, electronics, Green Street Studios, Cambridge, Mass., 24 October.

Power, *BUOY*

Power, *please*

Experimental Listening & Music Session Concert, The Lilypad, Cambridge, Mass., 21 August.

Power, *BUOY*

Jennie Gottschalk, *Consensus*

G. Douglas Barrett, *Everything Has Been Purged from this Composition except Melody, No Ideas Have Entered This Work*

Laurence Crane, *Come Back to the Old Specimen Cabinet John Vigani, John Vigani Pt 3*

D. Edward Davis, *broad call*

Concert with Sarah Hennies, Red Room, Baltimore, Md., 2 April.

Laurence Crane, *The Swim*

Power, *BUOY*

2015

“Leap Before You Look: Black Mountain College 1933–1957” Exhibition, Institute for Contemporary Art, Boston, Mass., 5-6 December.

Power, *Construction Song*

John Cage, *Theatre Piece* (arr.)
Concert, Red Room, Baltimore, Md., 29 October.

Power, *Red Room Tones with Richard*

Power, "I seem to be a verb,"

Jürg Frey, *Ferne Farben*

Carolyn Chen, *Pears*

2014

Concert, Copycat Building, Baltimore, Md., 5 December.

Alvin Lucier, *I am sitting in a room*

"Very Long, Very Slow," Solo Piano Recital (+organizer), An die Musik Live!, Baltimore, Md., 6 December.

Power, *Construction Song*

Power, *Ave Maria*

Erik Satie, *Les Sonneries de la Rose + Croix*

Carolyn Chen, *My Young Life Has an End*

Mieko Shiomi, *Boundary Music for Piano*

2013 – 2007 (selected)

Poto Festival, Grass Valley, Calif., 4 August 2012.

Power, *Construction Song* (world premiere)

Solo Piano Recital (+organizer), Paine Hall, Harvard University, Cambridge, Mass., 6 March 2012.

Power, *Ave Maria*

Solo Piano Recital (+organizer), The Lilypad, Cambridge, Mass., 11 April 2010.

Power, *Ave Maria*

Martin Iddon, *head down among the stems and bells*

Solo Piano Recital (+organizer), iBeam Music Studio, Brooklyn, N.Y., 28 March 2010.

Power, *Ave Maria*

Martin Iddon, *head down among the stems and bells* (world premiere)

Bodies Performance Group Concert (+organizer), The Wulf, Los Angeles, Calif., 24 July 2009.

Power, *Ligeti for Two Pianos* (keyboard version)

Carolyn Chen, *Human Windchimes* (world premiere)

Carolyn Chen, *Adagio*

Carolyn Chen, *Tragedy*

Clinton McCallum, *Banana Split* (world premiere)

Bodies Performance Group Concert (+organizer), Spring Festival, Black Box Theatre, UC San Diego, La Jolla, Calif., 18 May 2009.

Power, *Ligeti for Two Pianos* (world premiere)

Carolyn Chen, *Adagio* (world premiere)

Carolyn Chen, *The Shapes of Faces* (world premiere)

Carolyn Chen, *Tragedy* (world premiere)

Zeynep Bulut, *Ultrasound* (world premiere)

11th Music for People & Thingamajigs Festival, 21 Grand, Oakland, Calif., 19 September 2008.

Power, "*I seem to be a verb*," for found objects

UCSD Composer Confluence (+organizer), UC San Diego, La Jolla, Calif., 1 June 2008.

Ashley Fure, *Neve* (conductor)

Helmut Lachenmann Portrait Concert, UC San Diego, La Jolla, Calif., 1 May 2008.

Helmut Lachenmann, *...zwei Gefühle... (mit Leonardo)*, (screams and inside-piano), with coaching from composer.

Emerging Composer's Concert (+organizer), Eastman School of Music, 7 April 2007.

Power, *Quartet* (world premiere) (conductor)

Chaya Czernowin, *Dam Schoen Hachol (The Hourglass Bleeds Still)* (conductor)