

# Charlie Sdraulig

## Curriculum Vitae

736 Escondido Rd, Apt 313, Stanford, CA, USA, 94305  
sdraulig@stanford.edu | www.charliesdraulig.com

### Education

---

- 2015 – 2020      **Doctor of Musical Arts candidate**  
**Stanford University, CA, USA**  
(ABD, projected completion 2020)  
Dissertation title: *"Composing Social Dynamics"*  
Committee: Professor Brian Ferneyhough (adviser), Professor Jonathan Berger (chair), Associate Professor Jarek Kapuscinski, and Dr Erik Ulman  
Additional studies with Patricia Alessandrini, Paul DeMarinis, and Mark Applebaum
- 2010 – 2011      **Master of Music in Composition with Distinction**  
**Royal College of Music, London, United Kingdom**  
Supervised by Dr Jonathan Cole
- 2004 – 2008      **Bachelor of Music with First Class Honours**  
**The University of Melbourne, Australia**  
Majors in Composition and Piano  
Supervised by Dr Elliott Gyger, Composition and Associate Professor Stephen McIntyre, Piano
- 2004 – 2008      **Bachelor of Arts**  
**The University of Melbourne, Australia**  
Majors in History and French
- 2004              **Licentiate Diploma of Music of Australia, Piano**  
Australian Music Examinations Board
- 2002              **Associate Diploma of Music of Australia, Piano**  
Australian Music Examinations Board

### Selected Commissions, Fellowships, and Festivals

---

- 2019              Cité Internationale des Arts residency, Paris, France (forthcoming)  
Supported by a grant from the Office of the Dean for the Humanities and Arts, Stanford University, USA
- CREATIE Festival, Royal Conservatoire Antwerp, Belgium (forthcoming)
- KALV Festival, Sweden (forthcoming)
- Ear to the Ground #3, De Bijloke, Ghent, Belgium
- 2018 – 20        Ric Weiland Chapman graduate fellow, Stanford University, USA  
Recognizing outstanding work and contributions to the community, one of fifteen awarded across the entire School of Humanities and Sciences at Stanford
- 2018              SPOR festival, Aarhus, Denmark  
ELISION ensemble commission (in progress)

2017 – 18	Alice Wilber Chapman graduate fellow, Stanford University, USA
2017	Akademie Schloss Solitude Sommerfest, Stuttgart, Germany MATA festival, NY, USA Spektral Quartet commission, Chicago, USA Joshua Hyde commission
2015 – 17	Graduate fellowship, Stanford University, USA
2015	'Music Listens Back' Institute of Contemporary Art, Boston, MA, USA
2014	Distractfold Ensemble commission, Manchester, UK
2013	Fellowship to attend the Schloss Solitude Summer Academy, Stuttgart, Germany Supporting a composition for Ensemble SurPlus Contemporanea Festival commission, Udine, Italy Some Recent Silences', King's Place, London, UK Commission from Tim Rutherford-Johnson for Apartment House Composer's Marathon V – Festival for young contemporary music Wiener Konzerthaus, Vienna, Austria
2012	Atlas & Matrix Academy with the Experimentalstudio des SWR, Conservatorium van Amsterdam, Netherlands Sonic Vigil 7 festival, Cork, Ireland
2011	Scholarship supported by the Ernst von Siemens Music Foundation to attend Music Village, Mount Pelion, Greece to work with Beat Furrer
2010	Joyce McKenna Graduate Travelling Scholarship, The University of Melbourne, Australia Supporting my post-graduate study at the Royal College of Music, London, UK
2009 – 2010	Cybec 21st century Australian Composers Program Melbourne Symphony Orchestra

## Employment

---

### Education – Tertiary

2019	Guest Lecture at Stanford University <i>Music 223B: Sonic Experiments in Composition</i> (Spring Term, primary instructor: Patricia Alessandrini) Lecture on 'Structure, silence, and alternative scoring and performance forms' in works by Oliveros, Dunn and others
2017 – 2018	Teaching Assistant (with lecturing responsibilities) at Stanford University <i>Music 21: Elements of Music I</i> (Fall term, primary instructor: Dr Giancarlo Aquilanti) Music Theory: Introduction to Harmony

*Music 155/255 & Art Studio 239: Intermedia Workshop* (Winter term, primary instructors: Professor Paul DeMarinis and Associate Professor Jarek Kapuscinski)  
Mentoring and technical support for students as they produce work in diverse media  
*Music 23: Elements of Music I* (Spring term, primary instructor: Dr Talya Berger)  
Music Theory: Chromatic and extended Harmony

- 2017  
Guest Lecture at Stanford University  
*Music 32N: Sculpting with Sounds, Images and Words*  
(Fall term, primary instructor: Associate Professor Jarek Kapuscinski)  
Lecture on analysis of art realized in diverse media
- Teaching Assistant (with lecturing responsibilities) at Bing Overseas Studies Program, Stanford University  
*Crossroads of Arts and History in 20th Century Poland*  
Summer Overseas Seminar based in Krakow, Poland  
Primary instructor: Associate Professor Jarek Kapuscinski
- 2016 – 2017  
Teaching Assistant (with lecturing responsibilities) at Stanford University  
*Music 122A: Counterpoint* (Fall term, primary instructor: Dr Erik Ulman)  
*Music 22: Elements of Music II* (Winter term, primary instructor: Dr Giancarlo Aquilanti)  
Music Theory: Introduction to Chromatic Harmony  
*Music 122C: Introduction to 20th-Century Composition* (Spring term, primary instructor: Dr Erik Ulman)
- 2009  
Tutor at the University of Melbourne, Australia  
2<sup>nd</sup> year 18<sup>th</sup> century counterpoint and Romantic chromatic Harmony

## Education – Secondary

- 2013 – 2015  
Piano/Keyboard Teacher and Accompanist  
Finton House School, Wandsworth, London, England
- 2012 – 2015  
Piano/Keyboard Teacher and Accompanist  
Wandsworth School's Saturday Music Centre, London, England
- 2011 – 2015  
Piano/Keyboard Teacher and Accompanist  
Ricards Lodge High School, Wimbledon, London, United Kingdom
- 2009 – 2010  
Piano/Keyboard/Theory Teacher and Accompanist  
Caulfield Grammar School, Melbourne, Australia
- 2005 – 2010  
Theory Teacher and Accompanist  
Melbourne High School, Melbourne, Australia

## Accompanying

- 2010 – 2011  
Royal College of Music, London, England  
Lunch time recitals
- 2008 – 2010  
Melbourne Chamber Choir, Australia
- 2007 – 2010  
Heidelberg Choral Society, Australia
- 2006 – 2010  
Australian Boys Choir, Australia

## Publishing

2009 – 2010 Proofreader  
All Music Publishing and Distribution for the Australian Music Examinations Board

## Administration

2005 – 2010 Administrative Assistant to Music Director  
Melbourne High School, Australia

## Research areas

---

- Social dynamics in experimental music—intersections of social theory and creative practice
  - Two analytical research articles are in preparation for publication in 2020: '*social entrainment in Deep Listening: Pauline Oliveros' processes toward a radically transformed social matrix*'; and '*David Dunn's Purposeful Listening as a conservation strategy*'
- Alternative scoring practices—graphic, audio, and video scores, as well as hybrid formats
  - '*Recent Audio Scores: Affordances and Limitations*' (co-authored with Chris Lortie) will be published in the peer-reviewed proceedings of the 2019 TENOR conference for July 2019
- Empirical studies in timbre perception
  - See '*The effect of loudness on the perceptual representation of voiceless vowel and fricative timbres*' extended abstract, published in the peer-reviewed proceedings of the 'Timbre is a many-splendored thing' conference in 2018

## Presentations and Conference Papers

---

December 2019 (forthcoming) Panel member on collaboration in contemporary music,  
alongside Patricia Alessandrini, Jessie Marino, Winnie Huang and Marco Fusi  
CREATIE festival, Royal Conservatoire Antwerp, Belgium

November 2019 (forthcoming) University of Southampton, UK  
Presentation on recent compositional work

July 2019 (forthcoming) Monash University, Melbourne, Australia  
TENOR: International Conference on Technologies for Music Notation and  
representation  
*Recent Audio Scores: Affordances and Limitations*  
Co-authored with Chris Lortie  
(peer-reviewed; paper published in conference proceedings)

November 2018 University of North Georgia, GA, USA  
Research on Contemporary Composition conference  
*An Investigation of Affordances and Limitations in Recent Audio Scores*  
Co-authored with Chris Lortie  
(peer-reviewed)

October 2018 Harvard University, Cambridge, MA, USA  
Harvard Group for New Music Colloquium  
Presentation on recent compositional work

The University of Tennessee, Knoxville, TN, USA  
UT Contemporary Music Festival conference  
*An Investigation of Affordances and Limitations in Recent Audio Scores*  
Co-authored with Chris Lortie

September 2018 Lilburn House, Wellington, New Zealand  
Presentation on recent compositional work

August 2018 Sydney Conservatorium of Music, University of Sydney, Australia  
Composition Seminar  
Presentation on recent compositional work

Melbourne Conservatorium of Music, The University of Melbourne, Australia  
Composition Seminar  
Presentation on recent compositional work

July 2018 CIRMMT, McGill University, Montréal, Canada  
Timbre is a many-splendored thing conference  
*The effect of loudness on the perceptual representation of voiceless vowel and fricative timbres*  
(peer-reviewed)

February 2018 Harvard University, Cambridge, MA, USA  
Ex-centric music studies conference, Harvard Graduate Music Forum  
*An Investigation of Affordances and Limitations in Recent Audio Scores*  
Co-authored with Chris Lortie  
(peer-reviewed)

November 2017 UC San Diego, CA, USA  
Composition Colloquium  
Presentation on recent compositional work

UC Berkeley, CA, USA  
Composition Colloquium  
Presentation on recent compositional work

October 2014 City University London, England  
Undergraduate and Masters Composition Forum  
Presentation on recent compositional work

June 2014 Canterbury Christ Church University, Canterbury, UK  
Music and/as Process 2nd Annual Conference  
Presentation and performance of *between* (2012-13) for flute and violin  
(peer-reviewed)

November 2013 City University London, England  
Presentation on *no one both* (2013) for violin, viola and cello

August 2013 Schloss Solitude Summer Academy, Stuttgart, Germany  
Presentation on recent compositional work

June 2013 University of Huddersfield, England  
Music and/as Process Symposium  
*Process in between (2012-13) for flute and violin*  
(peer-reviewed)

March 2013 City University London, England  
Presentation on *close* (2012) for shakuhachi, voice and cello

## Service

---

2019	Center for Computer Research in Music and Acoustics, Stanford University Graduate Music Symposium: <i>Musical Frames</i> Organization committee member, submission reviewer, moderator, technical and event production
2017 – present	Department of Music, Stanford University, CA, USA Diversity and Inclusion Work Group Graduate Composition student representative, discussion moderation, event planning and logistics, minutes, and website content

## Curation

---

2018	Co-curator and performer in Lilburn House Residency concert with Antonia Barnett-McIntosh and INOPPORTUNE
2017	Co-curator of California Electronic Music Exchange Concert (CEMEC) at Stanford University, CA, USA
2016 – present	Co-director, curator and performer in 'people making sounds' with Weston Olencki A Bay-area based project that presents experimental sound art and conceptual music; performances at the Center for New Music, San Francisco; CCRMA, Stanford University; B4BEL4B, Oakland; Darmstadt, Germany; Spectrum, New York; Arts at 29 Garden, Harvard University
2014	Co-curated the concert 'Focus and Physicality' with Elo Masing City University London Concert Series
2013 – 2015	Member of the 'Kammer Klang' organisational team A monthly concert series in residence at Café OTO, Dalston, London, UK Supported by the PRS for Music Foundation and Arts Council England

## Professional Affiliations

---

2018 – Present	Associate Artist, Australian Music Centre
----------------	-------------------------------------------

## Skills

---

Programming languages	Max/MSP/Jitter R (statistics for psychoacoustics) Arduino
Media programs	Reaper (and similar DAWs such as Pro Tools and Ableton) Adobe Creative Cloud (especially Illustrator, Photoshop and Premiere) iZotope RX post-production
Production	Live sound, recording, mixing, and stage management

## References

---

Dr Jonathan Berger	brg@ccrma.stanford.edu
Professor Brian Ferneyhough	bferneyh@stanford.edu
Dr Jarowslaw Kapuscinski	jkapusci@stanford.edu

# Charlie Sdraulig

## Selected worklist and performances

---

- 2019
- Crying wolf** for amplified vocalist, chamber orchestra, and electronics  
*For Ensemble Dal Niente*  
14 April 2019; Dinkelspiel Auditorium, Stanford, CA, USA.
- one to one** performance-installation for vocalizing violinist and audience  
*For Marco Fusi*  
8 March 2019; CCRMA Stage, Stanford, CA, USA.  
4-11 August 2019; KALV Festival, Sweden (*forthcoming*)  
3-5 December 2019; CREATIE festival, Antwerp, Belgium (*forthcoming*)
- 2018
- fade** for amplified vocalists, sound engineer, and dynamic noise floor  
*For Ekmeles*  
19 May 2018; CCRMA Stage, Stanford, CA, USA.
- whispering in one another's ears** music theatre for six performers, objects, lighting, and four-channel electronics  
*For mocrep*  
21 April 2018; Nitery Theater, Stanford, CA, USA.
- 2017
- many translations** for amplified percussion trio  
*For line upon line percussion*  
28 May 2017; CCRMA Stage, Stanford University, CA, USA.  
1, 2 & 3 June 2017; Big Medium Gallery, Austin, TX, USA.
- we've never been so close** for solo voice and electronics  
*Commissioned by Joshua Hyde*  
19 March 2017; Samuel Stoll; CCRMA Stage, Stanford University, CA, USA.  
11 May 2017; Joshua Hyde; Spectrum, New York, NY, USA.  
22 January 2018; soundinitiative at Espace des arts sans frontières, Paris, France.
- 2016
- scan** for string quartet or octet  
*Commissioned by the Spektral Quartet*  
3 April 2016; Elliott Program Center, Stanford University, CA, USA.  
12 May 2017; Spektral Quartet; Constellation, Chicago, IL, USA.  
19 January 2018; JACK quartet; CCRMA Stage, Stanford University, CA, USA.
- alike and apart** for two trombones  
*For Weston Olencki and Matt Barbier (Rage Trombones)*  
28 January 2017; CCRMA Stage, Stanford University, CA, USA.  
29 November 2017; Scholes Street Studio, Brooklyn, NY, USA.
- emulator** for sensor augmented cymbal and electronics  
5 April 2016; Charlie Sdraulig, cymbal; California Electronic Music Exchange Concert (CEMEC), ROD Concert Hall, CalArts, CA, USA.  
9 April 2016; CEMEC, Littlefield Concert Hall, Mills College, CA, USA.  
16 April 2016; CEMEC, CCRMA Stage, Stanford University, CA, USA.  
22 April 2016; CCRMA Open House, CCRMA, Stanford University, CA, USA.  
30 April 2016; people making sounds, B4BEL4B, Oakland, CA, USA.

2 May 2016; people making sounds, CCRMA Stage, Stanford University, CA, USA.  
28 May 2016; Juan Martinez, cymbal; Liminar Ensemble, CCRMA Stage, Stanford University, CA, USA.  
23 July 2016; Charlie Sdraulig, cymbal; 'Weisslich 8', Hundred Years Gallery, London, UK.  
10 August 2016; people making sounds, Open Space Showcase, Lichtenbergschule, Darmstadt, Germany.

2015

**one and another** for two voices (and electronics)

*For the Quince Contemporary Vocal Ensemble*

5 March 2016; Elliott Program Center, Stanford University, CA, USA.

**collector** for solo piano

*Commissioned by Zubin Kanga, published by the Australian Music Centre*

6 October 2015; City University Concert Series, London, UK.

9 June 2016; Gwenaëlle Rouger, piano; 'Fragile Strength', Cité Internationale des Arts, Paris, France.

12 March 2017; Adam Tendler, piano; Center for New Music, San Francisco, CA, USA.

20 April 2017; Adam Tendler, piano; Rothko Chapel, Houston, TX, USA.

26 April 2017; Adam Tendler, piano; MATA festival, New York, NY, USA.

30 June 2017; Gwenaëlle Rouger, piano; 'Caravan': a series of performances for one spectator at a time, Sommerfest, Akademie Schloss Solitude, Stuttgart, Germany.

3, 4 & 6 May 2018; Spor Festival, Aarhus, Denmark.

3 – 10 March 2019; Théâtre de Verre, Paris, France

30 – 31 March 2019; Kalandeberg, Ghent, Belgium

6 April 2019; Ear to the Ground Festival #3, De Bijloke, Ghent, Belgium

2014

**category** for solo tuba

*Commissioned by Max Murray*

3 August 2014; Frankfurter Künstlerclub, Nebbienschen Gartenhaus, Frankfurt, Germany.

3 December 2014; Arts @ 29 Garden, Harvard University, Cambridge, MA, USA.

1 March 2015; Goethe-Institut, 170 Beacon St, Boston, MA, USA.

5 May 2015; CCRMA Stage, Stanford University, CA, USA.

25 October 2015; Leap Before You Look: Black Mountain College 1933-1957, 'Music Listens Back' event curated by Timothy McCormack, the Institute of Contemporary Art, Boston, MA, USA.

22 February 2016; ensemble apparat, St Paul's Hall, University of Huddersfield, UK.

**binary** for flute, clarinet, percussion, violin, viola and cello

*Commissioned by Distractfold*

4 October 2014; International Anthony Burgess Foundation, Manchester, England.

8 April 2017; Elliott Program Center, Stanford University, CA, USA.

2013

**back and forth** for amplified toy piano and bass guitar

*Commissioned by Federico Costanza and Lucia D'Errico*

18 October 2013; Contemporanea Festival, Udine, Italy.

**no one both** for violin, viola and cello

*For Ensemble SurPlus, published by the Australian Music Centre*

16 August 2013; Schloss Solitude Summer Academy, Stuttgart, Germany.

**few** for solo voice

29 April 2014; Ethan Hayden, voice; '[null point] 1. too little/too much: extreme limitations in contemporary music and sound poetry', Hallwalls Contemporary Art Center, Buffalo, NY, USA.

2 February 2015; Michael Baldwin, voice; the Cellar at Corby St, Huddersfield, UK.



29 May 2015; Bastard Assignments, At your place: Lawrence's, London, UK.  
1 April 2016; Weston Olencki, voice; hk&tcs, CCRMA Stage, Stanford University, CA, USA.  
21 April 2016; High Concept Labs, Chicago, IL, USA.  
1 July 2016; Ethan Hayden, voice; 'Null Point 9', Hallwalls Contemporary Art Center, Buffalo, NY, USA.  
24 May 2018; Tony Whitehead, voice; 'a quiet night in', St Martin's Church, Cathedral Close, Exeter, UK

**between** for flute and violin

21 April 2014; mmm... (Reiko Manabe, flute and Shungo Mise, violin) presents: 'Circle of Friends vol.6', Sugunami-ku, Tokyo, Japan.  
3 May 2014; Ilze Ikse, flute and Elo Masing, violin; 'Weisslich', Hundred Years Gallery, London, UK.  
1 June 2014; Music and/as Process 2<sup>nd</sup> Annual Conference, Canterbury Christ Church University, Canterbury, UK.  
28 October 2014; 'Focus and Physicality', City University Concert Series, London, UK.

2012

**close** for clarinet, voice and cello

*Commissioned by Tim Rutherford-Johnson for Apartment House*

22 September 2013; 'Some Recent Silences' concert curated by Tim Rutherford-Johnson, King's Place, London, UK.  
5 October 2013; Ensemble Platypus, Composer's Marathon V – Festival for young contemporary music, Wiener Konzerthaus, Vienna, Austria.  
12 February 2019; Proximity Ensemble, St Margaret's Church, Manchester, UK

**trace** for descant recorder with piano

*Commissioned by Duo HJA (Hannah Coleman and Anne Veinberg)*

4 October 2012; 72 Erskine, Sydney, Australia.  
7 and 8 October 2012; Queens College, The University of Melbourne, Australia.  
*Broadcast:* 12 October 2014; Resonance FM, London, England.

**string** for one to four players

*For the London Sinfonietta's installation at the 'Impossible Brilliance: The Music of Conlon Nancarrow' festival.*

21 April 2012; Southbank Centre, London, England.  
9 May 2014; Mainly Two (Marie Schreer and John Garner, violins), Norfolk House Music Room of the Victoria and Albert Museum, London, UK.  
22 May 2014; Zaha Hadid Gallery, London, UK.

**carousel** for three players

24 November 2012; Quiet Music Ensemble, Sonic Vigil 7 festival, Cork, Ireland.  
11 August 2013; Supernormal festival, Braziers Park, Oxfordshire, England.

**hush** for harp and cello

*For the Shoals Duo (Martino Panizza and Alice Purton)*

24 April 2012; Royal College of Music, London, England.  
11 November 2013; Pavia 2000 Festival, Italy.  
*Broadcast:* 9 April 2013; Resonance FM, London, England.

2011

**music for an interior** for clarinet in Eb, violin, cello and piano

*Commissioned by the Mercury Quartet for their 'Mercury Radar' series at the Forge, Camden, London with funds from the Vaughn Williams Trust.*

20 September 2011; the Forge, Camden, London, England.

**ill heard** for alto flute, bass clarinet, violin, cello, piano and conductor  
*For Beat Furrer and the dissonArt ensemble at Music Village 2011*  
23 August 2011 Agios Lavrendios, Mount Pelion, Greece.

2010  
**never mind** for solo bass clarinet  
*For Heather Roche*  
30 October 2011; IMOO, Ottawa, Canada.  
9 May 2014; Leeds Contemporary Music Weekend, Clothworkers Centenary Concert  
Hall, School of Music, University of Leeds, Leeds, UK.

2009  
**Still** for 25 players  
*Commissioned by the Melbourne Symphony Orchestra*  
*for the Cybec 21st Century Australian Composers Program for 2009-10.*  
2 February 2010; Melbourne Symphony Orchestra conducted by Brett Kelly, Iwaki  
Auditorium, Melbourne, Australia.