

# Curriculum Vitae

Charlie Sdraulig

website: [www.charliesdraulig.com](http://www.charliesdraulig.com)

email: [c-sdraulig@hotmail.com](mailto:c-sdraulig@hotmail.com)

citizenship: Australian and Italian

## Education and Qualifications

---

Doctor of Musical Arts (in progress); Stanford University, California, United States Advisor: Brian Ferneyhough Committee: Jonathan Berger (chair), Jarek Kapuscinski, and Erik Ulman Additional lessons with Patricia Alessandrini and Mark Applebaum	2015 – present
Master of Music in Composition with Distinction; Royal College of Music, London, England Composition Teacher: Jonathan Cole	2010 – 11
Bachelor of Music Honours with First Class Honours; The University of Melbourne, Australia Composition Teachers: Stuart Greenbaum, Christine McCombe, Julian Yu, and Elliott Gyger Piano Teacher: Stephen McIntyre	2004 – 08
Bachelor of Arts with majors in French and History; The University of Melbourne, Australia	2004 – 08
Licentiate Diploma of Music of Australia, Pianoforte; Australian Music Examinations Board	2004
Associate Diploma of Music of Australia, Pianoforte; Australian Music Examinations Board	2002

## Recent Works and Performances

---

<b><i>Crying wolf</i></b> for amplified vocalist, chamber orchestra, and electronics <i>For Ensemble Dal Niente</i> 14 April 2019; Dinkelspiel Auditorium, Stanford, CA, USA.	2019
<b><i>one to one</i></b> for vocalizing violinist and audience <i>For Marco Fusi</i> 8 March 2019; CCRMA Stage, Stanford, CA, USA. 3-5 December 2019; CREATIE festival, Antwerp, Belgium	2018 – 19
<b><i>fade</i></b> for amplified vocalists, sound engineer, and dynamic noise floor <i>For Ekmeles</i> 19 May 2018; CCRMA Stage, Stanford, CA, USA.	2018
<b><i>whispering in one another's ears</i></b> music theatre for six performers, objects, lighting, and four-channel electronics <i>For mocrepe</i> 21 April 2018; Nitery Theater, Stanford, CA, USA.	2017 – 18
<b><i>many translations</i></b> for amplified percussion trio <i>For line upon line percussion</i> 28 May 2017; CCRMA Stage, Stanford University, CA, USA. 1, 2 & 3 June 2017; Big Medium Gallery, Austin, TX, USA.	2017
<b><i>we've never been so close</i></b> for solo voice and electronics <i>Commissioned by Joshua Hyde</i>	2016 – 17

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.

**alike and apart** for two performers 2016  
*For Weston Olencki and Matt Barbier (Rage Thormbones)*  
28 January 2017; CCRMA Stage, Stanford University, CA, USA.  
29 November 2017; Scholes Street Studio, Brooklyn, NY, USA.

**scan** for string quartet or octet 2016 – 17  
*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.

**emulator** for sensor augmented cymbal and electronics 2015 – 16  
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.

**one and another** for two voices (and electronics) 2015  
*For the Quince Contemporary Vocal Ensemble*  
5 March 2016; Elliott Program Center, Stanford University, CA, USA.

**collector** for solo piano 2014 – 15  
*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 Tandler, piano; Center for New Music, San Francisco, CA, USA.  
20 April 2017; Adam Tandler, piano; Rothko Chapel, Houston, TX, USA.  
26 April 2017; Adam Tandler, 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

**category** for solo tuba 2013 – 14  
*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 2013 – 14  
*Commissioned by Distractfold*  
 4 October 2014; International Anthony Burgess Foundation, Manchester, England.  
 8 April 2017; Elliott Program Center, Stanford University, CA, USA.
- back and forth** for amplified toy piano and bass guitar 2013  
*Commissioned by Federico Costanza and Lucia D'Errico*  
 18 October 2013; Contemporanea Festival, Udine, Italy.
- no one both** for violin, viola and cello 2013  
*For Ensemble SurPlus, published by the Australian Music Centre*  
 16 August 2013; Schloss Solitude Summer Academy, Stuttgart, Germany.
- few** for solo voice 2013  
 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 2012 – 13  
 21 April 2014; mmm... (Reiko Manabe, flute and Shungo Mise, violin) presents: 'Circle of Friends vol.6', Suginami-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.
- close** for clarinet, voice and cello 2012  
*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 2012  
*Commissioned by Duo H|A (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 2012  
*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 2012  
 24 November 2012; Quiet Music Ensemble, Sonic Vigil 7 festival, Cork, Ireland.  
 11 August 2013; Supernormal festival, Braziers Park, Oxfordshire, England.

<b><i>hush</i></b> for harp and cello	2011 – 12
<i>For the Shoals Duo (Martino Panizza and Alice Purton)</i>	
24 April 2012; Royal College of Music, London, England.	
11 November 2013; Pavia 2000 Festival, Italy.	
<i>Broadcast:</i> 9 April 2013; Resonance FM, London, England.	
<b><i>music for an interior</i></b> for clarinet in Eb, violin, cello and piano	2011
<i>Commissioned by the Mercury Quartet for their 'Mercury Radar' series at the Forge, Camden, London with funds from the Vaughn Williams Trust.</i>	
20 September 2011; the Forge, Camden, London, England.	
<b><i>ill heard</i></b> for alto flute, bass clarinet, violin, cello, piano and conductor	2011
<i>For Beat Furrer and the dissonArt ensemble at Music Village 2011</i>	
23 August 2011 Agios Lavrendios, Mount Pelion, Greece.	
<b><i>never mind</i></b> for solo bass clarinet	2010
<i>For Heather Roche</i>	
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.	
<b><i>Still</i></b> for 25 players	2009
<i>Commissioned by the Melbourne Symphony Orchestra</i>	
<i>for the Cybec 21st Century Australian Composers Program for 2009-10.</i>	
2 February 2010; Melbourne Symphony Orchestra conducted by Brett Kelly, Iwaki Auditorium, Melbourne, Australia.	

## Presentations and Papers

---

<i>Recent Audio Scores: Affordances and Limitations</i>	2019
TENOR: International Conference on Technologies for Music Notation and representation	
July TBC; Monash University, Melbourne, Australia	
(Paper to be published in peer-reviewed conference proceedings)	
Presentation on recent compositional work	2018
Harvard Group for New Music Colloquium	
29 October; Harvard University, Cambridge, MA, USA	
Presentation on recent compositional work	2018
Guest Lecture at Lilburn House	
13 September; Wellington, New Zealand	
Presentation on recent compositional work	2018
Composition Seminar	
22 August; Sydney Conservatorium of Music, University of Sydney, Australia	
Presentation on recent compositional work	2018
Composition Seminar	
16 August; Melbourne Conservatorium of Music, The University of Melbourne, Australia	
<i>The effect of loudness on the perceptual representation of voiceless vowel and fricative timbres</i>	2018
Paper presentation delivered at the <i>Timbre is a many-splendored thing</i> conference,	
7 July; CIRMMT, McGill University, Montréal, Canada	

<i>An Investigation of Affordances and Limitations in Recent Audio Scores</i> (co-authored with Chris Lortie)	2018
Paper presentation delivered <i>Research on Contemporary Composition</i> conference	
10 November; Nix - Shott Auditorium, University of North Georgia, GA, USA	
Paper presentation delivered at the <i>UT Contemporary Music Festival</i> conference	
24 October; Natalie L. Haslam Music Center, The University of Tennessee, Knoxville, TN, USA	
Paper presentation delivered at the <i>Ex-centric music studies conference</i> , Harvard Graduate Music Forum	
3 February; Harvard University, Cambridge, MA, USA	
Presentation on recent compositional work	2017
Composition Colloquium	
21 November; UC San Diego, CA, USA	
Presentation on recent compositional work	2017
Composition Colloquium	
17 November; UC Berkeley, CA, USA	
Presentation on recent compositional work	2014
City University London Undergraduate and Masters Composition Forum	
23 October; City University London, England	
<i>between</i> (2012-13) for flute and violin	2014
Presentation and performance by Ilze Ikse, flute and Elo Masing, violin	
1 June; <i>Music and/as Process 2<sup>nd</sup> Annual Conference</i> , Canterbury Christ Church University, Canterbury, UK.	
Presentation on <i>no one both</i> (2013) for violin, viola and cello	2013
15 November; City University London, England	
Presentation on recent compositional work	2013
15 August; Schloss Solitude Summer Academy, Stuttgart, Germany	
<i>Process in between</i> (2012-13) for flute and violin	2013
Paper delivered at the <i>Music and/as Process Symposium</i>	
30 June; University of Huddersfield, England	
Presentation on <i>close</i> (2012) for shakuhachi, voice and cello	2013
3 March; City University London, England	

## Scholarships and Fellowships

---

Cité Internationale des Arts, Paris, France	2019
Supported by a grant from the Office of the Dean for the Humanities and Arts, Stanford University, USA	
Ric Weiland Chapman graduate fellow, Stanford University, USA	2018 – 20
Alice Wilber Chapman graduate fellow, Stanford University, USA	2017 – 18
Graduate fellowship, Stanford University, USA	2015 – 17
Fellowship to attend the Schloss Solitude Summer Academy, Stuttgart, Germany	2013
Scholarship supported by the Ernst von Siemens Music Foundation to attend Music Village	2011
Joyce McKenna Graduate Travelling Scholarship, The University of Melbourne, Australia	2010

## Service

---

- Stanford University Graduate Music Symposium, *Musical Frames* 2019  
April 27; CCRMA; Organization committee member, submission reviewer, session moderator, technical and event production
- Diversity and Inclusion Work Group 2017 – present  
Graduate Composition student representative, discussion moderation, event planning and logistics, minutes, and website content
- Composition Advisory Council 2015 – present  
Co-organizer of ensemble residencies, administration, liaison, recording, technical and event production

## Curation and Performance

---

- Co-curator and performer in Lilburn House Residency concert with Antonia Barnett-McIntosh and INOPPORTUNE 2018  
14 September; Wellington, New Zealand; Included works by Wolman, Parkinson, d'Heudieres, Endean, Barnett-McIntosh and Chen
- Co-curator of California Electronic Music Exchange Concert (CEMEC) at Stanford University, CA, USA 2017
- Co-director, curator and performer in 'people making sounds' with Weston Olencki 2016 – present  
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
- Co-curated the concert 'Focus and Physicality' as part of the City University London Concert Series 2014  
28 October; Included works by Feldman, Sdraulig, Maierhof, Lucier, Luck and Masing
- Member of the 'Kammer Klang' organisational team 2013 – 15  
A monthly concert series in residence at Café OTO, Dalston, London, UK  
Supported by the PRS for Music Foundation and Arts Council England

## Professional Development

---

- Composition Masterclass with Ashley Fure 2017  
19 May; Stanford University, CA, USA
- Composition Masterclass with Jennifer Walshe 2017  
10 April; Stanford University, CA, USA
- Composition Lesson with Hans Thomalla 2016  
29 October; Stanford University, CA, USA
- Internationale Ferienkurse für Neue Musik 2016  
29 July to 14 August; Darmstadt, Germany  
Open Space performances with Weston Olencki, We Spoke Fritz Hauser percussion workshop
- Composition Lesson with Liza Lim 2016  
14 January; Stanford University, CA, USA
- Composition Masterclass with Pierluigi Billone 2014  
4 to 7 April; Amici del Loggione del Teatro all Scala and Conservatorio "G. Verdi" di Milano, Milan, Italy

Schloss Solitude Summer Academy 1 to 18 August; Stuttgart, Germany Lessons with Chaya Czernowin, Steven Kazuo Takasugi and Dániel Péter Biró Performance by Ensemble SurPlus	2013
Atlas Academy and matrix12 with the Experimentalstudio des SWR 20 August to 2 September; Conservatorium van Amsterdam, Netherlands Lesson with Dániel Péter Biró Workshop performance by the Atlas Ensemble	2012
Private Lessons with Michael Finnissy	2012
Composition Masterclass with Pierluigi Billone 25 to 27 May; Fondazione Querini Stampalia, Venice, Italy	2012
Composition Workshop with Beat Furrer at Music Village 17 to 24 August; Agios Lavrendios, Mount Pelion, Greece Performance by the dissonArt ensemble	2011
BBC Singers Workshop 2 February; Maida Vale BBC Studios, London, England	2011

## Employment

---

### *Educational – Tertiary*

Guest Lecture at Stanford University Music 223B: Sonic Experiments in Composition (Spring Term, primary instructor: Patricia Alessandrini) Lecture on ‘Structure, silence, and alternative scoring and performance forms’ in works by Oliveros, Dunn and others	2019
Teaching Assistant (with lecturing responsibilities) at Stanford University Music 21: Elements of Music 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) Music 23: Elements of Music I (Spring term, primary instructor: Dr Talya Berger) Music Theory: Chromatic and extended Harmony	2017 – 18
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	2017
Teaching Assistant (with lecturing responsibilities) at Bing Overseas Studies Program, Stanford University Crossroads of Arts and History in 20 <sup>th</sup> Century Poland Summer Overseas Seminar based in Krakow, Poland Primary instructor: Associate Professor Jarek Kapuscinski	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 20 <sup>th</sup> -Century Composition (Spring term, primary instructor: Dr Erik Ulman)	2016 – 17

Tutor of 18<sup>th</sup> century counterpoint and Romantic chromatic harmony  
Music Language 2; The University of Melbourne, Australia 2009

***Educational – Primary and Secondary***

Instrumental Piano/Theory Teacher and Accompanist 2013 – 15  
Finton House School, Wandsworth, London, England  
Co-educational Independent Preparatory School for ages 6 to 13  
Individual lessons

Instrumental Piano/Keyboard Teacher and Accompanist 2012 – 15  
Wandsworth School's Saturday Music Centre, London, England  
Co-educational for ages 6 to 18  
Individual and Group lessons

Instrumental Piano/Keyboard Teacher and Accompanist 2011 – 15  
Ricards Lodge High School, Wimbledon, London, England  
Comprehensive Secondary School for girls aged 11 to 16  
Individual and Group lessons

Instrumental Piano/Theory Teacher and Accompanist 2009 – 10  
Caulfield Grammar School, Melbourne, Australia  
Co-educational for ages 5 to 18  
Individual and Group lessons

Theory Teacher and Accompanist 2005 – 10  
Melbourne High School, Australia  
Selective entry School for boys aged 14 to 18  
Individual and Group lessons

***Other Accompanying***

Royal College of Music, London, England 2010 – 11  
Selected lunch time recitals

Melbourne Chamber Choir 2008 – 10

Heidelberg Choral Society 2007 – 10

Australian Boys Choir 2006 – 10  
Recording for CD release *Calls and Cries* in 2009  
International and regional tours

***Publishing***

All Music Publishing and Distribution for the Australian Music Examinations Board 2009 – 10  
Proofreading for the following publications: Cello Grade 5 Series 2; Music Craft (Theory) Grades 5 and 6;  
Piano for Leisure Preliminary and Grades 1 to 7 inclusive Series 3

***Administration***

Administrative Assistant to Music Director 2005 – 10  
Melbourne High School, Australia



## Professional Affiliations

---

Associate Artist, Australian Music Centre