

# Christopher Luna-Mega

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## EDUCATION

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<b>Ph.D.</b>	<b>University of Virginia</b>   Charlottesville, VA   <i>Music Composition &amp; Computer Technologies</i> Edgar Shannon Fellow, Jefferson Scholars Foundation <b>Dissertation: “Environmental Sonic Translation”</b> Committee: Matthew Burtner, Judith Shatin, Ted Coffey, Leah Reid	Exp. Feb. 2021
<b>M.A.</b>	<b>University of Virginia</b>   Charlottesville, VA   <i>Music Composition</i>	May 2018
<b>M.A.</b>	<b>Mills College</b>   Oakland, CA   <i>Music Composition</i> Committee: Fred Frith, Zeena Parkins, John Bischoff, James Fei, Roscoe Mitchell Thesis: “Translations of Soundscapes into Music for Performers”	May 2013
<b>B.M.</b>	<b>Escuela Nacional de Música – UNAM</b>   Mexico City, Mexico   <i>Music Composition</i> Committee: Ulises Ramírez, Gabriela Ortiz, Arturo Uruchurtu, Sergio Cárdenas <i>Magna Cum Laude</i>	May 2010
<b>B.A.</b>	<b>Universidad Iberoamericana</b>   Mexico City, Mexico   <i>Communications</i> <i>Magna Cum Laude</i>	May 2002

## HONORS, AWARDS & FELLOWSHIPS

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Buckner W. Clay Award in the Humanities (\$3,000)	2019–2020
Jefferson Scholars Foundation Fellowship (\$90,000)	2015–2020
Coastal Futures Conservatory Fellowship (\$3,000)	2019
Environmental Resilience Institute Summer Research Fellowship (\$12,000)	2019
Elizabeth Mills Crothers Award for outstanding musical composition (Mills College)	2013
Escuela Nacional de Música – UNAM (Mexico): Magna Cum Laude	2010
Commission for Symphony Orchestra, 80 <sup>th</sup> Anniversary of Escuela Nacional de Música	2009
Universidad Iberoamericana (Mexico): Magna Cum Laude	2002

## TEACHING EXPERIENCE

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### *University of Virginia*

Orchestration (Teaching Assistant for Benjamin Rous)	Fall 2020
Environmental Sound Composition –Ecoacoustics (Instructor)	Summer 2020
Jefferson Scholars Foundation Undergraduate Research Mentoring Program (Mentor)	Fall 2018–Spring 2020
Summer Transition Program (Instructor)	Summer 2018
Theory I (Instructor)	Spring 2018
New Music Ensemble (Assistant Director/Teaching Assistant for I-Jen Fang)	Fall 2017–Spring 2018
Performance with Computers (Instructor)	Fall 2017
Ecoacoustics (Teaching Assistant for Matthew Burtner)	Spring 2017
Musicianship III (Instructor)	Spring 2016
Digital Music and Sound Art Composition (Instructor)	Fall 2015

### *The Walden School (NH)*

Musicianship (Instructor)	Summer 2017
Composition (Instructor)	Summer 2017

### *Mills College (CA)*

Graduate Advanced Orchestration Seminar (Teaching Assistant for Roscoe Mitchell)	Spring 2013
Musicianship I (Instructor)	Fall 2012
Advanced Seminar in Spanish Literature and Senior Thesis (Tutor)	Fall 2011–Spring 2012

### *Escuela Nacional de Música–UNAM (Mexico City)*

Music Composition (Instructor)	Spring 2008
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## TEACHING AREAS

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### Environmental Sound Composition

The course explores how music can incorporate detailed patterns of natural systems, focusing on acoustic analysis of environmental sounds recorded in the field and their translation into music for instruments and electronics.

Studies pre-existing literature on soundscape ecology, ecoacoustics, zoomusicology and applied spectral techniques.

Examines compositional choices on instrumentation, notation, and performance formats.

Applies topics to undergraduate and graduate courses.

### Music Composition

Undergraduate and graduate level, individual lessons and classroom seminar composition lessons. A wide range of styles are offered in individual lessons, depending on the student; seminars focus on contemporary techniques such as sonification, spectral processes, and algorithmic and computer-assisted composition.

### History and Composition of Electronic Music

The course studies the history, theory and practice of electronic music and sound art through a wide range of musical genres, traditions and techniques.

Students compose original compositions with various software (Audacity, Logic Pro, Reaper, Max MSP, Spear, etc.), midi controllers, and different sound diffusion techniques.

### New Music Ensemble

The course introduces students to performance practices including indeterminacy, graphic scores, text scores, conducted improvisation and collective composition.

Repertoire includes: indeterminate scores, graphic scores, text scores, and computer generated scores.

Students are encouraged to submit work.

### Music Theory

Theory I through Post-Tonal Theory and analysis of contemporary works.

For contemporary works, topics include: algorithmic, computer assisted, and spectral composition.

### Orchestration

Undergraduate and graduate level courses ranging from basic concepts, such as instrumental groups, transposition and notation, to stylistic exercises ranging from the Classical to the contemporary periods.

### Musicianship

Basic through advanced levels, blending aural skills, traditional musicianship and improvisation.

### Music Notation

Traditional notation (handwritten and in music engraving software), proportional notation, indeterminate notation, graphic scores, text scores, computer-assisted scores.

Music engraving software: Sibelius, Finale, Keynote, and OmniGraffle.

### Composition and Improvisation

Undergraduate and graduate versions of a course that examines the intersection between composition and improvisation, integrating both practices creatively, historically, and analytically.

From the western composition tradition, students learn various types of notation offering different degrees of control, from traditional notation to animated graphic scores.

Within a broad range of multi-cultural improvisation traditions, the course explores techniques of development, group communication, and form.

## LECTURES, WORKSHOPS

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“Sonification and instrumentation techniques in *Forestcover*,” for the Music Dept, Univ. of Oregon. Spring 2021.

“Musical Aesthetics of the Natural World.” Jefferson Journal Symposium, Jefferson Scholars Foundation. Fall 2019

“Geysir: Musical Translation of Geological Noise.” Computer Music Multidisciplinary Research (CMMR), Centre National de la Recherche Scientifique (Marseille). Fall 2019

“Under the Sea Ice: Arctic underwater eco-acoustics.” Coastal Futures Festival, Univ. of Virginia. Fall 2019

“Investigating the Effects of Increasing Forest Cover on Climate, and Translating the Results into Music.”  
Environmental Resilience Institute, Univ. of Virginia. Fall 2019

“François-Bernard Mâche’s *Korwar*.” South Central Graduate Music Consortium (SCGMC). Fall 2018.

“Sound-model-based Instrumental Composition.” Jefferson Scholars Foundation Symposium. Spring 2018.

“Oceanic Partial Analysis and Composition,” for the Music Dept, Univ. of Virginia. *Sound Studies* course. Fall 2017.

“Audio Workshop.” Research Design Studio at the School of Architecture, Univ. of Virginia. Fall 2017.

## SELECTED PERFORMANCES

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**Crozet Arts Initiative concert** | Crozet, VA August 2020  
Sonification, *Forestcover*, for piano, viola, and cello. Danielle Wiebe-Burke, viola; Schuyler Slack, cello; Luna-Mega, piano

**Digitalis** | Charlottesville, VA May 2020  
Electroacoustic soundscapes, *Sounds in Pilgrimage*, electronics

**Sounding Science: Listening for Coastal Futures** | BIC, Machipongo, VA September–December 2019  
Sonification, *PO<sub>4</sub><sup>3-</sup> | NH<sub>4</sub><sup>+</sup>* and *Piano étude no. 2: tidal flow*, for electronics and video

**Coastal Futures Festival** | Charlottesville, VA September 2019  
Chamber, *Under the sea ice*, for string quartet & electronics. Rivanna String Quartet; Luna-Mega, electronics

**Splinter Reeds** | Charlottesville, VA February 2019  
Chamber, *Night music*, for reed quintet & electronics. Splinter Reeds; Luna-Mega, electronics

**National Student Electronic Music Event** | Charlottesville, VA February 2019  
Spatialized installation in five channels, *Through summersultryings*. Luna-Mega, electronics

**Technosonics XIX Music Festival** | Charlottesville, VA September 2018  
Performance with *WAI* from New Zealand. WAI, Māori instruments; EcoSono Ensemble; Luna-Mega, piano

**New York City Electroacoustic Music Festival** | New York, NY July 2018  
Electroacoustic, *La torre de Chitor*, for flute & electronics. Gianni Trovalusci, flute; Luna-Mega, electronics

**Spectrum** | Brooklyn, NY February 2018  
Ensemble, *Waves Break Aural Shores*, for saxophone quartet and electronics; New Thread Quartet

**Seoul International Computer Music Festival** | Gwanju, S. Korea October 2017  
Electroacoustic, *La torre de Chitor*, for flute and electronics. Byung-Chul Oh, flute; Hyang-sook Song, electronics

**EcoSono Festival of Environmental Music and Sound Art** | Anchorage, Alaska July 2017  
Ensemble, *Geysir*, for flute, alto sax, trumpet, cello and electronics. Ecosono Ensemble

**ACcelerate Creativity and Innovation Festival** | Washington, DC April 2017  
Electronic, *Diadrome*, for laptop ensemble. Mobile Interactive Laptop Ensemble (University of Virginia); Luna-Mega, conductor, mix

**AngelicA** | Bologna, Italy May 2017  
Orchestral, *Splatter* (in collaboration with Roscoe Mitchell), Orchestra del Teatro Comunale di Bologna; Tonino Battista, conductor

**Tectonics** | Glasgow, Scotland February 2017  
Orchestral, *Splatter* (in collab. with Roscoe Mitchell). BBC Scottish Symphony Orchestra; Ilan Volkov, conductor

**Avant X** | Toronto, ON, Canada October 2016  
Chamber orchestra, *Splatter* (in collab. with Roscoe Mitchell). Montreal Toronto Art Orchestra

**L’Off** | Montreal, QC, Canada October 2016  
Chamber orchestra, *Splatter* (in collab. with Roscoe Mitchell). Montreal Toronto Art Orchestra

**Tectonics** | Reykjavik, Iceland April 2016  
Orchestral, *Splatter* (in collaboration with Roscoe Mitchell), Iceland Symphony Orchestra; Ilan Volkov, conductor

**Mills Music Now** | Oakland, CA September 2016  
*Vortex*, for The William Winant Percussion Group

<b>Manuel Enríquez International Festival of New Music</b>   Mexico City, Mexico Ensemble, <i>Water Studies 1 and 2</i> , for string quartet, Arcano Quartet	October 2013
<b>Surco, Candelario Huizar Festival of Concert Music</b>   Mexico City, Mexico Orchestral, <i>Topografías</i> , Aguascalientes Symphony Orchestra (Mexico); David Rocha, conductor	June 2011
<b>Manuel Enríquez International Festival of New Music</b>   Mexico City, Mexico Orchestral, <i>Topografías</i> , National Symphony Orchestra (Mexico); José Luis Castillo, conductor	October 2010

## PUBLICATIONS

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- Splatter*. Performed by the Orchestra del Teatro Comunale di Bologna, I dischi di angelica (Bologna), in Mitchell's *Splatter*, 2020
- Aural Shores, Environment-Derived Composition, Vol. 1*, Edgetone Records (San Francisco) 2020
- "Musical Aesthetics of the Natural World," paper (with Eli Stine) in the *Jefferson Journal* (Charlottesville), 2019
- "Geysir: Musical Translation of Geological Noise," paper (with Jon Gomez) in *Proceedings of the Computer Music Multidisciplinary Research 14<sup>th</sup> International Symposium* (Marseille), 2019
- Splatter*. Performed by the Montreal Toronto Art Orchestra, Nessa Records (Chicago), in Mitchell's *Ride the wind*, 2018
- Water study No. 2*. Performed by The Luna Ensemble, Cutty Strange Records (NYC), *Vol 1*, 2017

## COMMISSIONS

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Coastal Futures Conservatory. Long Term Ecological Research sonifications (shorebirds, barrier island migration)	2021
Coastal Futures Conservatory. Long Term Ecological Research sonifications (water quality, tides)	2019
The William Winant Percussion Group. <i>Vortex</i> , for five percussionists	2015
Roscoe Mitchell. <i>Splatter</i> , orchestration of an original free improvisation	2016
Orquesta Sinfónica de Aguascalientes. <i>Topografías</i> , for the Surco New Music Festival	2011
Orquesta Sinfónica de la Escuela Nacional de Música. UNAM (Mexico)	2009
The Lightbulb Ensemble. <i>A Run</i> , for gamelan ensemble	2012
Escuela Superior de Música (Mexico). <i>Laberinto y Pasacalle</i> , in collab with Ulises Ramírez, for youth orchestra	2011

## ADMINISTRATION

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<b>Coastal Futures Conservatory, University of Virginia</b>   Charlottesville, VA   <i>Festival Committee</i>	2018–2021
<ul style="list-style-type: none"> <li>▪ Adjudicated the Coastal Futures Conservatory commission competition (2021)</li> <li>▪ Co-curated repertoire for the 2019 festival</li> <li>▪ Co-directed technical design for the 2019 sound art exhibition</li> <li>▪ Co-edited 2019 sound art exhibition written material</li> </ul>	
<b>Society for Electro-Acoustic Music in the United States</b>   Charlottesville, VA   <i>Installation Manager</i>	2020
<ul style="list-style-type: none"> <li>▪ Designed production logistics for the installations presented during the 2020 Festival</li> <li>▪ Would have supervised the installation setups (* the event was cancelled)</li> </ul>	
<b>Department of Music, University of Virginia</b>   Charlottesville, VA   <i>Visiting Ensembles Committee</i>	2016–2019
<ul style="list-style-type: none"> <li>▪ Programmed and produced visiting ensemble concerts</li> <li>▪ Managed departmental budget for ensemble residencies</li> <li>▪ Directed PR and advertising for concerts</li> </ul>	
<b>Department of Music, University of Virginia</b>   Charlottesville, VA   <i>Colloquium Committee</i>	2015–2016
<ul style="list-style-type: none"> <li>▪ Participated in selecting guest speakers for the colloquium series</li> <li>▪ Assisted with colloquia production</li> </ul>	
<b>The Luna Ensemble</b>   Oakland, CA   <i>Founder &amp; Director</i>	2013–Present
<ul style="list-style-type: none"> <li>▪ Curated repertoire and produced the ensemble's concerts</li> <li>▪ Managed the ensemble's budget</li> <li>▪ Directed PR and advertising for the ensemble's activities</li> </ul>	

- Radio UNAM** | Mexico City, Mexico | *Program Designer & Broadcast Researcher* 2009–2011
- Designed contemporary music special broadcasts
  - Programmed classical and contemporary music
  - Hosted contemporary music programs, interviews and special broadcasts
- Radar: Festival of Experimental Music** | Mexico City, Mexico | *PR and Radio Committee* 2007–2008
- Designed, wrote and hosted the festival's series of radio programs

## INTERVIEWS

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- Rizoma (portrait 40 min. documentary on my work, aired in Mexico City), “Campos Sonoros” 2020
- Tobias Fischer, Fifteen Questions, Germany 2020
- Sound Archive Selections, Radio UNAM, Mexico City 2013
- Dulce Huet, “Christopher Luna-Mega,” Mexican Institute for the Radio, Mexico City 2010

## TECHNICAL SKILLS

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- Audio/Notation:** Logic Pro, Open Music, Audiosculpt, Orchids, Acousmographie, Audiosculpt, Sibelius  
 Plug-ins: Izotope-RX, GRM tools, Soundmagic Spectral
- Sound Recording:** Multi-microphone recording techniques, mixing, on-stage amplification
- Computer/Media:** MS Office, G Suite (Google Apps), Mac OS X

## FILM SCORES

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- Campos sonoros*, by Rizoma 2020
- The Keeper of the sheep*, by Iván Espinosa 2009
- 10/24*, by Pablo Alberti 2007

## LANGAUGES

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Fully bilingual in Spanish and English

## AFFILIATIONS

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- Other Minds (San Francisco)
- I dischi di angelica (Bologna)
- Edgetone Records (San Francisco)
- Computer Music Multidisciplinary Research (CMMR)
- American Composers Forum (ACF)
- American Society of Composers, Authors, and Publishers (ASCAP)
- Society for Electro-Acoustic Music in the United States (SEAMUS)
- Nessa Records (Chicago)
- Cutty Strange Records (New York City)
- Estudio Rizoma (Mexico)
- Radio UNAM (Mexico)

## LIST OF WORKS

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### Orchestra

- Splatter*** (2016), 5 min.  
 Orchestra  
 (3.3.3.3.- 4.3.3.1. – 3 perc., strings – 14.12.10.8.6)  
 Premiere: April 15, 2016. Iceland Symphony Orchestra, cond. Ilan Volkov. Harpa Concert Hall, Reykjavik  
 Performances:  
 May, 2017. BBC Scottish Symphony Orchestra, cond. Ilan Volkov. Grand Hall, Glasgow  
 May, 2017. Orchestra del Teatro Comunale di Bologna, cond. Tonino Battista. Teatro Manzoni, Bologna

***Topografias*** (2009), 14 min.

Orchestra

(2.2.2.2.- 4.2.3.1. – 1 perc., strings – 10.8.6.6.4)

Premiere: September 30, 2009. Orquesta Sinfónica de la Escuela Nacional de Música, cond. Sergio Cárdenas. Sala Nezahualcóyotl, Mexico City

Performances:

February, 2011. Orquesta Sinfónica de Aguascalientes, cond. David Rocha. Teatro Hinojosa, Jerez, Mexico

May, 2010. Orquesta Sinfónica Nacional (Mexico), cond. José Luis Castillo. Sala Blas Galindo. Mexico City

## **C h a m b e r   O r c h e s t r a**

***Splatter – chamber orchestra version*** (2016), 5 min

(fl, cl, bn, alto sax, bass, sax, tpt, trm, tb, 2 perc., vb, pno, e. gtr, vla, db)

Premiere: October 15, 2016. Gesù, Montréal, Canada. Montréal-Toronto Art Orchestra, cond. Gregory Oh

Performances:

October, 2016. The Music Gallery. Toronto, Canada. Montréal-Toronto Art Orchestra, cond. Gregory Oh

***Jatyantara parinamah*** (2013), 20 min.

(cl, ten sax, tbn, 2 perc, elec. guit., ac. guit, harp, pno, 2 vl, 2 vc, electronics)

Premiere: March 7, 2013. Littlefield Concert Hall, Mills College, Oakland, CA

Mills College Contemporary Ensemble, cond. Christopher Luna-Mega

***Freeway and stop sign*** (2012), 9 min.

(cl, 2 ten sax, horn in f, 3 perc, 4 elec. guit, 2 pno, vl, vc, db, electronics)

Premiere: November 26, 2012. Littlefield Concert Hall, Mills College

UC Berkeley JIM/Mills College MIE joint ensemble, cond. Christopher Luna-Mega

Performances:

June, 2014. The Luggage Store Gallery, San Francisco, CA. The Luna Ensemble

August, 2014. San Francisco Community Music Center. The Luna Ensemble

November, 2017. The Bridge, PAI, Charlottesville, VA. University of Virginia New Music Ensemble, cond.

Christopher Luna-Mega

## **E n s e m b l e   ( 4 – 8   p l a y e r s )**

***Night music*** (2019), 9 min.

(ob, cl, alto sax, bass cl, bn, spatialized electronics)

Premiere: February 2, 2019. Old Cabell Hall, University of Virginia. Splinter Reeds

***Waves Break Aural Shores*** (2018), 10 min.

(saxophone quartet –soprano, alto, tenor, bass–, electronics)

Premiere: February 19, 2018. Spectrum, Brooklyn, NY. New Thread Quartet

***The arrow of time*** (2017), 11 min.

(2 percussionists, 2 pianists)

Premiere: January 27, 2017. Old Cabell Hall, University of Virginia. Yarn | Wire

***Geysir*** (2016), 8 min.

(7 pianists –telematic–, electronics –spatialized)

Premiere: October 20<sup>th</sup>, 2016. Old Cabell Hall, University of Virginia. Esther Kim, piano 1; Tim Booth, piano 2;

Seung-Hye Kim, piano 3; Gabrielle Chen, piano 4; John Mayhood, piano 5; Nick Anderson, piano 6; Nancy Zhu, piano 7; Zhen Wang, electronics; Christopher Luna-Mega, electronics.

Performances:

July, 2017. EcoSono Festival of Environmental Music and Sound Art, Anchorage, Alaska. Ecosono Ensemble

***Under the sea ice*** (2016), 11 min.

(string quartet, electronics)

Premiere: January 29, 2016. Old Cabell Hall, University of Virginia. JACK Quartet

Performances:

September, 2019. Coastal Futures Festival, University of Virginia. Rivanna String Quaret

**Vortex** (2015), 6 min.

(5 percussionists – glock., 2 mar., 2 roto tom, 2 tam tam, bass drum)

Premiere: Littlefield Hall, Mills College, Oakland, CA. The William Winant Percussion Group

**Redwood region** (2014), 9 min.

(cl, 2 perc, pno, vc, 2 electronic performers)

Premiere: August 3, 2014. San Francisco Community Music Center, San Francisco, CA.

The Luna Ensemble

Performances:

June, 2014. The Luggage Store, San Francisco, CA. The Luna Ensemble

August, 2014. Fractal Mindgaze Hut, Oakland, CA. The Luna Ensemble

October, 2014. Duende, Oakland, CA. The Luna Ensemble

**Breath and slope** (2013), 6 min.

(gamelan-based metalophone sextet)

Premiere: June 1, 2013. Emerald Tablet Gallery, San Francisco, CA.

The Lightbulb Ensemble

**A run** (2013), 7 min.

(fl, ten sax, perc, harp, 2 vl, vc)

Premiere: April 22, 2013. Littlefield Concert Hall, Mills College, Oakland, CA.

Katie Harrel, flute; Joshua Marshall, tenor saxophone; Jon Myers, percussion;

Stephan Haluska, harp; Tim Kim, violin I; Dylan Neely, violin II; Kimberly

Sutton, cello; cond. Christopher Luna-Mega

**Water studies No. 1 and 2** (2012), 7 min.

(string quartet)

Premiere: April 13, 2012. Littlefield Concert Hall, Mills College.

Arditti String Quartet

Performance: June, 2013. Museo Nacional de Arte, Mexico City, Cuarteto Arcano.

**Transcription 2** (2011), open duration

(cl, glock, mar, piano, vc, field recording)

Premiere: December 7, 2011. Littlefield Concert Hall, Mills College.

Rachel Condry, clarinet; Robert Lopez, glockenspiel; Nava Dunkelmann, marimba; Evelyn Davis, piano; Crystal

Pascucci, cello; Christopher Luna-Mega, cond.

**El guardador de rebaños /XIV – homenaje a Alberto Caero** (2010), 10 min.

(cl, soprano, piano, vl, vc)

Premiere: June 26, 2010. Sala Xochipilli, Mexico City, Mexico.

Citlali Rosas, clarinet; Teresa Navarro, soprano; Fernando Carmona, piano; Jesús Sánchez, violin; Claudia Cosme, cello;

cond. Christopher Luna-Mega

Performance: November 30, 2011. Littlefield Concert Hall, Mills College. Mills College Contemporary Performance

Ensemble, cond. Steed Cowart.

**Escenas para maderas** (2007), 11 min.

(fl, ob, cl, horn in f, bn)

Premiere: November 29, 2007. Sala Xochipilli, Mexico City, Mexico

Quinteto de Alientos de la Escuela Nacional de Música.

Performance: March 27, 2008. Sala Carlos Chávez, Mexico City, Mexico.

Quinteto de Alientos de la Escuela Nacional de Música.

## **C h a m b e r ( 2 - 3 )**

**Forestcover, sonification of a greener world scenario contributing to 2°C warming** (2020-2021), 9 min.

(e.guitar, vl, vla, vc, electronics)

Christopher Luna-Mega, e.guitar, electronics; Justin Esposito, violin; Danielle Wiebe-Burke, viola; Schuyler Slack, cello

***Forestcover, sonification of business as usual deforestation contributing to 4°C warming*** (2019-2020), 9 min.  
(pno, vla, vc, electronics)  
Premiere: August 13, 2020. Pro Re Nata Brewery, Crozet, VA. Christopher Luna-Mega, piano, electronics; Danielle Wiebe-Burke, viola; Schuyler Slack, cello

***Sound model improvisations*** (2018), 10 min.

(fl, e. guit, electronics)

Premiere: October 17, 2018. Twisted Branch Tea Bazaar, Charlottesville, VA. Diego Villaseñor, flute; Christopher Luna-Mega, e. guitar, electronics.

***El claro que abre*** (2007), 5 min.

(cl in Bb, vibraphone)

Premiere: June 6, 2007. Sala de Ensayos, Escuela Nacional de Música, Mexico City, Mexico.  
Luis Mora, clarinet; Xipactli Olmos, vibraphone.

***Duo para violonchelo y violín*** (2006), 4 min.

(vl, vc)

Premiere: November 18, 2006. Sala Xochipilli, Mexico City, Mexico.  
Erika Cano, violin; Owen Aguilar, cello.

***With the tides*** (2004), 5 min.

(acoustic guit, vc, pno)

Premiere: March 15, 2005. Esplanada de la Universidad Iberoamericana, Mexico City. Pedro Alcaccer, guitar; Christopher Luna-Mega, piano; María Lipkau, cello.

## S o l o

***Piano étude No. 2 'tidal flow'*** (2019), 4 min.

(piano solo)

***La torre de Chitor*** (2017), 9 min.

(flute and electronics)

Premiere: September 8, 2017. The Bridge, PAI, Charlottesville, VA. Kelly Sulick, flute; Christopher Luna-Mega, live electronics

Performances:

October 2017. Seoul International Computer Music Festival, Gwanju, S. Korea. Byung-Chul Oh, flute; Hyang-sook Song, electronics

July 2018. New York City Electronic Music Festival. Abrons Arts Center. Gianni Trovalusci, flute; Christopher Luna-Mega, live electronics

***On the harmony of air*** (2017), 5 min.

(clarinet and electronics)

Premiere: September 8, 2017. The Bridge, PAI, Charlottesville, VA. Shawn Earle, clarinet

***Stop Sign on Richards and Kapiolani Roads*** (2012), 4 min.

(tenor saxophone and electronics)

Premiere: April, 2012. Ensemble Room, Mills College. Joshua Marshall, tenor saxophone

***The flow that binds us (for Patricia)*** (2011), 4 min.

(multi-track piano)

Recording: November 28, 2011. Center for Contemporary Music, Mills College.  
Christopher Luna, piano.

***Reflejo*** (2008), 9 min.

(piano solo)

Premiere: October 5, 2008. Sala Carlos Chávez, Mexico City, Mexico.

Fernando Carmona, piano.

Performance: December 5, 2009. Sala Julián Carrillo –Radio UNAM, Mexico City, Mexico.



***Andante libre*** (2006), 5 min.  
(piano solo)  
Premiere: October 4, 2006. Sala Xochipilli, Mexico City, Mexico.  
Fernando Carmona, piano.

***Prelude for Clarinet*** (2006), 4 min.  
(clarinet in Bb solo)  
Premiere: June 16, 2006. Sala Xochipilli, Mexico City, Mexico.  
Hugo Manzanilla, clarinet.

## **E l e c t r o n i c s**

***Sounds in Pilgrimage –experimental audio documentary on the Camino de Santiago*** (2020), 5 hr., 40 min.  
(field recordings, improvisations, and sound collages)

***Under the Sea Ice –electronic version*** (2020), 9 min.  
(field recording, re-syntheses, and processing)

***Train [Angle 1]*** (2019), 5 min.  
(field recording and processing)

***Piano étude No. 2 ‘tidal flow’*** (2019), 4 min.  
(tide sonification and field recording)  
Performance: Sounding Science: Listening for Coastal Futures, BIC, Machipongo, VA, September–December 2019

***PO<sub>4</sub><sup>3-</sup> / NH<sub>4</sub><sup>+</sup>*** (2012), 7 min.  
(water quality sonification and field recording)  
Performance: Sounding Science: Listening for Coastal Futures, BIC, Machipongo, VA, September–December 2019

***Stop sign study*** (2012), 4 min.  
(field recording and electronics)  
Performance: October 16, 2015. Chapel at the University of Virginia

***Stream*** (2012), 5 min.  
(field recording and electronics)

## **I n s t a l l a t i o n**

***Sounds in Pilgrimage –multi-space meditations on the Camino de Santiago*** (2020), open duration  
(spatialized field recordings, video, and sound collages)

***Through summersultryings*** (2019), 70 min., open duration  
(spatialized field recordings in five channels)  
Premiere: February 7, 2019. National Student Electronic Music Event, Charlottesville, VA

***Om, for resonating found objects*** (2012), 30 min., open duration  
(transduced objects and electronics)  
Premiere: December 4, 2014. Chapel at Mills College, Oakland, CA

## **F i e l d R e c o r d i n g ( s e l e c t e d )**

***Sounds of pilgrimage*** (2020) Navarra and Rioja, Spain, 340 min  
Stereo recordings of sounds related to the *Camino de Santiago* pilgrimage

***Highway*** (2019) Charlottesville, VA, 7 min  
Stereo recording of Highway 29, near Rivanna Trail

***Train*** (2019) Charlottesville, VA, 5 min  
Stereo recording of a freight train crossing a Rivanna Trail bridge

***Stridulating insects*** (2018) Albemarle, VA, 73 min  
Five-channel spatialized recording in Walnut Creek Park

***Alpine farmland*** (2017) Rigi, Switzerland, various recordings  
Stereo recordings of cowbells and trains

***Pacific ocean*** (2016) Guerrero, Mexico, 10 min  
Stereo recording of breaking waves in the shoreline

***Hallgrímskirkja*** (2016) Reykjavik, Iceland, 5 min  
Stereo recording of the bell at Halgrim church

***Geysir*** (2016) Haukadalur valley, Iceland, 10 min  
Stereo close microphone recording of a geyser pool

***Two helicopters*** (2015) Sedona, Arizona, 6 min  
Stereo recording of helicopters in the Sedona airport

***Stream*** (2011) Lagunas de Zempoala, Mexico, 4 min  
Mono close microphone recording of a stream