

Curriculum Vitae

Name: Alexander Theodore SIGMAN

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Degrees: B.A., Cognitive Sciences; B.M., Music, Magna Cum Laude, Rice University, 2003; M.A., Music Composition, Stanford University, 2005; D.M.A., Music Composition, Stanford University, expected June 2010

Other Credentials: Certificate in Arts Administration, New York University, 2009

Doctoral Dissertation Project: *Nominal and Noumenal: Two Cycles of Works for Chamber Ensembles and Electronics*

Doctoral Dissertation Analysis Topic: *External Models, Modes of Mediation, and Cognitive Validity in Works of Six Composers: A Descriptive Framework*

Brian Ferneyhough, Advisor

Mark Applebaum, Chair

Jonathan Berger, Committee Member

Education:

Graduate Studies in Music Composition at Stanford University (2003-2010); composition studies with Brian Ferneyhough, Mark Applebaum, and Chris Chafe; piano studies with Thomas Schultz; conducting with Jindong Cai

Arts Administration Intensive Course, New York University (June 2009)

Postgraduate One-Year Intensive Course, Institute of Sonology, Royal Conservatory, The Hague, Netherlands (2007-2008)

Postgraduate studies at the University for Music and Performing Arts Vienna (Winter Semester 2007); composition studies with Chaya Czernowin

Undergraduate Studies in Music and Cognitive Sciences at Rice University (B.M. and B.A. programs, 1999-2003); composition studies with Anthony Brandt, David Soley, Richard Lavenda, and Kurt Stallman; piano studies with Jeanne Kierman Fischer

Selected Awards, Honors, and Fellowships:

Modern British History and Culture Research Award, Stanford University (2009)
 Residency Fellowship, Akademie Schloss Solitude (2008-2009)
 Julius F. Jezek Prize nomination (2008)
 ICMA Student Scholarship (2008)
 Fulbright Fellowship to the Netherlands (2007-2008)
 ASCAPLUS Awards (2007, 2008, 2009)
Bearns Prize, Columbia University (2006)
 American Composers Forum *Encore* Grant (2006)
 Stanford University research stipend to Schönberg-Center, Vienna (2005)
 June in Buffalo scholarship (2005)
 Stanford University Full Graduate Fellowship (2003-2007; 2009-2010)
 Phi Beta Kappa (inducted 2003)

Teaching Experience:

Adjunct Professor, Cogswell Polytechnical College (Spring Semester 2010): Music Perception and Cognition (Digital Audio Technology department)

Workshop Director, Maria Montessori Grundschule, Stuttgart, Germany, May 2009: led one-week workshop in acoustics, instrument-construction, composition, and performance; coordinated final concert/presentation

Music Teacher, Eastside Preparatory School (a charter school for at-risk/underprivileged students), East Palo Alto, CA, (May-June 2006)

Teaching Associate, Stanford University (2004-2006):

Beginning, Intermediate, and Advanced Music Theory

- led ear-training and analysis sections, presented lectures

Introduction to 20th-century Composition

- wrote syllabus, presented lectures, led composition workshops

Compositional Algorithms, Psychoacoustics, and Spatial Processing (CCRMA)

Psychophysics and Cognitive Psychology for Musicians (CCRMA)

Freelance Instructor, Music Theory and Piano (2002-present)

Editorial Positions:

Co-Editor, *SEARCH Journal for New Music and Culture*, a peer reviewed Internet- and print-based publication (published by Edwin Mellen Press) (2007-present) (www.searchnewmusic.org)

Artistic Direction/Administration Positions:

Co-Organizer/Session Chair, 3rd International Conference for Music PhD Students, Edinburgh Napier University, October 2010

Programming and Production Coordinator, Pan-Asian Music Festival, Stanford University, February 2010
(panasianmusicfestival.stanford.edu/index.html)

Managing Director, Ensemble Modelo62 (2007-present)
(www.modelo62.com)

Student Composer Representative, Society of Composers, Inc. (SCI) Executive Committee (2007-2009)

Artistic Co-Director, Festival Musiques Démesurées, Clermont-Ferrand, France, June 2007

- organized three concert-programs (including a portrait-concert), invited composers and performers, held administrative responsibilities

Graduate Student Representative, Composition Advisory Committee, Stanford University (2004-present)

Artist Residencies:

Artist-in-Residence, Djerassi Foundation, Woodside, CA (May-June 2010)

Artist-in-Residence, Akademie Schloss Solitude, Stuttgart, Germany (2008-2009)

Composer-in-Residence, Festival Musiques Démesurées, Clermont-Ferrand, France, June 2007

Selected Commissions:

new work for ensemble; commissioned by Ensemble Argento (New York), 2009

new work for ensemble and electronics; commissioned by Ensemble Adapter (Berlin), 2009

new work for flute(s) and percussion; requested by Ensemble Echoi (Freiburg), 2008

kanonisches destillat (2009) for vocal ensemble; requested by Neue Vocalsolisten Stuttgart/Sommer in Stuttgart Festival, 2009

noyau(x) (2009) for two soprano or baritone saxophones and electronics; commissioned by the Straus/Campbell Duo, 2008

detritus I (2009) for counter-tenor, ensemble, electronics, and video projection; commissioned by Ensemble Ascolta, 2008

the shining pillar (CW2) (2008) for soprano saxophone, piano, and electronics; commissioned by The Kenners (Eliot Gattegno, saxophone, Eric Wubbels, piano), 2008

blo(o)t [int-1 x V,[3] (version I)] (2008) for 9 players; requested by Ensemble Modelo62, 2008

V, [3] (2007-2008) for voice, Eb clarinet, 10-string guitar, microtonal percussion, and piano; requested by Ensemble Asamisimasa (Oslo), 2007

the shining pillar of anti-beauty (int-0) (2006) for cello solo; commissioned by Festival Musiques Démesurées, 2007

xy xy I II III (2006) for cymbalom and percussion trio; commissioned by Fondation Royaumont, 2006

st.wl.-1 (2005) for solo guitar: requested by Magnus Andersson, 2005

il y va d'un certain pas (2004-2005) for bass flute, bass clarinet, violin, cello, piano, percussion: requested by the Ruckus Ensemble, 2005

Reflets/Reflexions/Implosions (2002) for solo alto saxophone: requested by Philippe Caillot, 2002

Selected Festival Performances, 2005-2010:

MATA Festival, New York, 2010
 Open Ears Festival, New Orleans, LA, 2009
 FILE Hipersonica Festival, Sao Paulo, Brazil, 2009
 Moving Sounds Festival, Austrian Cultural Forum, NY, 2009
 Musica Nova Helsinki, Finland, 2009
 Klangraum Festival, Stuttgart, Germany, 2008
 In-Sonora Muestra IV, Madrid, Spain, 2008
 ICMC/Sonorities Festival, Belfast, UK, 2008
 Darmstädter-Ferienkurse, Darmstadt, Germany, 2008
 Society of Composers (SCI) National Conference, Atlanta, GA, 2008
 Wellesley Composers Conference, Wellesley College, MA, 2007
 Musiques Démesurées, Clermont-Ferrand, France, 2007
 Royaumont Session de Composition, Asnières-sur-Oise, France, 2006
 Darmstädter-Ferienkurse, Darmstadt, Germany, 2006
 Sommerakademie Schloss Solitude, 2005
 June in Buffalo, SUNY Buffalo, NY, 2005

Published Articles:

CD Review: “Eliot Gattegno/Eric Wubbels *Intersections*” (*SEARCH Journal for New Music and Culture* vol. 5, Summer 2009)

“The Cycle as Compositional Category: Properties and Approaches” (*Proceedings of the Aspen Composers Conference*, Summer 2009)

“On Intermittent Annihilation: Reflections Upon Recent Works” (*Open Space* No. 12, Winter/Spring 2010)

“External Models and Modes of Mediation in Works of Xenakis, Stockhausen, and Grisey: Properties and Paradoxes” (*Proceedings of 2nd Annual Music PhD Student Conference*, Aristotle University Thessaloniki/University of Edinburgh, Spring 2009)

Review: "Darmstadt 2008: The Negation of Gesture...or the Gesture of Negation?" (*SEARCH Journal for New Music and Culture* vol. 4, Spring 2009; re-printed in *SEARCH Yearbook 2008-2009*, Summer 2010)

“External Models and Modes of Mediation in the Works of Six Composers: A Descriptive Framework” (*SEARCH Journal for New Music and Culture* vol. 1, Winter 2008; re-printed in the *SEARCH Yearbook 2008-2009*, Summer 2010)

“*il y va d’un certain pas: a ‘constructed’ ruin?*” (*iSci*, volume 2; publication forthcoming)

“The Work in a State of ‘Sloshed Solitude’: Importation, Filtration, Palimpsest, and an ‘Aesthetic of the Noumenal’” (to be published as a chapter in a music/aesthetics book; Steven Takasugi and Wieland Hoban, eds.)

“The Influence of Schönberg upon Babbitt, Cage, Boulez, and Ferneyhough,” Program Notes for a concert at the Schönberg-Center (Vienna), October 2005

Review: “Motion, Masks, and Modes: A Concert of New Music at the Shepherd School” (*Living Music*, Autumn 2002)

Discography:

Intersections, Volume 2 (to be released Summer 2010 on Spektral Records)

Music from Stanford <541>, Volume 4 (to be released June 2010 on innova records)

Music from Stanford <541>, Volume 2 (released 12 June 2007 on innova records [innova 658])

Recent Lectures/Presentations:

Edinburgh Napier University Research Seminar, Edinburgh, UK, March 2010

University of Leeds Postgraduate Research Seminar, Leeds, UK, November 2009

Paper presentation: “The Cycle as Compositional Category: Properties and Approaches”; American Musicological Society (AMS) Pacific Southwest Chapter conference, September 2009

Paper presentation: “The Cycle as Compositional Category: Properties and Approaches”; Aspen Composers Conference, July 2009

Stuttgart Musikhochschule Composition Seminar, Stuttgart, Germany, April 2009 (Marco Stroppa, instructor)

Paper presentation: “External Models and Modes of Mediation in the Works of Five Composers: Properties and Paradoxes”; Aristotle University/University of Edinburgh 2nd International Conference for PhD Music Students, Thessaloniki, Greece, February 2009

Harvard University Graduate Composition Seminar, November 2007
(Brian Ferneyhough, instructor)

Festival Musiques Démesurées, Clermont-Ferrand, France, June 2007:
panel discussion with Makis Solomos, musicologist

“Focus on Composition” Seminar, University of California, San Diego,
November 2006 (Roger Reynolds, instructor)

Radio/Television Broadcasts:

Television interview for *France 3* (June 2007)

Radio France broadcast (September 2006)

Interview for *Mitteldeutsch Rundfunk* (Summer 2004)

Compositions featured on KTRU (Spring 2003), WMUH (Fall 2008), and
WOBC (Fall 2009) radio

Affiliations:

ICMA (Member, 2008-present)

ASCAP (Member, 2006-present)

SCI (Member and Officer, 2006-present)

American Music Center (Member, 2003-present)

Phi Beta Kappa (Member, 2003-present)

Technical/Studio Experience:

Editing/Mixing: ProTools, Peak/Deck, Audacity, etc.

Analysis/Synthesis: AudioSculpt, SPEAR, Kyma, SuperCollider

Live Electronics: Max/MSP, Pd

Algorithmic Composition: CM (Common Music), OpenMusic, AC
Toolbox

Spatialization: Wavefield Synthesis system, Scheltema Complex, Leiden
(NL)

Analog Studio Experience: Voltage Control Studio, Institute of
Sonology, The Hague (NL)

Programming Languages: Lisp, Scheme, some C/C++

Languages:

English (first language)

French (very fluent)

German (fluent)

Italian (competent)

Dutch (competent)