

# **Lydia Winsor Brindamour**

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978-317-0035

## **Education**

University of California, San Diego, Ph.D in composition, 2022

University of California, San Diego, M.A. in composition, 2017

Harvard University, A.B. cum laude, with highest honors in music, 2013

## **Composition Studies**

Rand Steiger, Distinguished Professor, University of California, San Diego, 2017-present

Roger Reynolds, University Professor, University of California, San Diego, 2015-17

Chaya Czernowin, Walter Bigelow Rosen Professor of Music, Harvard University, 2011-13

Hans Tutschku, Director of the Harvard University Studio for Electroacoustic Composition, Harvard University, 2011-2013

## **Festivals and Residencies**

Kalv Festival, Kalv, Sweden, August 2019 (studies with Klaus Lang and Malin Bang)

Composers Conference (formerly known as Wellesley Composers Conference), Brandeis University, August 2018

Mise-en Music Festival, New York City, June 2018

MATA Festival, New York City, April 2018

Composit festival, Rieti, Italy, July 2017 (studies with Pierlugi Billone)

Summer Institute of Contemporary Performance Practice (SICPP), Boston, Massachusetts, June 2017 (studies with Georg Friedrich Haas)

Listhus Artist Residency, Olafsfjordur, North Iceland, August 2016

Darmstadt Summer Course for New Music, Darmstadt, Germany, August 2014

SoundSCAPE festival, Maccagno, Italy, July 2014 (studies with Rand Steiger and Ricardo Zohn-Muldoon)

### **Commissions and Awards**

Kalv Festival, 2019, *(of the) ether* for piano trio

UC San Diego Chamber Orchestra, 2019, *of the day*, for chamber orchestra

Red Fish Blue Fish, 2019, *as if, sand* for percussion quartet

Michael Matsuno, 2018, *the empty room (iii)* for bass flute and violin

Mise-en Festival, 2018, *Mosaic: sand, stone, stucco* for bass clarinet and photographs

Julia Glenn and Carlos Cordeiro, 2018, *the empty room (ii)* for Bb clarinet and violin

James Beauton, 2017-18, *a thin line between* for solo tam-tam

Alan Toda-Ambaras, 2015, *silver, flutter* for solo cello

Sudbury Guitar Trio, 2014, *lace/leaf* for guitar trio

Bach Society Orchestra 2013 Orchestral Composition Competition *not now, not only*

Brattle Street Chamber Players, fall 2012, *the bones of things* for string orchestra

Hugh F. MacColl Prize for Original Composition, Music Department, Harvard University, for *(not, as yet...)* 2013

Highest honors for senior thesis composition *(not, as yet...)* for string quartet and electronics 2013

### **Album releases**

Sawyer Editions, “empty spaces” July 2022

## **Performances (by work)**

*spaces, between*, an evening length concert-installation with my musical work and a visual environment created by Elizabeth Barrett. Performed at UC San Diego Music Department's Experimental Theater, February, 2022

*emptiness and other things*, a full-evening concert of my work, performed by Red Fish Blue Fish, James Beauton, Erik Carlson, Madison Greenstone, Michael Matsuno and Kathryn Schulmeister. University of California, San Diego, October 2019

*(of the) ether* for piano trio, written for and performed by Ensemble Mimitabu at the Kalv Festival, Kalv, Sweden, August 2019

*of a day* for chamber orchestra, written for and performed by the UC San Diego Chamber Orchestra, University of California, San Diego, May 2019

*as if, sand* for percussion quartet, written for and performed by Red Fish Blue Fish, University of California, San Diego, April 2019

*the empty room (iii)* for bass flute and violin, written for and performed by Michael Matsuno and Illana Waniuk, at the University of California, San Diego, May 2019

*glacial fields* for flute, clarinet, violin (2), viola, cello and double bass, performed at Composers Conference, Brandeis University, August 2018

*mosaic: sand, stone, stucco* Ten miniatures for bass clarinet, with projected original photographs, written for and performed at Mise-en Music Festival, NYC, June 2018 - based on fifteen photographs taken in Arizona January 2018; performed by Madison Greenstone, at the University of California, San Diego, February 2018

*the empty room (ii)* for Bb clarinet and violin, commissioned and performed by Carlos Cordeiro and Julia Glenn, Longy School of Music, Cambridge, May 2018

*a thin line between* for large tam-tam, commissioned and performed by James Beauton, performed at University of California, San Diego, May 2018 and at "Garden of Memory," Oakland, CA June 2019

*the empty room (i)* for bass clarinet and cello, performed by Marco Ignotti and Giorgio Casati, Composit festival, Rieti, Italy, July 2017 (~8')

*[O]* for two double basses, live spatialization and projections using original photographs, performed by Matt Kline and Kiyoe Wellington, April 2017, Conrad Prebys Music Center Experimental Theater, University of California, San Diego, based on photographs taken in Northern Iceland during August 2016

*early morning (dew, spider web)* for American Sign Language performer, commissioned and performed by Chris Clarino at Conrad Prebys Concert Hall, University of California San Diego, December 2016 and January 2019; presented at Eureka! Musical Minds of California Conference, California State Fullerton, Feb. 2017 and New Music Gathering, Boston Conservatory, May 2018

*through a mist, lightly* for bass flute, bass clarinet, cello, bass and live spatialization, performed by Michael Matsuno, Madison Greenstone, Tyler Borden, Matt Kline and Johannes Regnier, Conrad Prebys Music Center Experimental Theater, University of California, San Diego, October 2016; Summer Institute for Contemporary Performance Practice (SICPP), June 2017

*pale, pale light* for percussion and mezzo-soprano, performed by James Beauton and Ashley Cutright, Conrad Prebys Music Center, University of California, San Diego, January 2016; performed by Russell Greenberg and Sarah Brailey, MATA Festival 2018, Church of the Epiphany, NYC, April 2018

*silver, flutter* for solo cello, commissioned and performed by Alan Toda-Ambaras, Harvard University, November 2015

*lace/leaf* commissioned and performed by the Sudbury Guitar Trio, SoundSCAPE festival, Maccagno, Italy; Vondereau Museum, Fulda, Germany; Egon's Studio concert series, Amsterdam, the Netherlands, July 2014; SoundBox concert series, Cincinnati, Ohio, January 2017

*not now, not only* commissioned and performed by the Bach Society Orchestra (orchestral composition competition), Paine Hall, Harvard University, November 2013

*(not, as yet...)* for string quartet and electronics, performed as part of the Harvard University Studio for Electroacoustic Composition HYDRA concert series, with Julia Glenn, Sumire Hirotsuru, George Meyer, and Lucien Werner, Paine Hall, Harvard University, May 2013; senior thesis awarded summa cum laude honors, Hugh F. MacColl Prize for Composition

*the bones of things* for string orchestra, commissioned and performed by the Brattle Street Chamber Players, Paine Hall, Harvard University, November 2012

*Skeletal: an experiment* for string quartet, performed in recital for composition tutorial with Chaya Czernowin, May 2012

*Sunday morning, mid-December* for violin, cello and clarinet, performed by the Juventas New Music Ensemble, Paine Hall, Harvard University, March 2012

*Pear Tree* electroacoustic work, an interdisciplinary project based on Klimt's painting, performed as part of Harvard University Studio for Electroacoustic Composition HYDRA concert series, at the Arthur M. Sackler Art Museum, December 2011

*From the Shadows* for solo flute, performed by Zachary Sheets, Harvard New Music concert December 2010, Lowell House, Harvard University; revised and played in September 2011

### **Presentations**

Guest presentation on "Photographic temporality as a model for musical time," Stanford University, Department of Music, January 2020

Presentation on my musical and visual art, University of California San Diego, Department of Music, January 2020

### **Teaching and Advising Experience**

#### **Academic and Career Advisor, Mannes Conservatory, New School College of Performing Arts, Summer 2022-present**

Working one-on-one with undergraduate music students to guide their academic development and career exploration.

#### **Associate instructor/instructor of record, University of California San Diego Music Department, Summer 2020-June 2022.**

Courses:

#### **Music 101C: Theory and analysis III**

The third course in a year-long, upper-level theory sequence. Designed and implemented an innovative curriculum for topics in music analysis, ranging across time periods, genres and cultures. Incorporated the work of Western composers and musicians of

underrepresented demographics, with an emphasis on music of the African diaspora, as well as Balinese and Carnatic musical traditions.

**Music 4: Introduction to Western Music (Summer and Fall 2020, Winter and Fall 2021, Winter 2022)**

A general education survey course on the history of Western music, ranging from the Middle Ages to the present. Researched, designed and implemented an innovative curriculum to increase diversity and equity through the inclusion of the work of composers of under-represented demographics. The course size ranged from 20 students (Summer sessions) to 325 students with 6 TAs (Fall and Winter quarters).

**Music 33c: Introduction to Composition (Spring 2021)**

The third quarter in a year-long introduction to composition series with 10 students. Designed and implemented a curriculum centered on exploring practices of listening, orchestration and the development of students' individual musical style. Organized, and secured funding for, workshops with, and a final concert performed by, graduate student musicians.

**Music 14: Contemporary Music, "Walking as an artistic practice" (Summer 2021)**

Designed and implemented a syllabus focusing on the role of listening walks in sound art since the 1960s. Course design employed multiple modalities of teaching and assessment and course assignments facilitated experiential learning for students, through creative prompts and assignments.

**Teaching Assistant, UC San Diego Music Department, Fall 2015- Spring 2020**

Worked as a Teaching Assistant in numerous upper and lower-level classes, covering historical topics, musicianship, theory and general music. Worked one-on-one with students, assessing their educational needs and assisting them with completing assignments, writing papers and studying for exams.

Courses:

Music 114: Music of the Twentieth Century (Spring 2020)

Music 120: History of Music in Western Culture (Winter 2020)

Music 4: Introduction to Western Music (Fall 2019)

Music 9: The Symphony (Spring 2018)

Music 113: Topics in Classical, Romantic and Modern Music (Fall 2017, Winter 2018)

Music 4: Introduction to Western Music (Spring 2017)

Music 14: Contemporary Music (Winter 2017)

Music 1a, b and c: Fundamentals of Music (Fall 2015- Fall 2016)

## **Teacher Training**

### **Anti-racist pedagogy learning community, Teaching and Learning Commons, University of California San Diego, Fall 2020**

Joined the first Anti-racist pedagogy group, organized and run by the Teaching and Learning Commons, which met for the duration of the Fall 2020 quarter. Engaged in cross-disciplinary discussions of the role of systemic racism in the institutional and academic context. Brainstormed and developed ideas and action points for establishing and expanding anti-racist approaches in my own teaching, and that of the department.

### **Project Spectrum, “Diversifying Music Academia” (“virtual pre-conference symposium”), October and November 2020**

Attended a four-meeting sequence of symposiums on increasing diversity in the context of music academia. Discussions included the importance of coalition building, both within academia and through community engagement, sources of power and inequity, and strategies for broadening the scope of music education in academia.

### **“Introduction to College Teaching,” The Teaching and Learning Commons, University of California San Diego, Spring Quarter 2020**

A class for graduate and postdoctoral students preparing to teach courses at the university level. Learned a wide-range of educational approaches for teaching both lecture and seminar classes, including strategies for active learning, inclusive teaching, providing feedback, lesson planning, curriculum development, individualizing teaching strategies, implementing the “growth mindset,” and Universal Design for Learning.

### **Continued workshops, consultations and meetings**

Teaching and Learning Commons and Engaged Teaching Hub, University of California San Diego, Spring 2020 to 2022. Also participated in ongoing departmental meetings and conversations, formal and informal, regarding curriculum revisions to increase diversity, equity and inclusion in courses taught in the department, both at the undergraduate and graduate level.

## **Organizing and Curation Work**

### **Curator of the Springfest festival of experimental music, University of California, San Diego Music Department, 2019**

Organized a week-long festival of 20+ concerts showcasing the work of graduate students. Researched and secured funding, managed budget and payments, handled publicity including press releases, created website, started and managed social media account, coordinated production needs, organized hospitality, found venues for community engagement events.

### **Curator of Grad Forum concert series, University of California, San Diego Music Department,**

**2018-19**

Ran “Grad Forum” events, a series of concerts showcasing the work of graduate students. Handled publicity, managed social media accounts, coordinated production needs.

### **Project Coordinator, “UNG 75” celebration, University of California, San Diego, November 2017**

Organized a series of concerts celebrating the 75<sup>th</sup> birthday of composer and Distinguished Professor Chinary Ung. Aided in securing funding, contracting musicians, publicity, hospitality and coordinating production support.

### **Co-coordinator and curator, “Focus” visiting composers series, University of California, San Diego, 2016-17**

As a member of a three-person committee, curated and coordinated a year-long series of lectures and workshops by invited guest composers. Selected and contacted artists, planned visits, including travel and accommodations, handled payment and managed budget.

### **Assistant to the director, Boston Modern Orchestra Project and BMOP/sound 2011 to 2014**

Helped with recording and production of portrait CDs of prominent 20<sup>th</sup> and 21<sup>st</sup> century composers. Assisted with contracting musicians and concert production.

### **Marketing intern, International Music Network, 2011**



Assisted with marketing and website management for a booking agency representing Grammy-winning jazz and world musicians.

**Co-founder, Harvard Composers Association 2009-13**

Organized a yearly concert series featuring the work of undergraduate composers. Secured funding, hired and contracted professional ensembles and organized collaborations with other artists.