

Curriculum Vitae

Name: Alexander Theodore Sigman

Address: 1545 Kirkham Street #6/San Francisco, CA 94122 USA

Mobile: +1 650.279.4278

Email: lx.sigman@gmail.com

Website: www.lxsigman.com

Degrees: BM, Music; BA, Cognitive Sciences, Magna Cum Laude, Rice University, 2003; MA, Music Composition, Stanford University, 2005; DMA (Doctor of Musical Arts), Music Composition, Stanford University, 2010

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

Doctoral Dissertation: *Nominal and Noumenal: Two Cycles of Works for Chamber Ensemble and Electronics* (project); *On the Nominal and Noumenal Cycles: Large-Scale Architecture, Transcription Procedures, and Text* (analysis)

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; music technology studies with Jonathan Berger and Fernando Lopez-Lezcano; piano studies with Thomas Schultz; conducting with Jindong Cai

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

Postgraduate Intensive Course, Institute of Sonology, Royal Conservatoire, 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; composition studies with Anthony Brandt, David Soley, Richard Lavenda, and Kurt Stallman; piano studies with Jeanne Kierman Fischer

Selected Awards, Honors, and Fellowships:

- 2011 ScreenGrab New Media Arts Award finalist, James Cook University, Queensland, Australia
- Djerassi Resident Artists Program Honorary Fellowship (2011)
- Modern British History and Culture Research Award, Stanford University (2009)
- Residency Fellowship, Akademie Schloss Solitude (2008-2009)
- Julius F. Jezek Prize nomination (2008)
- Fulbright Fellowship to the Netherlands (2007-2008)
- ASCAPLUS Awards (2007, 2008, 2009, 2010)
- *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, Sunnyvale, CA (Spring 2010-present):

- Fall 2010: Foundations of Musical Acoustics
- Fall 2011: Music Fundamentals
- Spring 2010-2012: Music Perception and Cognition
- Spring and Fall 2011: Principles of Digital Audio
- Fall 2010: Sound Synthesis and Orchestration
- Spring 2012: Digital Intellectual Property

Workshop Director, Maria Montessori Grundschule, Stuttgart, Germany (May 2009)

Interim Music Teacher, Eastside Preparatory School, East Palo Alto, CA (May-June 2006)

Teaching Associate, Stanford University (2004-2006):

- Fall 2004-Spring 2005: Beginning, Intermediate, and Advanced Music Theory and Aural Skills
- Fall 2005: Introduction to 20th Century Music
- Winter 2006: Compositional Algorithms, Psychoacoustics, and Spatial Processing (CCRMA)
- Spring 2006: Psychophysics and Cognitive Psychology for Musicians (CCRMA)

Freelance Instructor, Piano and Music Theory (2002-2010)

Editing Experience:

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

Co-Founder/Editor, *Trans*, an online journal for new music at Rice University (2002-2003)

Arts Management Positions:

Co-Founder/Executive Director, Menlo-Atherton Academy of Contemporary Music, Menlo Park, CA (www.maacmusic.org) (2010-present)

Program and Production Coordinator, Pan-Asian Music Festival, Stanford University (<http://music.stanford.edu/PAMF/index.html>) (2009-2011)

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

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

Other Administrative Positions:

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

Graduate Student Representative, Composition Advisory Committee, Stanford University (2004-2006; 2009-2010)

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 percussion quartet; commissioned by the Los Angeles Percussion Quartet, 2011

new work for flute and electronics; commissioned by Matteo Cesari, 2011

new work for ensemble; commissioned by Ensemble Pamplemousse (New York), 2011

VURTRUVURT (2011) for violin and electronics; commissioned by Miranda Cuckson with funds from the New Spectrum Foundation, 2011

the shining pillar of anti-beauty (int-0) version II (2011) for viola; commissioned by Miranda Cuckson with funds from the New Spectrum Foundation, 2011

Score for the film *Lucky Duck* (Colin Elliott, Director), 2011

réflex_postlude for mobile sound box; commissioned by Interference Festival, Breda (NL), 2010

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

R = V +/- H (2010) for flute(s) and percussion; commissioned by Duo Echoi (San Diego), 2008

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

detritus I (2009) for countertenor, ensemble, electronics, and video projection; commissioned by Ensemble Ascolta and Akademie Schloss

Soltude, 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 cimbalom and percussion trio; commissioned by Fondation Royaumont, 2006

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

Selected Festival Performances, 2006-2011:

- 2011 ScreenGrab New Media Arts Award, eMerge Media Space, James Cook University, Townsville, Queensland, Australia
- Columbia University Film Festival, 2011
- SEAMUS 2011 National Conference, University of Miami, FL
- Interference Festival, Breda, NL, 2010
- Darmstadt Summer Courses, Darmstadt, Germany, 2006, 2008, 2010
- MATA Festival, New York, 2010
- Borealis Festival, Bergen, Norway, 2010
- 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
- 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

Discography:

Alexander Sigman: Nominal/Noumenal (to be released on Carrier Records in March 2012)

Music from Stanford <541>, Volume 4 (released May 2010 on Innova Records [innova 733])

Music from Stanford <541>, Volume 2 (released 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

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

Radio/Television Broadcasts:

- Compositions featured on WNYC/WQXR Internet Radio (2010), WNUR (2010), WMUA (2010), WOBC (2009), WMUH (2008), and KTRU (2003)
- Television interview for *France 3* (June 2007)
- *Radio France* broadcast (September 2006)
- Interview for *Mitteldeutsch Rundfunk* (Summer 2004)

Affiliations:

- SEAMUS (Member, 2009-present)
- College Music Society (Member, 2009-present)
- ICMA (Member, 2008-present)

- ASCAP (Member, 2006-present)
- Society of Composers, Inc. (Member and Officer, 2006-present)
- American Music Center (Member, 2003-present)
- Phi Beta Kappa (Member, 2003-present)
- Golden Key Honor Society (Member, 2000-present)

Technical/Studio Experience:

- **Music Notation:** Finale, Sibelius
- **Editing/Mixing:** Pro Tools, Cubase, Logic, Peak, Audacity, etc.
- **Analysis/Synthesis:** AudioSculpt, SPEAR, Kyma, SuperCollider, Tassman, Max/MSP, pd
- **Live Electronics:** Max/MSP, pd
- **Algorithmic Composition:** OpenMusic, AC Toolbox
- **Spatialization:** Wavefield Synthesis (Scheltema Complex, Leiden [NL])
- **Analog Studio Experience:** Voltage Control Studio, Institute of Sonology, Royal Conservatoire, The Hague (NL)
- **Programming Languages:** C, C++, Lisp, Scheme, some Java, HTML

Languages:

- English (first language)
- French (very fluent)
- German (fluent)
- Italian (competent)
- Dutch (competent)

References:

- 1) **Mr. Brian Ferneyhough**, William H. Bonsall Professor of Composition, Stanford University
Relationship: Doctoral Advisor, Professor
Email: Brian.Ferneyhough@stanford.edu
Phone: +1 650.725.3102
Address: Department of Music, Stanford University
 541 Lasuen Mall
 Stanford, CA 94305-8180 USA
- 2) **Dr. Steven Takasugi**, Associate, Department of Music, Harvard University; Co-Editor, *Search Journal for New Music and Culture*
Relationship: Co-Editor, professional colleague
Email: stakasugi@hotmail.com
Phone: +1 617.467.4572
Address: Music Building

North Yard
Harvard University
Cambridge, MA 02138 USA

- 3) **Dr. Chaya Czernowin**, Walter Bigelow Rosen Professor of Music
Relationship: Professor
Email: chayaczernowin@gmail.com
Phone: +1 617.495.2791
Address: Music Building
 North Yard
 Harvard University
 Cambridge, MA 02138 USA
- 4) **Dr. Mark Applebaum**, Associate Professor (Composition/Theory), Stanford University
Relationship: Professor, Dissertation Committee Chair
Email: applemk@stanford.edu
Phone: 650 723 1656
Address: Department of Music, Stanford University
 541 Lasuen Mall
 Stanford, CA 94305-8180 USA
- 5) **Dr. Timothy Duncan**, Associate Professor, Cogswell Polytechnical College
Relationship: Employer
Email: tduncan@timothywduncan.net
Phone: +1 408.541.0100 x130
Address: 1175 Bordeaux Drive
 Sunnyvale, CA 94089 USA
- 6) **Dr. Martin Iddon**, Lecturer in Music, University of Leeds (UK)
Relationship: Professional colleague
Email: M.Iddon@leeds.ac.uk
Phone: +44 (0) 113 343 606
Address: School of Music
 University of Leeds
 Leeds LS2 9JT UK
- 7) **Dr. Jindong Cai**, Associate Professor (Performance)/Gretchen B. Kimball
 Director of Orchestral Studies, Stanford University
Relationship: Pan-Asian Music Festival Artistic Director
Email: cai@stanford.edu
Phone: +1 650.723.4304