

Erik Spangler

300 Woodbourne Ave, Baltimore, MD 21212 (607)339-5081

e-mail: erikspangler@gmail.com

<https://erikspanglermusic.com>

EDUCATION:

Harvard University: Ph.D. Music Composition, June 2004

Oberlin College Conservatory of Music: B.Mus. Music Composition, Aug 1998

Composition Studies: Bernard Rands (dissertation advisor) and Mario Davidovsky, Harvard University; Randolph Coleman and Param Vir, Oberlin College

TEACHING EXPERIENCE:

Maryland Institute College of Art (Baltimore, MD): Adjunct Faculty (Fall 2008 - present)

Designing and teaching a range of courses focusing on sound as an artistic medium, developing a Sound Art program within the Interactive Arts department:

- **Live Electronic Music** - Exploring the range of performance-oriented technology through history, through a range of aesthetics, working toward live sets on an all-night experimental music festival.
- **Sound Art** - A studio introduction to the development of sound as an expressive, sculptural, environmental, networked & musical medium.
- **Remix As Performance** - Focusing on the use of recorded media as the basis of live performance.
- **Studio Techniques and Recording** - An introduction to current computer-based studio and mobile recording, explored through projects using different workflows and a range of aesthetic focus. Geared toward artists working on a limited budget, with techniques applicable to a small project studio.
- **Introduction to Sound** - Providing a basic framework for recording, editing, and composing with sound in a variety of media.
- **Sound Project Studio at STEIM (Amsterdam), CMMAS (Morelia, Mexico), Liquid Sky Berlin (Berlin, Germany)** - Initiated a 10-day residency program for undergraduates, alternating years at different institutions for electronic music, sharing workshops with the host institution and leading to a group performance based on local found sounds (2012 - present)

Ithaca College (Ithaca, NY): Lecturer

- **Introduction to Composition** (Fall 2003, Fall 2004)
- **Orchestration** (Fall 2003)
- **Choral Arranging** (Fall 2003)

Harvard University (Cambridge, MA): Teaching Fellow

- **Interpreting Musical Performance** - with Prof. Christopher Hasty (Spring 2003)
- **Introduction to Composition** - with Prof. Elliott Gyger (Fall 2002)
- **Fundamentals of Music Theory I** - with Prof. Joshua Fineberg (Fall 2001)
- **Fundamentals of Music Theory II** - with Prof. Joshua Fineberg (Spring 2001)

SELECTED PROJECTS:

- ***Underground Intelligence*** - composition for choreography by Nicole Martinell for Towson University Dance Company (2022)
- ***Step-A-Tune Soundweb*** - Collaborative composition with percussive dancer Becky Hill, for modular synthesizer connected to a dance board (2021-22)
- ***The space between (us)*** - composition for choreography by Deep Vision Dance Company (2019)
- ***Music For High Feast Days*** - A set of eight liturgical motets composed for SATB both un-accompanied and with organ, commissioned by Allen Buskirk, choir director of Mount Calvary Catholic Church. (Recorded June-July 2018)
- ***NONUMENT 01: McKeldin Fountain*** - Sound design and musical score for site-specific virtual reality app for iPhone, in collaboration with Lisa Moren and Jaimes Mayhew (February 2018)
- ***Beethoven 7th Symphony Remixes*** - Live performance of remixed elements from Beethoven's *Symphony No. 7* as Baltimore Boom Bap Society with beatboxer Shodekeh and the Baltimore Symphony Orchestra, for Midweek Concert: Baltimore Voices, conducted by Nicholas Hersch at Joseph A. Meyerhoff Symphony Hall, Baltimore (November 2017)
- ***Devonian Geometry*** - Site-specific composition with live electronics for Iowa-based performers Megan Ihnen, Gregory Oakes, and Adam Groh, performed in the Devonian fossil gorge below the spillway at the Coralville Reservoir, Iowa City (June 2017)
- ***Accokeek Dialogue Pieces*** - A series of audio pieces combining speaking voices and musical score, documenting the dialogue at the Accokeek Foundation's March 2017 symposium on "Race, Agriculture, and Living History", held at the University of Maryland, College Park (April 2017)
- ***Incantations*** - Composition for soprano voice and percussion/live electronics, composed for Allison Clendaniel, premiered on the Thrive concert series, Baltimore (November 2016)
- ***A Soldier's Tale - Remix Suite*** - Live performance of remixed elements from Stravinsky's *L'Histoire Du Soldat* as Baltimore Boom Bap Society, alongside members of the Baltimore Symphony Orchestra, conducted by Nicholas Hersch at Joseph A. Meyerhoff Symphony Hall, Baltimore (March 2016)
- ***Double Identities*** - Work for piano and electronics commissioned by Jacqueline C. Leung, performed at the FIMAC festival of contemporary music in Cuenca, Ecuador (January 2016)
- ***Estuary Outflow*** - Networked audiovisual performance connecting three different locations in the Chesapeake Bay watershed, connecting with archival documentary film and environmental data as a source for musical changes (December 2015)
- ***Experiments in Traditional & Folk Music*** - Collaboration with Appalachian old-time musicians alongside experimental musicians incorporating folk idioms and instruments, to be performed at the Windup Space, Baltimore (September 2015)
- ***Trans Art: beyond the limits*** - Mid-Atlantic tour with Austrian artist Astrid Rieder, creating a live dialogue of electronic music and projected drawing, with performances on the Austrian Cultural Forum, Austrian Embassy in Washington DC; Gallery 788 in Baltimore; Fortygold Building and the Brian Morris Gallery in New York City (September, 2014)
- ***The National Anthem, Remixed*** - Live audio collage as Baltimore Boom Bap Society (improvised hip hop project), as part of the exhibit *For Whom It Stands* at the Reginald F. Lewis Museum of Maryland African American History & Culture, in Baltimore (September 2014)

- ***Cantata For A Loop Trail*** - Outdoor hiking opera commissioned by Rhymes With Opera, premiered in two cities: Leakin Park in Baltimore, and Inwood Hill Park in New York City; recipient of a grant from the Awesome Foundation (June 2014)
- ***From The Mountains: Hazel Dickens in Baltimore*** - Audiovisual performance collaboration with old-time music duo Anna & Elizabeth; recipient of a New Music USA Project Grant (April 2014)
- ***Damascus Mix*** - Work for voice and electronics commissioned by Rhymes With Opera, premiered with soprano Bonnie Lander at the Windup Space, Baltimore (January 2014)

COMPOSITION:

Compositions performed by: Baltimore Symphony Orchestra; Rhymes With Opera; Chesapeake Youth Symphony Orchestra; Mobtown Modern; The Atlantic Brass Quintet; Boston Modern Orchestra Project; International Contemporary Ensemble; Callithumpian Consort; yesaroun' duo; The Fromm Players at Harvard; Tabula Rasa; Oberlin Contemporary Music Ensemble; Ithaca College Percussion Ensemble

Featured performances: Strathmore (Washington DC) 2021; Johns Hopkins University - Racial Justice Concert Series (Baltimore) 2021; Kennedy Center, REACH Opening Festival (Washington DC) 2019; SPLICE Festival (Western Michigan University) 2018; LSB-TV (Liquid Sky Berlin) 2017; FIMAC (Festival Internacional de Músicas y Artes Sonoras Contemporáneas) (Cuenca, Ecuador) 2016; Make Music New York 2014; CMMAS (Centro Mexicano para la Música y las Artes Sonoras) (Morelia, Mexico) 2014; American University (Washington DC) 2012; STEIM (Studio for Electro-Instrumental Music) (Amsterdam) 2012, 2013, 2015; The Vigil @ Maryland Institute College of Art (Baltimore) annual festival 2010 - present; MusicBox Club (Lisbon) 2009; Artscape Festival (Baltimore) 2007, 2008; Monkeytown (New York) 2007; Boston CyberArts Festival 2007; Chamber Music Now! music series (Philadelphia) 2006; Martin-Luther-University, Halle-Wittenberg, (Germany) 2005; Banff Music Festival, (Canada) 2002; International Contemporary Ensemble's 1st Annual I.C.E. Festival, (Chicago) 2002

Workshops and Residencies: Liquid Sky Berlin (2017, 2018); CMMAS (Centro Mexicano para la Música y las Artes Sonoras), Morelia, Mexico (March 2014); STEIM, Amsterdam (March 2012, 2013, 2015); Artist In Residence at Wildacres, NC (May 2012); STEIM orientation workshop (October 2010)

IMPROVISED MUSICAL ACCOMPANIMENT FOR MODERN DANCE

Creating real-time composition in collaboration with instructors for modern dance classes, with finger drumming on pad controllers (Akai MPC samplers, Roland SP-404A, Ableton Push)

- Carver Center for the Arts (Fall 2018)
- Goucher College (Spring 2019 - present)
- Towson University (Fall 2019 - Fall 2021)
- Baltimore School for the Arts (Fall 2021 - present)
- University of Maryland (Fall 2021 - present)

MULTIMEDIA EXPERIENCE:

- Musical score and sound design for site-specific virtual reality iPhone app, *NONUMENT 01 : McKeldin Fountain* (2018)
- Musical score for film and choreography by Jezie Zhunio, *Time in the Unconscious* (2016)
- Contracted composition for Day One Studios (Chicago, IL) to score a vertical slice for a video game (2011)
- Commission from Moving Box Studios (Ithaca, NY) to score *Chalk Outlines*, a narrative short film directed by Joe Zohar (2011)
- Commission from the Contemporary Museum (Baltimore, MD), to produce a soundtrack for multi-media artist Kianga Ford's *A Story of This Place: Charm City Remix*. Music for a walking tour and recorded narrative, exploring historical layers of the city through fictional characters (2008)
- Commission from Moving Box Studios. Score for *M9*, an abstract short film directed by Joe Zohar (2008)
- Live mix in collaboration with the Human Studies Film Archive of the Smithsonian Institution, performed with turntables and laptop, commissioned for Ithaca College's First Year Reading Initiative remix entitled *Dismantling War*, with renowned VJ Art Jones (2005)
- Received Meet The Composer grant as part of multimedia project *whatWALL?*, for saxophone with live electronics and video mixing; University of Michigan (2004)
- Received John Knowles Paine Traveling Fellowship (Harvard University) to pursue documentary-performance project on human relationship to water in different regions across the United States, culminating in a piece for live instruments with water-related sounds and video (2001-02)

COMMUNITY BUILDING:

- Studio Manager & Creative Facilitator for Baltimore Music Box, a community-access recording studio, workshop space, and musical instrument/equipment library, expanding access to music-making tools for the city of Baltimore (2022 - present)
- Founder and Co-curator of The Vigil all-night music festival at Maryland Institute College of Art, bridging the campus and surrounding musical communities (2010 - present)
- Founder and Co-host of Baltimore Boom Bap Society, a monthly music series at The Windup Space, bringing musicians from different backgrounds together within the framework of improvised hip hop (2011 - present)
- Instructor at Baltimore Free School, a grassroots, volunteer-run and community-funded project, leading an ensemble and class entitled *Soundscape Composition Workshop* (2010)
- Co-founder and DJ of Mobtown Modern, a new music series in partnership with the Contemporary Museum in Baltimore (2008-2012)
- Member of the Jah Jah Drummers, an Afro-Caribbean drumming group, working in close association with other cultural groups in the West-Indian community of Boston (2000-2003)

DISCOGRAPHY:

- Bady-Dorzhu Ondar & Shodekeh: *Embodiments* - Ear Up Records (2022)
- DJ Dubble8: *Boom Bap in Quarantine* - self-released EP (2021)
- Erik Spangler: *Introducing The Spangler Family: Intergenerational Electronics* - self-released album (2015)

- Meredith Monk: *MONK MIX: Remixes & Reinterpretations of Music by Meredith Monk* [curated by Paul D. Miller] - collaboration with beatboxer Shodekeh - House Foundation for the Arts (2012)
- Erik Spangler: *Cloudsplitter* - self-released EP (2012)
- duYun: *Shark In You* - co-composer - New Focus Recordings (2011)
- Kianga Ford: *The Story of This Place: Charm City Remix* - collaborative composition for an audio walking tour - Contemporary Museum (2008)
- Brian Sacawa: *American Voices* - live recording of my composition *pastlife laptops and attic instruments* - Innova Recordings (2007)
- DJ Dubble8: *Hybrid Theory* - self-released album (2007)
- S.K.I.P.: *What They Never Told You*, Nonsense Records (2006)
- DJ Dubble8: *Fourth World Nyabinghi* - self-released album (2006)
- DJ Dubble8: *Tompkins County Organic: homegrown beats, vol. I* - self-released album (2005)

REFERENCES:

Jason Sloan	Supervisor and head of Sound Art program at MICA	1301 Mount Royal Ave. Baltimore, MD 21217 Email: jason@jasonsloan.com Phone: (443)570-9191
Du Yun	Composer colleague, Artistic Director of MATA	417 E. 90th St. # 2F New York, NY 10128 Email: channel.duyun@gmail.com Phone: (917)821-3794
Ken Ueno	Composer colleague, Associate Professor at UC Berkeley	104 Morrison Hall # 1200 Berkeley, CA 94720-1200 Email: djmoderne@gmail.com Phone: (617)331-9348