

# Ben Hjertmann

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## EDUCATION

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### Doctor of Music in Composition

**Northwestern University**, Evanston, IL (2013, *Program Honors*)

Composition studies with Lee Hyla, Hans Thomalla, Jay Alan Yim, Christopher Mercer, and Marcos Balter  
Guest lessons with Kaija Saariaho, John Luther Adams, John Adams, Barry Truax Oliver Knussen, Rand Steiger  
Dissertation: *Combination Tones as Harmonic Material*

### Bachelor of Music in Composition

**Illinois Wesleyan University**, Bloomington, IL (2007, *Magna cum Laude*)

Composition studies with David Vayo, Mario Pelusi, and Garrett Byrnes

## ADDITIONAL EDUCATION

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### Bang on a Can Summer Music Institute, North Adams, MA (2013)

Composition seminars with David Lang, Julia Woolf, and Michael Gordon

### Conservatorium van Amsterdam, Amsterdam, Netherlands (contract student, 2005)

Composition studies with Fabio Nieder

## AWARDS

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2015 Barlow Prize, Barlow Endowment, Brigham Young University (Provo, UT)

2014 Award Houston Grand Opera, Grant Wallace Band winners of commission, (Houston)

2014 Award, Third Coast Percussion, Emerging Composers Partnership (Chicago)

2013 First Prize, Frank Ticheli Composition Contest for *Catclaw Mimosa* (Manhattan Beach Music)

2013 Honorable Mention, ASCAP/CBDNA Frederick Fennell Prize for *Catclaw Mimosa* (CBDNA)

2012 Cacavas Award for *Bicinium* (NU)

2011 Emerging Composers Award, Chicago Chamber Music Society (Chicago)

2011 Other Minds Fellowship for *Bhyxe* (San Francisco)

2010 William T. Faricy Award for Creative Composition for *Bhyxe* (NU)

2009-2024 ASCAPPLUS Awards (ASCAP, New York)

2009 Cacavas Award for *Alu-Kaito Hasx* (NU)

2008–2012 Multiple Awards, Harry N. & Ruth F. Wyatt Fund for performances in U.S. & abroad (NU)

## COMMISSIONS

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2024 Charlotte Symphony for Merge 2.0: Halloween [six original works] (Charlotte, NC)

2024 Charlotte Symphony for Merge 1 [arrangements and collaborative works] (Charlotte, NC)

2017-19 Illinois Wesleyan Collegiate Choir *Echoes in Fifths* (Bloomington, IL)

2016 Axiom Brass Quintet *From the Morning* (Chicago)

2016 Northwestern Symphonic Wind Ensemble for *Last Lights in the North* (Evanston, IL)

2015 Barlow Endowment, Brigham Young University, to compose for Prism Quartet, ZZYZX Quartet, and United States Air Force Saxophone Quartet, *Awake, Alive, Amok, Ajar* (Provo, UT)  
2014-16 Houston Grand Opera, *Magnificent Pretty Boy*, with GWB (Houston)  
2015 Chicago Composers Orchestra, *The Bridge*, with Grant Wallace Band (Chicago)  
2014-15 Friction Quartet, for *Within West* (San Francisco)  
2014 Third Coast Percussion for *Automatic Glitch* (Chicago)  
2014 New Thread Saxophone Quartet for *Sunstruck* (New York)  
2014 Bearthoven, for *A Cause for the Augurs* (Brooklyn)  
2014 Kendra Emery, for *The Fat King* (Hartford, CT)  
2014 Quince Contemporary Vocal Ensemble, for *Lullaby* (Omaha; Chicago)  
2013 Todd Reynolds, for *The Wanderer in Airbrushed Glimpses* (New York)  
2013 MTNA-Wisconsin/Nicholas Phillips for *On the Drawing of Constellations* (Eau Claire, WI)  
2012 Spektral Quartet for *Étude*  
2011 Chicago Chamber Music Society for *Eos* (CCMS, Chicago)  
2011 Chicago Composers Orchestra for *A Corvid History of Light* (CCO, Chicago)  
2011 Zephyr Dance Company for *Bonsai no. 6*  
2010 Anubis Sax Quartet for *The Mares of '33*  
2009 Zephyr Dance Company for *Bonsai no. 1-4*

## **PUBLISHED WORKS**

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2019 Sound American, Issue 22, *Hyla Howling (A Non-Linear Verse for Lee Hyla)* (New York)  
2015 Manhattan Beach Music, *Catclaw Mimosa* for wind ensemble (New York)

## **JURIED ARTIST RESIDENCIES**

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2014 The 360 XOCHI QUETZAL Artist Residency (Chapala, Mexico)  
2013 Pritzger Endowed Fellowship, Djerassi Resident Artists Program for *Psychopomp, CA* (Woodside, CA)  
2012 MacDowell Fellowship, The MacDowell Colony (Peterborough, NH)

## **GRANTS**

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2014 New Music USA, for *Sunstruck* (New Jersey/New York)  
2013 Illinois Arts Council – Individual Artist Support for *Angelswort*

## **FESTIVAL PERFORMANCES & FELLOWSHIPS**

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2026 Festival Artist, {Re}HAPPENING, Black Mountain College Museum, *Empath II* (Black Mtn, NC)  
2024 Festival Artist, {Re}HAPPENING, Black Mountain College Museum, *Spiral Garden* (Black Mtn, NC)  
2022 Festival Artist, {Re}HAPPENING, Black Mountain College Museum, *Visitors* (Black Mtn, NC)  
2021 Festival Artist, Hopscotch, Dear Life Records, *Visitors* (Online/Raleigh, NC)  
2019 Boone in Blossom, Kong Must Dead (Boone, NC)  
2018 Boone in Blossom, Kong Must Dead (Boone, NC)  
2014 Featured Artist, Resonant Bodies Festival, Songs of Ben Hjertmann (New York)  
2014 Outside the Box Festival, Southern Illinois University (Carbondale, IL)  
2013 Fellow, Bang on a Can Summer Festival for *The Fine Art of Forgetting* (North Adams, MA)  
2011 Other Minds, Performance of *Bhyxe* (San Francisco)  
2011 Electronic Music from the Big Ten Schools, *Mixtape* (University of Iowa)  
2008 Festival Artist, CHASM Festival, *Gacela for a Dark Death* (Florida State University)



## **TEACHING EXPERIENCE**

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### **2021–Present, Blue Ridge Community College, Instructor**

#### Music Appreciation (Fall 2021–Present)

This course invites students of all backgrounds and experience levels to engage with music as a philosophical, theoretical, and practical entity. Students learn terminology and basic theory, describing music in writing and creating their own music.

### **2021, Music Academy of Asheville, Guitar and Rock Band Instructor**

Taught guitar lessons and coached young-adult rock bands.

### **2014-2018, Appalachian State University, Assistant Professor, Composition Coordinator**

#### **Teaching Responsibilities**

#### Composition Lessons for Majors (Every Semester, 2014-2018)

9-12 weekly one-hour lessons with composition majors involving a mix of critique of student work, listening & analysis of contemporary compositions.

#### Composition Forum (Every Semester, 2014-2018)

Weekly meeting with all composers, lectures/discussions, group improvisation, group listening and discussion, student presentations, and guest visits.

#### Theory V (Every Semester, 2014-2018, except Spring 2015)

Designed all material for this course including homework assignments, projects, repertoire examples, and exams. Coordinated materials with teaching assistant. The course covers 1890s-Present musical devices, forms, and styles including alternative scales & modes, complex harmonies & rhythmic techniques, set theory, serial techniques, minimalism, graphic/text notation and basics of electronic music. Students examine appropriate complete three large analyses and two composition projects along with homework and preparation for exams

#### Electronic Music (Spring 2015, Spring 2017)

This course covers history, theory, analysis, & composition of electronic music. There are three primary units, each of which culminates in a student composition: recording/editing audio, synthesis, & live electronics of the students' own design. The culminating project is an ensemble performance with each student's live electronics networked together.

#### Contemporary Composition Literature (Spring 2017)

Course for final semester Masters students including analysis, and weekly study of contemporary repertoire including works by Messaien, Ligeti, Lachenmann, Andriessen, Ferneyhough, and (Luther) Adams. Analysis & overview assignments for repertoire pieces. Midterm and Final exam overviews of contemporary compositional approaches and aesthetics.

#### Aural Skills III (Fall 2014)

Taught from an established curriculum including melodic, harmonic, & rhythmic dictation; sight-singing, musicianship, and solfege.

### **Coordinator of Composition/Theory Degree**

Degree Administration

- Syllabi, administering and evaluating assignments for composition majors including (semesterly): portfolio specifications, listening assignments & journals, class presentations, research projects, and professional development requirements.
- Major Advisor to all composition/theory undergraduates and graduate students
- Designing requirements for Masters Degree including thesis, final project, recital, and TA-ship.
- Solely responsible for audition process for prospective composition/theory majors. Scheduling auditions, reviewing applications & portfolios, interviewing students, and selecting candidates for admission and scholarship consideration.
- Oversaw and evaluated degree recitals for seniors and Masters students
- Composition/Theory Masters Thesis oversight, guidance, and adjudication
- Writing and evaluating Masters composition comprehensive written & oral exams.

#### Guest Artists, Collaborations, and Special Events

Organized guest artists, collaborations, and special events for the composition/theory area including scheduling, collaboration with other areas, and pursuit of funding for events/guests.

4/28-30/17 John Mackey (San Francisco), 4/24-26/17 Bernard Sanders (Tuttlingen, Germany), 3/30/17 Christopher Mercer (Chicago), 2/31/17 Jennifer Merkowitz (Westerville, Ohio), 2/19/17 Madison Park String Quartet (Charlotte), 2/17/17 Mark Engebretson (Greensboro), 3/14/16 Tigue Percussion Trio (NYC), 9/11/15 Rick DeJonge (Nashville), 11/1-2/15 Friction Quartet (San Francisco), 4/20-21/15 Frank Ticheli (LA), 3/26-31/15 Grant Wallace Band (Chicago), 3/18/15 Lee Weisert (Chapel Hill), 1/16/15 David Reminick (Chicago), 11/14/14 Erik DeLuca (Charlottesville/Reykjavik)

#### Service to School of Music & University

Deans Advisory Council (School of Music, Fall 2015-Spring 2018)

Wilson Scholarship Committee (University, Fall 2015-2017)

Curriculum Assessment Committee (School of Music, Fall 2015-Spring 2018)

School Personnel Committee (School of Music, Fall 2015-Spring 2018)

#### Distinction

2015, 2016, 2017, 2018, "Most Helpful Faculty" Distinction, student-elected, university-wide.

#### 2010–2014, Northwestern University, Lecturer

Introduction to Music Technology (Winter 2013, Spring 2013, Winter 2014, Spring 2014)

Syllabus design; Lesson plans; Assignments and Exams. Course covers basic acoustics, signal processing, and recording as well as audio software including Logic, Adobe Audition, and Finale.

Composition for Non-Majors (Winter 2012, Fall 2012)

Syllabus design; Lesson plans; Assignments and Listening examples. Class covered creative limits, found objects, digital sound editing, aesthetics, aleatoric processes, synesthetic composition, collaboration, and basic acoustics.

Song Writing Seminar (Summer 2009, 2010, 2012)

Syllabus design; Lesson plans; Assignments and Listening examples. Course was intended for non-music majors with experience in songwriting from a Pop Music point-of-view. Topics included aural analysis, terminology, form, genres/styles, psychology of lyrics, sampling, and digital sound editing.

Aural Skills IV–VI (2011–2012)

Taught sight-singing, dictation, conducting, and rhythm to Second-Year music majors as part of the core curriculum. Attended weekly planning meetings with other faculty to refine course plans and assignments.

#### Theory I–III (2010–2011)

Taught music theory and analysis to First-Year music majors as part of the core curriculum. Wrote lesson plans and organized assignments. Attended weekly meetings with theory faculty to review course expectations.

#### Aural Skills I–III (2008-2009 & 2010–2011)

Taught sight-singing, score-reading, dictation, and rhythm to First-Year music majors as part of the core curriculum. Attended weekly meetings and tutored students privately.

#### Private Composition and Music Technology Lessons (2010–2012)

Taught composition, orchestration, Max/MSP, and virtual studio production to private students.

### **2010–2014, Composition and Theory Faculty, Chicago Youth Symphony Orchestras**

#### Composition Seminar (2012-2014)

Syllabus design; Lesson plans; Assignments; Coordinating Guest Presentations. Teaching advanced harmony, orchestration, extended techniques, and advanced ear-training to high school composers. Organizing readings with a chamber ensemble and the CYSO Concert Orchestra.

#### Advanced Theory (2010–2013)

Syllabus design; Lesson plans; and Assignments. Teaching species counterpoint, roman numerals, ear-training, and intermediate composition. Organizing a composition recital at the end of the term.

#### Intermediate Theory (2010–2013)

Syllabus design; Lesson plans; and Assignments. Teaching ear-training, elementary theory and beginning composition. Organizing a yearly composition recital at the end of the term.

#### Composition Lessons (2011–2013)

Private Lessons; Organized two recitals and recording sessions per year.

### **2013, Instructor, Saturday Enrichment Program (5th-7th grade), Northwestern University**

#### Math, Technology, and Electronic Music (Fall 2013)

Syllabus design; Lesson plans; Assignments; Coordinated a TA; Exposition for parents. Because the goal of this course is enrichment for young students, the classwork is primarily hands-on creative work in Adobe Audition, Audacity, and Apple Logic. Topics include acoustics, binary numbers, computers-vs.-human-brains, synthesis, Just Intonation, and canons.

### **2012, Composer-In-Residence, Shell Lake Arts Center**

A week of private lessons and group seminars at a grade 6-12 summer music camp.

### **2012, Composition Teaching Artist, Opera for All, Chicago Opera Theater**

Assisted elementary school students in writing original music for a short children's opera. Preparing the score and parts for the final production.

### **2012-2013, Voice and Guitar Teacher, Flatts & Sharpe Music Company**

Taught voice, guitar, and music theory to private students and coached two rock bands every week.

### **2008–2010, Instructor/Teaching-Assistant, Northwestern University**

## Department Tutor for Aural Skills I-VI

Organized and administered weekly tutoring sessions for Aural Skills with ten students.

## Animate Arts 101 (2009–2010)

Assisted students with digital audio assignments. Presented two 100-minute lectures on *Digital Audio Pro-tips and Tricks* and *Form in Popular Music*.

## Aural Skills I-III (2008–2009)

Full-time instructor of sight-singing, score-reading, dictation, and rhythm to First-Year music majors as part of core curriculum.

## **PERFORMANCE ACTIVITIES**

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### **2022–Present, Vocals/Guitar/Multi-Instrumentalist/Composer/Lyrics, Spiral Garden**

Just Intonation band performing the original compositions of Ben Hjertmann, including microtonal acoustic and electronic instruments built by Ben Hjertmann.

### **2011–Present, Vocals/Composer/Lyrics, Grant Wallace Band**

A trio of composer / performers: Luke Gullickson, piano / voice; Chris Fisher-Lochhead, viola / voice; and Ben Hjertmann, voice.

### **2018–Present, Vocals/Instruments/Lyrics/Electronics, Vinesines**

Duo with Emmalee Hunnicutt (cello / voice) exploring improvised music & lyrics.

### **2008–Present, Composer/Lyrics/Vocals/Instruments/Electronics, Kong Must Dead**

Kong Must Dead represents a significant portion of my creative output. All works for Kong Must Dead include my original lyrics and an adaptable ensemble of usually 3-6 performers in a live setting, and is realized on self-recorded albums.

### **2009-Present, Live Electronics Programming and Performance**

#### Solo Performances

#### *Blue Mountain Songs* (Spring 2017, Mengi Arts, Reykjavik, Iceland)

Programmed and performed live electronics in Max/MSP with vocal & keyboard input with MIDI control of continuously-evolving samplers, vocoder, amplitude & ring modulators, adjustable Golden Ratio delays, and adjustable-speed fixed media.

#### *Don't Dream* (Spring 2016, Appalachian State University, Boone, NC)

Programmed and performed 4-channel surround electronics in Max/MSP with vocal input, audience microphones, and MIDI control. The piece employs rapid live sampling of vocals and audience vocals, panning algorithms, amplitude modulation, and delay groups.

#### Ensemble Dal Niente

#### Hans Thomalla's *The Brightest Form of Absence* (Spring 2012, Milwaukee)

Programmed 16-channel surround electronics in Max/MSP in combination with live sound from ensemble. Patch includes live convolution reverbs, filtering, amplification, and surround panning. Organized technological elements and performed live elements at US premiere.

#### *;Kl\_num'i Qdno Meldjh-Sw.opnjom* (Fall 2011, Chicago)

Programmed and performed 6-channel surround electronics in Max/MSP. Patch includes live convolution, triggers derived from difference tones, and amplification of live instruments.

### Other Minds Ensemble

*Bhyxe* (Spring 2011, San Francisco)

Programmed and performed stereo live amplification and fixed-media playback in Max/MSP.

### Zephyr Dance Company

*Bonsai #6* (Summer 2011, Chicago)

Programmed and performed stereo live electronics in Max/MSP consisting of a delay network for use with vocal improvisation.

*Bonsai #1-4* (Summer and Fall 2009, Chicago)

Programmed and performed stereo live electronics in Max/MSP consisting of a matrix of short samples and panning/delay interface for live flute, percussion, and voice.

### Northwestern Contemporary Music Ensemble

Anna Clyne's *BLUSH* (Fall 2009, Evanston)

Programmed 4-channel electronics in Max/MSP from directions in score. Performed live panning, amplification and fixed-media cueing with ensemble.

## **Guest Vocals & Instrumentals**

*Golconda, Madrigals (Book One) (2021)*

September 2021, guest keyboards on *Questions... & Is this where you reside...*

*Madeleine Sophia, Stone Carving (2021)*

December 2020, guest clarinet on *Atlantic Shores*

*Mercer, Antihistamine (2020)*

March 2020, guest vocals on choir & march.

*Ontologist, CANTORS COMB (2020)*

August 2020; guest vocals on *Savoir-Faire, Samsara, & That Dream*.

*Eric Malmquist, Canon No. 8 for Ben (2020)*

July 2020, organ & voice in crab canon.

*Charles Walker, Charles Walker (2020)*

June 2019; guest pedal steel guitar on *Rosalie*

*Jackie Barnes, The Geese of India (2020)*

April 2020, guest vocals

*Mercer, More to Come (2019)*

August 2019; guest vocals, guitar, pedal steel guitar, bass on full-length album

*Art Wavey, Selenite Life (2019)*

June 2019; guest pedal steel guitar on title track

*Metaphonia*

Guest vocals on live concerts: 10/31/18 at Boone Saloon (Boone, NC)

Reprised 11/10/18 at Sierra Nevada Brewing (Mills River, NC)

Dominick Frigo, *On the Way to Pleasure-Way* (2019)

June 2018; guest vocals, pedal steel guitar, duduk, and drums on entire full-length album

Golconda, *Valle Crucis* (2018)

February 2018, guest pedal steel, drums, bowed guitar, and bowed cymbals

Ontologist, *PAULI'S DREAM* (2017)

January 2017; guest vocals on *Now I'm Gone & She Blinded Me with Science (Medley)*.

Luke Gullickson Trio, *Inventions* (2017)

June 2017, guest guitar and pedal steel

Mercer, *No Proof* (2017)

June 2016; guest vocals on *Ghost Parade*.

Ontologist, *EXIT* (2014)

Summer 2014; guest vocals on *Samsara Again And Again* and *Postfilter: TIMBREDRONE*.

Oracle Hysterical & Chicago Composers Orchestra (2012)

In January-March of 2012, I sang and spoke for several performances of Elliot Cole and Brad Balliet's (Oracle Hysterical) *De Rerum*. A chamber version with video was produced at University of Chicago and High Concept Labs in collaboration with Opera Cabal. A large ensemble version was subsequently produced with Chicago Composers Orchestra, Matthew Kasper, conductor.

**2013–2014, Outer Voices**

Member of Chicago's Outer Voices, a vocal ensemble specializing in Early and Contemporary Music.

**2007–2012, Artistic Director/Tenor, The Sissy-Eared Mollycoddles Collective**

Planned concerts, selected repertoire and commissioned new works, contracted concert venues, rehearsal space, and specialist musicians for each concert, conducted rehearsals and performed as a vocalist in most concerts. The Sissy-Eared Mollycoddles were a Chicago-based new music ensemble which performed premiere works by emerging composers. Under Ben Hjertmann, The Sissy-Eared Mollycoddles commissioned 14 emerging composers for 35 new works. The group performed at Chicago's Green Mill Lounge, Ganz Hall, and Heaven Gallery and were featured in a South by Southwest Showcase with Gabriel Prokofiev and Non-Classical Records in Austin, TX.

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**INTERVIEWS, RADIO, PANELS, & INVITED LECTURES**

**Invited Lectures, Interviews, Panels, & Features**

*Anaphoria* Website [Curated by Kraig Grady] (May 2022)

Two original Just Intonation scales featured.

*Now & Xen* Podcast (November 2021)

Full episode interview with Steven Weigel about *Visitors*, Just Intonation, performance practice, and microtonal ear-training.

*Doing the Thing: How and Why People Create* Podcast (October 2021)

Full episode interview with Eric Malmquist about creative process, use of text in composition, and alternate career paths.

Interview with Michael Harrison on Just Intonation (November 2017)

Recorded discussion of Michael Harrison's *Revelation* tuning, La Monte Young's *Well-Tuned Piano* tuning, and Ben Hjertmann's *Just Songs* tunings. The composers also engaged in Just Intonation ear-training quizzes designed and programmed by Ben Hjertmann.

Stony Brook University, Graduate Student Seminar (November 2017)

Demonstration and round-table discussion of Ben Hjertmann's Just Intonation samplers, harmonizers/vocoders, and ear-training software in Max/MSP.

Listaháskóli Íslands (Iceland Academy of the Arts), Masters Composition Seminar (March 2017)

80-minute lecture on microtonal compositional approaches and techniques including free microtonality, non-Western tunings, non-12 equal temperaments, spectral microtonality, and Just Intonation.

University of North Carolina-Greensboro, Composition Seminar (February 2017)

Lecture on recent compositions and demonstration of freely-modulating Just Intonation technique for String Quartet no. 4.

Outside the Box Festival, Southern Illinois University (Spring 2014)

Performances of choral and wind ensemble works, presentation to composers' seminar, taught guest lessons to graduate students.

Midwest Band & Orchestra Clinic, Composers Panel (Fall 2011)

Interviewed on a panel of composers including Frank Ticheli and Jonathan Newman, hosted by Mallory Thompson.

National High School Music Institute, Northwestern University (Summer 2008, 2009, and 2010)

Presented compositions and lead brief discussions on *Non-Linear Narrative* and *Form in Contemporary Music*.

CADRE Composers Group, Columbia College (Spring 2009)

Presented recent compositions and lectured on the topic of *Popular Music Influence in Contemporary Art Music*.

## Radio Features

2022 *Luna Mirage*, The Good The Bad & The Ugly Radio, Asheville FM (103.3FM)

2020 *Corn Days*, Loose Fit Radio, Asheville FM (103.3FM)

2020 *On the Drawing of Constellations*, Music Through the Night, NPR (nationwide)

2020 *Corn Days*, ConRadio, Indie Internet Radio, Drogheda, Ireland

2019 *Neon*, Loose Fit Radio, Asheville FM (103.3FM)

2015 String Quartet no. II "*Étude*," Music from Other Minds, KALW (91.7FM), San Francisco

2015 *On the Drawing of Constellations*, Music from Other Minds, KALW (91.7FM), San Francisco

2015 String Quartet no. II "*Étude*," Q2 Emerging Composers Marathon, WQXR (105.9FM), NYC

2014 *On the Drawing of Constellations*, Q2 Album of the Week, WQXR (105.9FM), NYC

2014 *On the Drawing of Constellations*, WNYC (93.9FM), NYC

2014 *On the Drawing of Constellations*, Critically Thinking Segment, WFMT (98.7FM), Chicago

2013 *The Mares of '33*, Relevant Tones with Seth Boustead, WFMT (98.7FM), Chicago

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## RECORDING & PRODUCTION

## Recording, Production, Mixing, and Mastering

The following feature my recording, production, mixing, and mastering work. Beginning in 2018, I opened Earhead Recordings, a small studio near Asheville, NC focused on recording, producing, mixing, and mastering for composers, bands, and small ensembles.

Spiral Garden, *Spiral Garden* (2025): Recording, Mixing, & Mastering  
Grant Wallace Band, *Along About Sundown* (2022): Recording, Mixing, & Mastering  
Luke Gullickson Trio, *When It Used to Rain* (2022): Mixing, & Mastering  
Simone Baron Ensemble at Black Mountain College Museum (2022): Recording, Mixing, & Mastering  
Tashi Dorji at Black Mountain College Museum (2022): Recording, Mixing, & Mastering  
Works of John Cage at Black Mountain College Museum (2021): Recording, Mixing, & Mastering  
JACK Quartet, *Waves and Particles by John Luther Adams (World Premiere)* at Black Mountain College Museum (2021): Recording, Mixing, & Mastering  
George Fisher, *Schubert Piano Sonata* (2021): Mixing, & Mastering  
Duet for Theremin and Lap Steel, *Live at Black Mountain College Museum* (2021): Mixing, & Mastering  
Katherine Young & Tim Daisy, *Live at Black Mountain College Museum* (2021): Mixing, & Mastering  
Two Way-Street, *Live at Black Mountain College Museum* (2021): Mixing, & Mastering  
Ben Hjertmann & Emmalee Hunnicutt, *Visitors* (2021): Recording, Production, Mixing, & Mastering  
Madeleine Sophia, *Stone Carving* (2021): Recording, Production, Mixing, & Mastering  
Grant Wallace Band, *A Very MIDI Christmas* (2020): Recording, Production, Mixing, & Mastering  
Kong Must Dead, *Corn Maze* (2020): Recording, Production, Mixing, & Mastering  
Grant Wallace Band, *Untold Stories from the Battenkill* (2020): Mixing, & Mastering  
Crisco Saints, *Carry the Torch* (2020): Production, Mixing, & Mastering  
Emmalee Hunnicutt, *Wooden Hollow* (2020): Recording, Production, Mixing, & Mastering  
Vinesines, *Violet Tooth* (2020): Recording, Production, Mixing, & Mastering  
Dominick Frigo, *Little Sun People* (2020): Co-Production, Mixing, & Mastering  
Bill's Garage, *Big Scary World* (2020): Recording  
Jackie Barnes, *The Geese of India* (2020): Recording, Production, Mixing, & Mastering  
Crisco Saints, *Songs for the End of Time* (2020): Production, Mixing, & Mastering  
Crisco Saints, *Hateful Truth* (2020): Production, Mixing, & Mastering  
Vinesines, *Colored Over* (2020): Recording, Production, Mixing, & Mastering  
Assorted Asheville Artists, *Daniel Johnston Tribute Album* (2020): Recording, Mixing, & Mastering  
Appalachian String Duo, *Wedding Music* (2019): Recording, Mixing, Mastering  
Grant Wallace Band, *America (Or, One for the Mullygrubbs)* (2019): Recording, Production, Mixing, & Mastering  
Kong Must Dead, *marshup* (2019): Recording, Production, Mixing, & Mastering  
Art Wavey, *Selenite Life* (2019): Recording  
Foxy Moron, *Blame & Don't Feel the Same* (2019): Overdub Recording, Mixing  
Charles Walker, *Freedom to Crawl* (2020): Overdub Recording  
Mercer, *More to Come* (2019): Recording  
Dominick Frigo, *On the Way to Pleasure-Way* (2019): Recording, Production, Mixing, & Mastering  
Depot Street, *XII* (2018): Recording  
Golconda, *Valle Crucis* (2018): Recording, Production, Mixing, & Mastering  
Grant Wallace Band, *By This Time Tomorrow* (2017): Mixing & Mastering  
Kong Must Dead, *Psychopomp, CA* (2016): Recording, Production, Mixing, & Mastering  
Grant Wallace Band, *Axle of the World (with Rabbit)* (2016): Recording, Production, Mixing, Mastering

## INSTRUMENT DESIGN, BUILDING, & MODIFICATION

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### Original Instruments Designed & Built

*Gigantar, 6.5' electric guitar (2024)* – Giant hand railing neck fretted to harmonics 4-32, double truss strings

*Bifur, electric double-santoor (2022)* – 2x4-mounted 12-string (6 course) santoor with moveable bridges and pickups on both sides to capture JI "bitones."

*Doorian, baritone electric guitar (2022)* – extra-long scale length guitar built from an antique door  
Including Helmholtz-Ellis Microtonal symbols in Pearl Inlay

*P-Harp, 232-string harp (2022)* – Made from a reclaimed grand piano, mounted and tuned to 103-Limit JI

*PVC Memuks (2022-2025)* – 11-Limit JI fingerholes using plastic bag membrane reed system

### Modified Instruments

*Padre, pump organ (2022)*– Restored bellows, filed reeds to 11-Limit JI (Octave Repeating)

*Melodica (2021)* – Filed reeds to 11-Limit non-octave-repeating JI cycle

*Shovel Electric Slide Guitar (2021)* – Wood-burned JI fret markers on shovel guitar

*Pedal Steel Guitar (2020)* – Retuning and rearrangement of pedal tuning on 20 string pedal steel

### Adapted Guitars

*Gavett/Hjertmann Partch Adapted Guitar I, acoustic guitar (2026)* – Taylor 114 refretted to Partch's AGI JI  
Commissioned by Jeff Gavett

*Raga Guitar, electric guitar (2023-2025)* – New fretboard Michael Harrison's 5-Limit JI  
Commissioned by Elliot Cole

*Tuplo, electric guitar (2024)* – Ibanez refretted to 23-Limit JI

*Nek Chand Resonator, steel guitar (2024)* – Republic with new fretboard in Lou Harrison's 11-Limit JI  
Commissioned by Luke Gullickson

*Ktele Fender 12, 12-string guitar (2021)* – Fender refretted to 11-Limit (sans 5) JI

*Washburn, acoustic guitar (2022)* – Washburn refretted to extended 5-Limit JI

*Jackson, 7-string electric guitar (2021)* – Jackson refretted with fretlets on individual strings, 11-Limit JI

*Ktele, electric guitar (2021)* – built from parts and fretted to 11-Limit (sans 5) JI

*Reynolds, 3/4-size classical guitar (2021)* – Reynolds refretted to 11-Limit JI

*Rogue, electric guitar (2021)* – Rogue refretted to 47-Limit Utonal JI scale

## **PROFESSIONAL ORGANIZATIONS**

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### **2013–2014, Wind Ensemble Consortium**

Organized a consortium of 34 high school and college wind ensembles to commission a new Grade IV piece. Held video conferences with ensembles, in-person rehearsals and panel discussions. Composed two divergent options at five key moments in the piece and asked students to participate in voting on which compositional path would be followed. Maintained a blog for the academic year with votes, updates, pictures, sound clips, and digital score samples. Published and distributed scores and managed project finances.

### **Professional Organization Membership**

Pi Kappa Lambda Honor Society, Society for Electroacoustic Music in the United States (SEAMUS, 2010–present), American Composers Forum (ACF, 2011–present, AMC, 2008–2011), and American Society for Composers, Authors, and Publishers (ASCAP, 2007–present), PARMA Licensing (2011–present).

## RECENT WORKS & PERFORMANCES

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### Chamber Works

*Visitors* [7 Songs] for Two Voices, Guitars, Cello, Zithers, Bowed Psaltery, and Pedal Steel (2020), ca. 45 min.

(This work contains theory and practice of Just Intonation in scales of the composer's design)

Recorded August-October 2020 at Earhead Studios, Asheville, NC. (Release TBA)

Performance of three songs 9/26/20 Hopscotch Music Festival with Dear Life Records (Virtual, via Raleigh, NC)

Performance of three songs 11/6/20 103.3FM Fall Fund Drive, Mr. Fred's, Asheville

Performance of five songs 7/2/21 at Sly Grog, Asheville

Performance of three songs 3/23/22 at Bagatelle Books, Asheville

Full Performance 4/2/22, ReHappening, Black Mountain College, Black Mountain, NC

Performance of *Luna Mirage* 4/9/22, Ben & Emmalee's Wedding, Mars Hill, NC

Full Performance 5/1/22, Citizen Vinyl, Asheville, NC

*From the Morning* for Brass Quintet (2017), 10 min.

Commissioned by Axiom Brass for their 10th anniversary season

Performance 4/13/17 by Axiom Brass at Nichols Hall, Evanston, IL

Recorded & Released in March 2020 on *First Impressions* album by Axiom Brass

*Cymbal Vigil* for Percussion Ensemble (2017)

Written for Rob Falvo and the Appalachian State University Percussion Ensemble.

Performed 10/10/17 by Appalachian State University Percussion Ensemble, Boone, NC

*Awake, Alive, Amok, Ajar*, for SATB Saxophone Quartet (2015), 14 min.

Commissioned by the Barlow Endowment for Composition, BYU, 2014

Performance 1/16/16 by Zzyzx Quartet at The US Navy Band International Saxophone Symposium, Winchester, VA

Performance 1/28/16 by Zzyzx Quartet at Baylor University, Lyceum Concert Series, Waco, TX

Performance 3/12/16 by Zzyzx Quartet at The North American Saxophone Alliance, Tech Texas University, Lubbock, TX

Performance 3/19/16 by PRISM Quartet at University of Pennsylvania, Philadelphia, PA

Performance 3/20/16 by PRISM Quartet at Tenri Cultural Institute, NYC

Performance 3/26/16 by PRISM Quartet at Northside Community Church, Ann Arbor, MI

Recorded & Released June 2020 on CD album by US Air Force Horizon Saxophone Quartet, St. Louis, MO

*String Quartet no. III, Within West* (2015), 12 min.

Commissioned by Friction Quartet, San Francisco

First Performance 10/29/15 University of North Carolina at Greensboro, NC

Second Performance 11/1/15 at Appalachian State University, Boone, NC

*Sunstruck*, for SATB Saxophone Quartet (2014), 30 min.

Commissioned by New Thread Quartet, 2014

Received a 2014 Project Grant from New Music USA

Live-Stream Video chat 9/21/14 with composer & ensemble, [newthreadquartet.com](http://newthreadquartet.com)

First Performance 9/28/14 at St. Paul's Lutheran Church, Jersey City, NJ

Performance 4/18/15 at Peabody Conservatory, Baltimore, MD

Performance 4/22/15 at the Bronx Community College Rotunda, NYC

Performance 6/27/15 at Home Audio Series, Brooklyn, NY

Performance 10/23/15 at The Church of the Advent, Boston, MA

Performance 11/6/15 at IBeam, Brooklyn, NY

Recording in 2020 for release on New Thread's second album.

*Automatic Glitch*, for Four Drum Sets (2014), 13 min.

Commissioned by Third Coast Percussion as part of their Emerging Composers Project

Performed 4/13/14 by Third Coast Percussion at the Chicago Cultural Center

*A Cause for the Augurs*, for Piano, 5-string E. Bass, and Drum Set (2014), 3 min.

Commissioned by Bearthoven  
Performed 4/22/14 by Bearthoven at "Van Dyke Park," New Amsterdam Records Space, NYC

*Lullaby*, for SSAA Voices (2014), 8 min.

Commissioned by Quince Contemporary Vocal Ensemble  
Performance 7/24/14 at CSPA by Quince Contemporary Vocal Ensemble, Cedar Rapids, IA  
Performance 7/26/14 at The Musical Offering by Quince Contemporary Vocal Ensemble, Evanston, IL  
Performance 12/7/14 at Constellation by Quince Contemporary Vocal Ensemble, Chicago

*Entoptic Speck* ring tone for String Quartet (2013), 1 sec.

Commissioned by the Spektral Quartet for their Mobile Miniatures Project  
Live Performance 3/29/14 at Constellation, Chicago  
Available 3/29/14 for digital download

*The Fine Art of Forgetting, a Cubist Self-Portrait in Ultraviolet* for Tenor, Bcl, E Gtr, Pno, Drum Set, Vc (2013), 6 min.

First performance 7/29/13 by Bang on a Can Summer Fellows, Hunter Center, Mass MOCA, North Adams, MA  
Second Performance 1/26/14 by Kong Must Dead, Constellation, Chicago IL

*Goes Mute the Lawspeaker* for Tenor, Bcl, E Gtr, Drum Set (2013), 7 min.

First performance 8/2/13 by Bang on a Can Summer Fellows, Tall Gallery, Mass MOCA, North Adams, MA

*Empty Gesture* for two violas and singing audience (2013), 4 min.

First performance 7/31/13 by Bang on a Can Summer Fellows, Tall Gallery, Mass MOCA, North Adams, MA

*Fifty Buttons* for piano (ten hands) (2013), 4 min.

Performed 7/31/13 by Vicky Chow, Vicki Ray, Karl Larson, Charlie Magnone, and Jacob Abela, Mass MOCA, North Adams, MA  
Performed 9/25/13 by Chris Goddard, Daniel Anez, Malcolm Sailor, Anna Huettel, Andy Costello at Resonance Cafe, Montreal

*Angelswort*, a seven movement album (2013), 27 min.

Three movements performed by the Sissy-Eared Mollycoddles, 5/14/12, Lutkin Hall, Northwestern University  
Performed by the Sissy-Eared Mollycoddles; Produced by Ben Hjertmann at KLWHNAA Studios, Chicago  
Featured 5/1/13 on *Contempora* podcast, interviewed by George Marshall, online  
Released 6/22/13 on KLWHNNA Recordings on CD and Digital, Amazon, iTunes, Spotify, etc.

*String Quartet no. II, Étude* for String Quartet (2012), 12 min.

Commissioned in June 2012 by the Spektral Quartet  
Premiered 5/24/13, University of Chicago, Fulton Hall, Chicago  
Performed 5/29/13, Roosevelt University, Ganz Hall, Chicago  
Performed 6/29/13, The Hideout, Chicago  
Recorded 8/4/13 by Parlour Tapes+, Chicago  
Recording projected for a live audience 10/26/13 by Parlour Tapes+ on Spektral Quartet's *Chambers*  
Featured 2/13/15 on *Music from Other Minds*, KALW (91.7FM) in San Francisco  
Featured 10/24/15 on Q2 Radio's Emerging Composers Marathon

*Bicinium* for Two Performers at One Piano (2012), 10 min.

First performance 5/14/12 by Luke Gullickson and Ben Hjertmann at Doctoral Recital, Northwestern University  
5/25/12 Performed by Gullickson/Hjertmann at Curtiss Hall, Chicago  
12/17/12 Featured on Composers Circle Blog, online

*Eos and the desire to stare into the sun* for String Quartet (2011), 11 min.

Commissioned in June 2011 by The Chicago Chamber Music Society  
First performance by The Borromeo Quartet 4/21/12 at the Women's Athletic Club, Chicago

*The Mares of '33* for Saxophone Quartet [ATTB] (2010), 9 min.

Commissioned by The Anubis Quartet; first performance 9/3/10 in Chihuahua, Mexico

Performed 11/6/10 at the Tonus Vivus Society, Alberta Gallery of Art, Edmonton, Alberta, Canada  
Performed 11/8/10 at the The King's University College, Edmonton, Alberta, Canada  
Performed 2/7/11 at the Mid-American Center for Contemporary Music, BGSU, Bowling Green, OH  
Performed 2/13/11 at Lutkin Hall, Northwestern University  
Performed 5/14/12 at Doctoral Recital, Northwestern University  
Featured 9/13/13 on WFMT Chicago's Classical Radio: *Relevant Tones with Seth Boustead*

*Have an Orange, an Elephant Fruit* for Bcl, Cbsn, Perc, Vc, Cb, Drums and Tenor (2009), 5 min.

First performance by the Sissy-Eared Mollycoddles on 12/13/09 at Heaven Gallery, Chicago  
Featured on *No Extra Notes* podcast on 10/18/10, online at noextranotes.wordpress.com, interviewed by Richard Zarou

*Have an Orange, an Elephant Fruit* version for T Sx, B Sx, Synth, E. Bass, Drums and Tenor (2010), 5 min.

First performance 10/31/10 at the Green Mill, Chicago  
Performed 11/30/10 at Lutkin Hall, Northwestern University  
Performed 3/18/11 by The Sissy-Eared Mollycoddles at a South by Southwest Showcase, The Velveeta Room, Austin, TX

*Untitled* for Bcl, Cbsn, Perc, Vlc, Cb, and Tenor; text by the composer (2009), 5 min.

Commissioned and premiered by The Sissy-Eared Mollycoddles on 12/13/09 at Heaven Gallery, Chicago  
Performed 3/18/11 by The Sissy-Eared Mollycoddles at a South by Southwest Showcase, The Velveeta Room, Austin, TX  
Re-orchestration released on *Angelswort* album, 6/22/13, KLWHNAA Recordings

*Bhyxe* for Fl, Cl, Vla, Vlc and Tape (2009), 12 min.

Recorded 3/30/10 by The Callithumpian Consort, Steven Drury, conductor, Regenstein MCR Hall, Northwestern University  
Featured on *No Extra Notes* podcast on 10/18/10, interview by host Richard Zarou  
Performed by members of Dal Niente on 2/20/11 at Heaven Gallery, Chicago  
Performed by members of Dal Niente on 2/25/11 at Fulton Hall, University of Chicago  
Performed by at the Other Minds 16 Festival by Navitas Ensemble on 3/5/11 at Meridian Gallery, San Francisco  
Performed by Monadnock Music, conducted by Gil Rose on 8/2/12 at Washington Congregational Church, Washington, NH

*Alu-Kaito Hasx* for Fl, Cl, Perc, Pno, Vln, Vla, Vlc (2008), 9 min.

Recorded 11/21/08 by International Contemporary Ensemble (ICE) Pick-Staiger Concert Hall, Northwestern University

*Sólarljóð* for Tenor, Percussion, and Prepared Piano; Old Norse traditional text (2008), 6 min.

First performance 3/5/08 by Matthew Coley, Brian Baxter, Andrew Jamieson, and Ben Hjertmann, Northwestern University

*Ulu* for Fl, Cl, Hn, 2 Perc, Pno, Vln, Vlc (2008), 8 min.

First performance 5/17/08 by the Northwestern University Contemporary Music Ensemble, Pick-Staiger Hall, Northwestern  
Featured in the short film *Innocent Creep*, 2013

## Large Ensemble

*Aiaiai* for Orchestra and Live Electronics (2024), 6 min.

*Dream House* for Orchestra and Live Electronics (2024), 3 min.

*Dreams in the Witch House* for Orchestra and Live Electronics (2024), 6 min.

*Septimal Magic Piano Uncerto* for Orchestra and Live Electronics (2024), 4 min.

*Schizando* for Orchestra and Live Electronics (2024), 3 min.

*Magic Bus & Outro-Scherzo* for Orchestra and Electronics (2024), 5 min.

*Icicles* for Live Electronics (2024), 3 min.

[New Piece] for Live Electronics (2024), 2 min.

*Merge 2.0* for Orchestra and Electronics (2024), 60 min. total [arrangements and compositions]

All Performed 10/17/24 by Charlotte Symphony Orchestra & Ben Hjertmann, Christopher James Lees, conductor, Charlotte, NC  
All Performed 10/19/24 by Charlotte Symphony Orchestra & Ben Hjertmann, Christopher James Lees, conductor, Charlotte, NC

*Merge 1.0* for Orchestra and Electronics (2024), 25 min. total [arrangements and compositions]

*Stratos* for Orchestra and Electronics (2024), 2 min.

Performed 5/10/24 by the Charlotte Symphony Orchestra & Push/Pull, Christopher James Lees, conductor, Charlotte, NC

Performed 5/11/24 by the Charlotte Symphony Orchestra & Push/Pull, Christopher James Lees, conductor, Charlotte, NC

*Last Lights in the North* for Wind Ensemble (2015), 7 min.

Performed 2/26/16 by the Northwestern U. Symphonic Wind Ensemble, Mallory Thompson, conductor, Evanston

*Kudzu Vine* for Concert Band (2015), 3 min.

Performed 12/2/15 by the Appalachian University Symphony Band, Kevin Richardson, conductor, Boone, NC

Performed 2/18/18 by the Pittsburg State University Band, Andrew Chybowski, conductor, Pittsburg, PA

*Another Life* for Orchestra & Tenor (2015), 4 min.

Performed 10/25/15 by Grant Wallace Band and Chicago Composers Orchestra, Constellation, Chicago

*Donkey Rhubarb* for Wind Ensemble (2014), 5 min.

Collectively commissioned by a consortium of wind ensembles, to be co-premiered 2014-2015 (see consortium on page 4)

4/3/14 by the Southern Illinois University Wind Ensemble, Christopher Morehouse, conductor, Carbondale, IL

5/7/14 by Atholton High School Wind Ensemble, Eric Posner, conductor, Columbia Maryland

5/11/14 by the University of Wisconsin-Milwaukee Youth Wind Ensembles, Scott Corely, conductor, Milwaukee, WI

5/18/14 by the University of Chicago Wind Ensemble, Christopher DeStefano, conductor, Chicago

5/21/14 by the Prospect High School Wind Ensemble, Chris Barnum, conductor, Mount Prospect, IL

5/27/14 by the Wayzata High School Wind Ensemble, Donald Krubsack, conductor, Wayzata, MN

5/27/14 by the Brookville High School Wind Ensemble, Matthew Farley, conductor, Lynchburg, VA

9/19/14 by Rhodes College Wind Ensemble, Leah McGray, conductor, Memphis, TN

10/8/14 by Tennessee Tech University, Joe Hermann, conductor, Cookeville, TN

11/21/14 by the Florida Gulf Coast University Wind Ensemble, Troy Jones, conductor, Fort Myers, FL

4/26/15 by the University of Nebraska-Lincoln Symphonic Band, Tony Falcone, conductor, Lincoln, NE

TBD Performance, Azusa Pacific University, Xander Koops, conductor, Azusa, CA

*Catclaw Mimosa* for Wind Ensemble (2011), 6 min.

First performance 4/16/11 by the Northwestern Symphonic Wind Ensemble, John Zastoupil, conductor, Evanston, IL

11/13/11 by the Northshore Concert Band, Mallory Thompson, conductor, Evanston

12/17/11 by Northshore/Thompson at the Midwest Band and Orchestra Clinic, McCormick Place, Chicago

11/30/12 by the NYU Concert Band, Michael Breaux, conductor, at the Loewe Theatre, New York City

12/3/12 by the University of Texas Wind Symphony, Robert Carnochan, conductor, Austin, TX

12/5/12 by the University of Nebraska-Lincoln, Carolyn Barber, conductor, Lincoln, NE

2/3/13 by the Lawrence University Wind Ensemble, Andrew Mast, conductor, Appleton, WI

2/21/13 by the Michigan State University Concert Band, Cormac VP Cannon, conductor, East Lansing, MI

3/8/13 by the Lawrence University Wind Ensemble, Andrew Mast, conductor, Appleton, WI

3/19/13 by the Lawrence University / Andrew Mast at Worthington Kilbourn High School, Columbus, OH

3/20/13 by the Lawrence University / Andrew Mast at Athens High School, Raleigh, NC

3/21/13 by the Lawrence University / Andrew Mast at the CBDNA National Conference, Greensboro, NC

4/16/13 by the Louisiana State University Symphonic Winds, Dennis Llinas, conductor, Baton Rouge, LA

11/21/13 by the Texas Tech University Wind Ensemble, Sarah McKoin, conductor, Lubbock, TX

2/20/14 by Northeastern State University Wind Ensemble, Norm Wika, conductor, Tahlequah, OK

4/3/14 by the Southern Illinois University Wind Ensemble, Christopher Morehouse, conductor, Carbondale, IL

January 2017, featured in lecture on contemporary band works by Cory Near, at the University of Minnesota

February 2017, Published by Manhattan Beach Music, featured in MBM Times magazine

Featured in [The New Winds of Change: The Evolution of Contemporary American Wind Band/Ensemble and Its Music](#)

by Frank L. Battisti, 2018, Meredith Music Publications

Additional performances after publishing, not all reported to composer

*A Corvid History of Light* for Orchestra (2011), 10 min.

Commissioned and premiered 6/11/11 by Chicago Composers Orchestra, Matthew Kasper, conductor, Gotlieb Hall, Chicago  
Featured in the short independent film *Innocent Creep*, 2013, PARMA Licensing

## Choral

*Echoes in Fifths* for SATB choir (2018), 5 min.

Commissioned by Illinois Wesleyan University Collegiate Choir, Sylvia Monti Anderson Choral Work Fund  
Premiered 4/14/19, Wesley United Methodist Church, J. Scott Ferguson, conductor, Bloomington, IL

*#EmptyGesture* for SATB choir and Audience (2013), 2 min.

Premiered 9/21/13 as a "Twitter Commission" from the @whateverandeveramen choir, Brooklyn, NY

*Alleluia* for SATB choir (2012), 5 min.

Premiered 2/9/13 by the PMEA District 12 Choir, Sydney Guillaume, conductor; Pottstown, PA  
4/21/13 performed by the Illinois Wesleyan Collegiate Choir, J. Scott Ferguson; Bloomington, IL  
6/23/13 performed by the Wicker Park Choral Singers, Mark Tomasino, conductor; Chicago  
4/3/14 by the Southern Illinois University Concert Choir, Susan Davenport, conductor, Carbondale, IL  
5/14/14 Performance, First Presbyterian Church Choir of Lake Forest, IL  
3/19/16 performed at Jesuit Church, Molsheim France by Petits Chanteurs de Strasbourg, Maîtrise de l'Opéra national du Rhin, Luciano Bibiloni, director  
10/23/16 Released on *Hallelujah!* album by Petits Chanteurs de Strasbourg, Maîtrise de l'Opéra national du Rhin, Luciano Bibiloni, director

*When That April With His Showers Sweet* for mixed choir and antiphonal percussion (2007), 7 min.

Premiered 5/29/07 by the IWU May Term Choir, Ben Hjertmann, conductor, Evelyn Chapel, Illinois Wesleyan University

## Spiral Garden

Spiral Garden performs the Just Intonation compositions of Ben Hjertmann.

Ben Hjertmann, voice, re-fretted guitars, invented instruments  
Emmalee Hunnicutt, fretless electric bass, cello  
Jonathan Snead, bifur, bass viola da gamba, harmonochord, re-fretted guitars, autoharp, ocarinas, synth  
Graham Thomason, retuned organs, keyboards  
Dave Bullard, drums

*Bullet Points* (2026), 5 min.

*432* (2025), 5 min.

*Tarn* (2026), 8 min.

*American Decals* (2025), 6 min.

*Ube* (2021-2026), 8 min.

*Shovel Mountain Shores* (2023), 6 min.

*Shadow Key* (2024), 5 min.

*Heirophony* (2024), 6 min.

*Oxe* (2021), 10 min.

*Passa* (2022), 7 min.

*Dissolutions Rounds* (2024), 3 min.

*Ombak Raincheck* (2024), 5 min.

*Lucas Loops* (2024), 4 min.

*A View from the Trees* (2024), 7 min.

*Paramonde* (2024), 5 min.

*Andthem* (2024), 5 min.

*Aurora* (2024), 5 min.

*Beal-Four Island Industrial Park Museum* (2024), 10 min.

*The Bend of the Creek* (2024), 7 min.

*Septangle* (2024), 8 min.

### **Performances**

6/24/23 Live Debut, Snail Cottage, Mars Hill, NC

4/20/24 {Re}HAPPENING, Black Mountain College Museum & Arts Center, Black Mountain, NC

10/24/25 Earth River Records, Asheville, NC

5/1/26 Artsoup, Mars Hill, NC

### **Albums**

*Spiral Garden*, an 8-song album (2025), 49 min.

Recorded, Mixed, & Mastered 2020 at Earhead Recordings (Mars Hill, NC), Released 4/7/2025

### **Grant Wallace Band**

Ben Hjertmann, voice, assorted instruments

Chris Fisher-Lochhead, viola, voice

Luke Gullickson, piano, voice

*Organ Song* (2022), 5 min.

*Up On the Husetop* (arr. 2020), 2 min.

*Es Ist Ein Ros* (arr. 2020), 5 min.

*God Rest Ye Merry Gentlemen* (arr. 2020), 4 min.

*Horizon* (2017), 5 min.

*Dramedies* (2017), 5 min.

*I Guess It's Cool* (2016), 5 min.

*Harrison, OH* (2016), 3 min.

*By This Time Tomorrow* (2016), 5 min.

*Another Life* (2015), 4 min.

*Isle of Apples* (2013), 4 min.

*A Message from Beyond from Fo'c's'le* (2013), 5 min.

*Ommagio a Badalamenti* (2013), 4 min.

*Oranjestraat* (2012), 4 min.

*Anton Jackson* (2012), 3 min.

*Hengs* (2012), collaboration with Chris Fisher-Lochhead, 6 min.

*So the Paper Girl Goes to Darkness* (2012), collaboration with Luke Gullickson, 2 min.

*Four and Seven Crows* (2012), 4 min.

*Land of the Lenu* (2011), 4 min.

*Ballade, 1953* (2011), 5 min.

*GWB No. 1* (2011), 6 min.

### **Performances**

5/14/12 Ben Hjertmann's D.M. Recital, Lutkin Hall, Northwestern University, Evanston, IL

9/23/12 Opera Cabal Salon Series, Hyde Park, Chicago

9/24/12 Uncommon Ground with Michelle Perry and the Honky-Tonk Nighttime Men, Rogers Park, Chicago

9/28/12 Begyle Brewery with assorted jug bands, Chicago

11/9/12 The Gallery Cabaret with Alex Temple, Chicago

12/16/12 Benefit for New Amsterdam Records with numerous other acts at the Empty Bottle, Chicago

1/4/13 Live on KCCK FM Jazz Radio broadcast and interview, Cedar Rapids, Iowa

1/5/13 CSPA Legion Arts Hall, Cedar Rapids, Iowa

1/26/13 The Burlington with Paper Mice and Trin-Tran, Chicago

1/31/13 Uncommon Ground with Allison Wahl, Chicago  
3/2/13 Uncommon Ground with Elk, Chicago  
4/17/13 Red Line Tap with Amy LaVere, Chicago  
4/26/13 Cafe Mustache with Elk, Chicago  
5/11/13 National Pastime Theatre with Ensemble Dal Niente, Chicago  
5/30/13 Comfort Music, Chicago ("Critic's Pick" - *Time Out Chicago*)  
9/1/13 Constellation Chicago, Frequency Series with Carl Testa, Chicago  
11/1/13 Experimental Sound Studio, Oscillations Series with Andy Costello, Chicago  
12/5/13 Chicago Cultural Center, Loops and Variations Series with Search11te, Chicago  
4/11/14 Cheer Up Charlie's, Austin, TX  
4/12/14 Fast Forward Austin, North Door, Austin, TX  
4/22/14 NewAmsterdam Records Headquarters with Bearthoven & Gutbucket, Brooklyn, NY  
4/26/14 Candle Light Series at Third Coast Cafe with The Vale, Chicago  
9/3/14 on Resonant Bodies Festival at JACK, Brooklyn, NY  
3/26/15 Appalachian State University, Rosen Concert Hall  
3/28-29/15 Recorded "Four Songs" EP at R.F. Gilley Studio, Appalachian State University  
7/5-19/15 New music for *Out Town*, Classics at the Bruce more, Cedar Rapids, IA  
10/25/15 in collaboration with Chicago Composers Orchestra, Constellation, Chicago  
1/22/16 in collaboration with Ryan Packard, Tom Snyder, Austin Wulliman, Chris Wild, and Katherine Young  
1/23/16 with guests Ben Roidl-Ward & Tom Snyder at Narloch Piano Studio, Chicago  
6/2/16 with Ensemble Dal Niente, benefit for Chicago Arts Initiative, Kemhachi, Chicago  
6/6/16 Hungry Brain, Chicago  
6/9/16 Legion Arts, Cedar Rapids, IA  
7/29/16 Fishkill Records Presents, Surrey Arts at the Barn, Surrey, ME  
7/30/16 Skinny Pancake, Hanover, NH  
8/2/16 Rooftop Concert at Brooklyn Overground, Brooklyn, NY  
9/24/16 *Magnificent Pretty Boy* in collaboration with the Houston Grand Opera, Menil Art Collection, Houston, TX  
4/11/17 Littlefield with Invisible Anatomy, Brooklyn, NY  
1/3/18 Ale Republic, Cedar Crest, NM  
1/7/18 *Magnificent Pretty Boy* in collaboration with Chatter, Albuquerque, NM  
8/1/18 Radio Bean, Burlington, VT  
8/2/18 Vermont Lake Monsters, Burlington, VT  
8/4/18 Porkstock, Eagle Bridge, NY  
8/7/18 Cantab Lounge, Cambridge, MA  
8/8/18 Fishkill Listening Club, Bath, ME  
8/9/18 Hi-Lo, Catskill, NY  
8/10/18 Finger Lakes Cider House, Interlaken, NY  
10/3/21 Chatter, Albuquerque, NM  
7/14/22 Live Album Recording and Concert, Mars Hill, NC

## Albums

*Along About Sundown*, a 5-song album (2023), 23 min.

Recorded, Mixed, & Mastered 2020 at Earhead Recordings (Mars Hill, NC), Released 1/20/2023 by Two Labyrinths Records  
Ben Hjertmann: voice, guitar; Luke Gullickson: guitar, organ, voice; Chris Fisher-Lochhead: viola, voice

*A Very MIDI Christmas*, an 11-song album (2020), 36 min.

Recorded 2020 at Earhead Recordings (Asheville, NC) & elsewhere, Released 12/4/20 by Two Labyrinths Records  
Mixed by Ben Hjertmann at Earhead Studios, November, 2020  
Ben Hjertmann: MIDI, voice; Luke Gullickson: MIDI, voice; Chris Fisher-Lochhead: MIDI, voice

*Untold Stories from the Battenkill*, album (2020), 23 min.

Recorded 2017 at Northern Track Studio (Wilmington, VT)  
Mixed by Ben Hjertmann at Earhead Studios, June 2020, Released 7/3/20 by Two Labyrinths Records  
Ben Hjertmann: voice, electric guitar; Luke Gullickson: piano, voice; Chris Fisher-Lochhead: viola, voice; Ross Gallagher: bass

*America (Or, One for the Mullygrubbs)*, an 7-song album (2019), 57 min.

Recorded 2019 at Earhead Recordings (Asheville, NC), Released 12/6/19 by Two Labyrinths Records  
Ben Hjertmann: voice, alto saxophone, pedal steel guitar, clarinet, electric bass, drums, acoustic guitars

Luke Gullickson: Rhodes, voice, piano, trumpet, bodhrán, pump organ manual, mandolin, dulcimer, drums  
Chris Fisher-Lochhead: viola, voice, trumpet, Rhodes, ice, dishwasher, trombone mouthpiece, guitar, autoharp, toy piano  
Emmalee Hunnicutt: cello, voice, water bottle

*The Battenkill*, an 11-song album (2018), 45 min.

Recorded 2017 at Northern Track Studio (Wilmington, VT), Released 8/17/18 by Two Labyrinths Records  
Ben Hjertmann: voice, electric guitar, trash can, acoustic guitar, drums; Luke Gullickson: piano, voice, banjo; Chris Fisher-Lochhead: viola, voice, banjo; Ross Gallagher: bass, voice, acoustic guitar; Danny Fisher-Lochhead: alto saxophone

*By This Time Tomorrow*, an 11-song album (2017), 37 min.

Recorded 2016 at Experimental Sound Studio (Chicago), Released 12/8/17 by Two Labyrinths Records  
Ben Hjertmann: voice, pedal steel guitar, Rhodes; Luke Gullickson: piano, resonator guitar, voice, Rhodes; Chris Fisher-Lochhead: viola, voice, banjo, piano, pedal steel guitar; Brady Kennedy: drums

*Axle of the World (with Rabbit)*, an 11-song album (2015), 41 min.

Recorded 2012-2015 by Ben Hjertmann (Chicago), Released 5/4/15 by Two Labyrinths Records  
Ben Hjertmann: voice, mandolin, electric guitar, electric bass; Luke Gullickson: piano, resonator guitar, voice, Rhodes;  
Chris Fisher-Lochhead: viola, voice, piano, guitar; Katherine Young: bassoon

*Four Songs*, a 4-song EP (2015), 19 min.

Recorded 2015 at RFG Studios (Boone, NC), Released 7/7/15 by Two Labyrinths Records  
Ben Hjertmann: voice, mandolin; Luke Gullickson: piano, guitar, voice; Chris Fisher-Lochhead: viola, voice

## Kong Must Dead

Kong Must Dead performs the songwriting work of Ben Hjertmann (voice, guitar, bass, pedal steel, electronics, etc.)

## Performances

1/26/14 Performance of *Psychopomp, CA* by Ben Hjertmann, voice; Brendon Randall-Myers, guitar; Ben Willis, bass;  
Owen Davis, drums; Stuart Seale, piano/rhodes; Andy Junk, banjo/ukelele; Jessica Ling, violin, Chris Fisher-Lochhead,  
viola; Alex Temple, vocoder at Constellation Chicago, Frequency Series, with Elliot Cole.  
11/18/16 Concert at Earhead Studio, Valle Crucis, NC  
12/21/16 Concert at Fresh Produce Records, Macon, GA  
2/4/17 Concert with the Difficulties, Scuppernong Books, Greensboro, NC  
4/30/17 Boone Block Party, High Country Local First, Boone, NC  
6/16/17 Performance at Murphy's, Boone, NC  
6/30/17 Performance at The Local, Boone, NC  
7/3/17 Concert at Brooklyn Overground, Brooklyn, NY  
11/10/17 Concert at Vilas Barn, Vilas, NC  
4/20/18 Boone in Blossom, Sugar Hollow, NC  
4/21/19 Boone in Blossom, Sugar Hollow, NC  
5/3/19 at GoBar with Cult of Riggonia, Athens, GA  
7/11/19 at Alleycat Social Club, Asheville, NC  
7/18/19 at Ransom with Lowercase Numbers, Boone, NC  
11/30/19 *Neon* featured on Loose Fit radio show on 103.3 Asheville FM  
1/18/20 at Sly Grog Lounge with Bill's Garage & Crisco Saints, Asheville, NC  
7/29/20 *Corn Days* featured on Conradio, Indie radio show, Ireland  
9/5/20 *Corn Days* featured on Loose Fit radio show on 103.3 Asheville FM

## Albums

*Corn Maze*, a 3-song EP (2019), 27 min.

Recorded 2019-2020 at Earhead Recordings, except bowed music stand in Chicago, 2009.  
Released 8/6/20 by Two Labyrinths Records  
Ben Hjertmann, voice, guitar, bass, drums, bowed music stand, TTS, glossolalia; Jonathon Sale, drums, synthesizer, steel  
pans; R.J. Wuagneux, guitar, bass, drums.

*mashup*, a 6-song album (2019), 27 min.

Recorded 2017-2019 at Earhead Recordings, LP pressed by American Vinyl, Released 8/11/19 by Two Labyrinths Records  
Ben Hjertmann, voice, guitar, pedal steel guitar, bass, melodica, Rhodes, keyboard; Jonathon Sale, drums, bass, synthesizer, steel pans; R.J. Wuagneux, guitar, feedback, bass; Ingrid Forsyth, keyboard, voice; Brady Kennedy, bass.

*Psychopomp, CA*, a 13-song album (2016), 56 min.

Recorded 2013-2016 at Earhead Recordings, Released 7/25/16 on Two Labyrinths Records  
Ben Hjertmann, voice/guitar/pedal steel guitar/piano/rhodes/electronics; Luke Gullickson, Rhodes/piano; Chris Fisher-Lochhead, viola/pedal steel guitar; Ryan Packard, drums; Bobby Halvorson, vocals; Meerenai Shim, alto flute; Zach Herchen, bari sax; Brendon Randall-Myers, guitar; Ben Willis, bass; Erik Deluca, electronics; Andy Junk, spoken voice; Madelyn George, vocals; Elliot Cole, vocals.

*On Myth and Memory*, an 8-song album (2011), 29 min.

Recorded 2009-2011 in home studio, Released 6/14/11 on kongmustdead.com  
Ben Hjertmann, voice, guitar, banjo, alto sax, bass, drums; Luke Gullickson keyboard/trumpet, Josh Biere, tuba.

*Kong Must Dead feat. Andrew Davis II*, a 7-song album (2010), 28 min.

Recorded 2008-2010 in home studio and at Pressure Billiards, Released 6/10/10 on kongmustdead.com  
Ben Hjertmann, voice, guitar, keyboard, glass jug, bass, drums, electronics; Stu Seale, synth; Scott Meller, keyboard; Andrew Davis II, rap.

## Vinesines Duo

Vinesines is a collaboration between Ben Hjertmann (Vocals, Guitar, Assorted Instruments) and Emmalee Hunnicutt (Cello, Vocals) focusing on improvised folk and ambient songs.

## Performances

9/11/18 at Sly Grog Lounge with Okapi, Asheville, NC  
9/15/18 at The Auricle/The Landing with Arborea, Asheville, NC  
8/3/19 at Fleetwoods, Asheville, NC  
8/8/19 at Om Sanctuary, Asheville, NC  
10/20/19 at Revolve Gallery with Motion Made, Asheville, NC  
2/06/20 at Revolve Gallery, Asheville, NC  
2/1/22 at Revolve Gallery, Asheville, NC  
6/5/22 at Citizen Vinyl Asheville, NC

## Albums

*Violet Tooth*, a 7-song album (2020), 45 min.

Ben Hjertmann & Emmalee Hunnicutt, [Septimal Magic Temperament] piano & woodstove  
Released 3/31/20 on Two Labyrinths Records, Albuquerque

*Colored Over*, a 7-song album (2020), 25 min.

Ben Hjertmann, voice, guitar; Emmalee Hunnicutt, cello, voice  
Released 2/7/20 on Two Labyrinths Records, Albuquerque

## Music with Live Electronics

*Just Songs & Improvisations for Voice, Guitar, and Live Electronics* (2017), ca. 30 min.

Performed 11/2/17 by Ben Hjertmann, R6013, Reykjavik, Iceland

*Blue Mountain Songs for Voice, Piano, Keyboard and Live Electronics* (2017), ca. 50 min.

Performed 3/5/17 by Ben Hjertmann, Earhead Studio, Valle Crucis, NC  
Performed 3/16/17 by Ben Hjertmann, Mengi, Reykjavik, Iceland  
Performed & Explained 4/6/17 by Ben Hjertmann, Appalachian State University, Boone, NC

Performed 12/17/17, Frequency Series at Constellation, Chicago

*Don't Dream* for Voice and 4-channel Live Electronics (2016), ca. 12 min.

Performed 4/4/16 by Ben Hjertmann at Appalachian State University, Boone, NC

*;Kl\_num'i Qdno Meldjh-Sw.opnjom* for S Sx, Ob, and 6-Channel Live Electronics (2011), 9 min.

Commissioned for the University of Chicago Computer Music Studio "CREATE" Concert

Performed by Ensemble Dal Niente 12/3/11 at the University of Chicago, Fulton Hall, Chicago

*Bonsai #6* for Voice and Live Electronics with choreography by Emily Stein (2011), 25 min.

Commissioned and premiered by Zephyr Dance Company, 6/9-6/11/11, Holstein Park, Chicago

*Mixtape* for 8-channel unfixed digital sound (2009), ca. 9 min.

First performance 12/12/10 as an Official Showcase Selection in Electronic Music from the Big Ten, University of Iowa, Iowa City

*Bonsai #1-4* for Fl, Perc, and Live Electronics with choreography by Emily Stein (2009), 32 min.

Commissioned and premiered 11/09 by Zephyr Dance Company, Holstein Park, Chicago

Performed 6/25-6/26/09 by Ben Hjertmann with Zephyr Dance Company, Epiphany Church, Chicago

*Průvra* for dancer and Live Electronics (2009), 10 min.

First performance 6/14/09 by Madelyn George and Ben Hjertmann, Charles Square Gardens, Prague, Czech Republic

*Sfoot!* for Electric Guitar, Amplified Contrabass, Drum Set, & Live Electronics (2008), 16 min.

Commissioned and premiered by The Sissy-Eared Mollycoddles on 9/6/08 at The Epicenter, Chicago

Performed 1/29/09 at Uncommon Ground, Chicago

## Solo Pieces

*Unveil* for solo cello (2021), 9 min.

Performed by Emmalee Hunnicutt, Appalachian State University, 7/2/2022

*Many Oceans Swimming* for alto voice and piano (2014), 3 min.

Original text inspired by the home of Pablo Neruda in Isla Negra, Chile

Recorded by Elizabeth Lanza, voice, and Ben Hjertmann, piano at Northwestern University, June 2016

Performed by Priscilla Porterfield, Appalachian State University, 4/24/18

*On the Drawing of Constellations* for solo piano (2013), 7 min.

Commissioned by MTNA-Wisconsin/Nicholas Phillips, UW-Eau Claire

Premiered by Nicholas Phillips at the MTA-Wisconsin Conference, 11/8/13, Appleton, WI

Recorded by Nicholas Phillips and Released on New Focus Recordings (digital: 1/7/14, physical: 1/28/14)

Performed 1/9/14 by Nicholas Phillips at the University of Alabama-Birmingham

Album of the Week on Q2 Radio, WQXR, New York, 1/13/14

Featured 1/28/14 on WNYC, New York

Performed 2/9/14 by Nicholas Phillips, CD Release Event, University of Wisconsin-Eau Claire

Performed 2/22/14 by Nicholas Phillips at the Klavierhaus Recital Hall, New York, NY

Radio Airplay 3/3/14 on WFMT-Chicago, Andrew Patner's *Critically Thinking* segment

Performed 3/23/14 by Nicholas Phillips at Constellation (Frequency Series), Chicago

Performed 3/29/14 by Nicholas Phillips at Providence College, Providence, RI

Performed 4/10/14 by Nicholas Phillips with Dolce Canto, Missoula, MT

Performed 4/12/14 by Nicholas Phillips at the Missoula Art Museum, Missoula, MT

Performed 5/2/14 by Nicholas Phillips at *An Die Musik*, Baltimore, MD

Reviewed in New York Times Arts Blog, Q2 Music Album of the Week, NewMusicBox, I Care if you Listen, Sequenza 21.

Performed 1/16/15 by Nicholas Phillips at the New Music Gathering, San Francisco Conservatory

Featured 2/13/15 on *Music from Other Minds*, KALW (91.7FM) in San Francisco

Featured 11/14/15 on *Music from Other Minds*, WRTI (90.1FM) Temple University

Performed by Marilla McKay 11/30/15 on Piano Music of Our Time at the University of Wisconsin, Eau Claire  
Featured 9/13/20 on Music Through the Night (NPR) Radio Broadcast, Nationwide on NPR stations  
Featured 4/18/21 on Your Classical Radio Broadcast

*The Fat King* for tenor sax/voice with loop pedal (2013), 3 min.

First performance 9/20/14 by Kendra Emery, Hartford Hodge Podge, Hartford, CT  
Recorded and released by Kendra Emery on her album *A Beautiful Mess*, 2014

*Two Lines (for Hannah)* for singing violist (2013), 2 min.

First performance 8/1/13 by Hannah Nicholas, Tall Gallery, Mass MOCA, North Adams, MA  
Performed 3/14/15 by Katie Yap at the Australian Centre for Contemporary Art, Melbourne, Australia

*Driftwood* for soprano voice and piano (2011), 4 min.

First performance 9/24/11 by Juliet Petrus as part of the Singer's On New Ground *Ars Poetica II* concert at Curtiss Hall, Chicago  
Re-orchestration released on *Angelswort* album, 6/22/13, KLWHNAA Recordings

*Gacela for a Dark Death* for Guitar and Tape (2006), 6 min.

First performance 11/19/06 by Ben Hjertmann at Presser Hall, Illinois Wesleyan University  
Performed 4/14/07 by Ben Hjertmann for the John Wesley Powell Research Conference, Illinois Wesleyan University  
Official festival selection for 3/1/08 performance at CHASM, Florida State University, Tallahassee, FL

## Film Music

Music for the film, *New York Connection*, written and directed by Robert Bianco (2009), 4 min.

Completed in February, 2009

New music for *A Street A\*\*\**, Edison film short (2007), 28 sec.

Premiered 12/8/07 by The New York Miniaturist Ensemble at The Museum of Moving Image, New York City

## Theatrical Works

*Fo'c's'le*, a Musical for Soprano, Tenor, Vln, Vla, Vc, Pno, Saw (2013), 20 min.

Collaboratively written by the members of the Grant Wallace Band  
Recorded 1/4/14 by the Grant Wallace Band and Ensemble Dal Niente  
Premiered 1/5/14 by the Grant Wallace Band and Ensemble Dal Niente at Constellation Chicago, Frequency Series  
6/11/14, *Message from Beyond* aria performed by Amanda DeBoer-Bartlett at Joslyn Castle, Omaha, NE

New Music for *Melancholy Play* by Sarah Ruhl for solo cello (2012), ca. 40 min.

Commissioned by Grey Ghost Theatre, Amber Robinson, director  
Performed by Jeremy David Ward throughout April and May of 2012 at the Viaduct Theatre, Chicago

## Ambient Electronic Music

*Red*, an ambient electronic album (2017), 39 min.

Released 1/27/17 on [benhjertmann.bandcamp.com](http://benhjertmann.bandcamp.com)

## Flexible Instrumentation

*Book of Canons* (2012), 100 text-music canons

Canon 30 performed 5/14/12 by Northwestern vocalists' collective at Doctoral Recital, Northwestern University  
Canons 64, 65, & 66 performed 5/14/12 by the Oakley Street Cello Ensemble at Doctoral Recital, Northwestern University  
Print edition with original art by Kristofer Mills, to be released in 2015.

*Dakruvoso* for unspecified instrumentation (2009), 3 min.

Premiered 1/2/09 by Brian Baxter, Luke Gullickson, and Ben Hjertmann, University of Texas, Austin, TX  
Performed 1/29/09 by The Sissy-Eared Mollycoddles at Uncommon Ground, Chicago

Performed 5/20/10 by The Sissy-Eared Mollycoddles at Curtiss Hall, Chicago

## **Arrangements**

*Hidden Place & Joga* by Björk for String Quartet (2011), 6 min.

Commissioned and premiered by Spektral Quartet, 9/8/11, at the Empty Bottle, Chicago

Performed as an encore, 12/5/11, Lutkin Hall, Evanston

Performed, 6/29/13, The Hideout, Chicago

Performed 8/1/13 by Bang on a Can Fellows String Quartet, MASS MoCA, North Adams, MA