

ANDREW A. WATTS

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EDUCATION

Stanford University , Stanford, CA D.M.A. in Music Composition (ABD) Studies with Brian Ferneyhough (advisor), Mark Applebaum, Chris Chafe	2014-present
University of Oxford , Oxfordshire, UK MSt in Music Composition with distinction Studies with Robert Saxton (advisor), Trevor Wishart	2012-2013
New England Conservatory , Boston, MA B.M. in Composition with academic honors [3.921 GPA] Studies with Michael Gandolfi, Stratis Minakakis, Kati Agócs	2009-2011
*Transfer courses from Indiana University Jacobs School of Music, Bloomington, IN (2007-2008) and Brown University, Providence, RI (Summer 2007)	

FESTIVALS & WORKSHOPS

Cheltenham Music Festival Composer Academy, Cheltenham, UK	Summer 2017
48th International Summer Course for New Music, Darmstadt, GR	Summer 2016
Composit Festival, Rieti, IT	Summer 2016
Ostrava Days Institute and Festival, Ostrava, CZ	Summer 2015
highSCORE Festival, Pavia, IT	Summer 2015
Wellesley Composers Conference, Wellesley, MA	Summer 2014
The Etchings Festival, Auvillar, FR	Summer 2013
Bath International Music Festival, Bath, UK	May 2013
Eötvös Foundation Chamber Opera Workshop, Budapest, HU	April 2013
ALEA III International Composers Workshop, Boston, MA	February 2013
CoMA Young Composers Workshop, Oxford, UK	January 2013
Fresh Inc. Festival, Kenosha, WI	Summer 2012
New Music on the Point Festival, Leicester, VT	Summer 2011
Atlantic Music Festival, Waterville, ME	Summer 2010

ACADEMIC AWARDS

Kimball Hall Graduate Fellow in the Arts, Stanford University	2017-2018
Centennial Teaching Award, School of Humanities, Stanford University	Spring 2016
Full Graduate Fellowship, Stanford University	2014-2019
Winner, Archibald Jackson Prize, Somerville College, Oxford	Winter 2014
Post-graduate Travel Grant, Somerville College, Oxford	Summer 2013
Post-graduate Travel Grant, Faculty of Music, Oxford	Spring 2013
Post-graduate Travel Grant, Somerville College, Oxford	Fall 2012
King's International Graduate Scholarship, KCL (declined)	Fall 2012
Dean's List, NEC for academic excellence	2009-2011
Scholarship, NEC for exceptional compositions	2009-2011
Hutton Honors College at Indiana University for academic achievement	Fall 2008
Alpha Lambda Delta Honors Society at Indiana University	Spring 2008

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PROFESSIONAL AWARDS

Fellowship, Virginia Center for the Creative Arts to attend Oberpfälzer Künstlerhaus	Summer 2016
Fellowship, Ostrava Days Institute and Festival	Summer 2015
Winner, Konvergence Chamber Ensemble Call for Scores	Spring 2015
Winner, Fresh Squeezed Opera Company Call for Scores	Summer 2014
Fellowship, Wellesley Composers Conference	Summer 2014
Winner, The New Collaborative Call for Scores	Spring 2014
First runner-up, "Out at S.E.A." Opera Writing Project Eötvös Foundation	Summer 2013
Education Award, Providence CityArts for Youth	Summer 2012
Scholarship, New Music on the Point for exceptional compositions	Summer 2011
Winner, Boston Composers' Collective Call for Scores	2010-2011

COMMISSIONS

Commission, from Cheltenham Music Festival for the Joby Burgess	Summer 2017
Commission, from New Violin Music (IMD) for Graeme Jennings	Summer 2016
Commission, from highSCORE Festival for the 15.19ensemble	Summer 2015
Commission, from the Los Angeles Percussion Quartet	Fall 2014
Commission, from New World Symphony for the Impromptu Series	Spring 2014
Commission, from Etchings Festival for East Coast Contemporary Ensemble (ECCE)	Summer 2013
Commission, from International Composers Workshop for ALEA III	Fall 2012
Commission, from Fresh Inc. Festival for the ensemble Latitude 49	Summer 2012
Commission, from Fresh Inc. Festival for the Fifth House Ensemble	Summer 2012
Commission, from the Red Line Quartet at Harvard University	Fall 2011
Commission, from New Music on the Point for the Fifth House Ensemble	Summer 2011
Commission, from NEC Prep School Contemporary Music Festival	Spring 2010

TEACHING & RESEARCH EXPERIENCE

Graduate Arts Fellow , Kimball Hall, Stanford University, Stanford, CA	2017-2018
Primary Instructor , CCRMA, Stanford University, Stanford, CA Workshop: "Algorithmic Composition with Max/MSP and OpenMusic"	Summer 2017
Graduate Teaching Assistant , Department of Music, Stanford University, Stanford, CA 220C.03 Research Seminar in Computer-Generated Music 122B.03 Analysis of Tonal Music 24A.02 Musicianship/Ear Training I 23.02 Elements of Music III 19A.02 Introduction to Music Theory 250A.02 Physical Interaction Design for Music	2015-2017
Graduate Research Assistant , Faculty of Music, University of Oxford, Oxfordshire, UK	Fall 2012
Resident Teaching Artist , Providence CityArts, Providence, RI	2011-2012
Teaching Associate , "Film Noir" at the New England Conservatory, Boston, MA	2010-2011
Intern , Boston Chamber Music Society, Cambridge, MA	2009-2010

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GUEST LECTURES & PRESENTATIONS

Conference, Music and Hacking: Instruments, Communities, Values at IRCAM – Centre Pompidou	November 2017
Presentation, Harvard Group for New Music's Colloquium at Harvard University	September 2017
Presentation, Composers' Colloquium Series at CNMAT, University of California, Berkeley	April 2017
Presentation, Composers' Colloquium Series at the University of California, San Diego	February 2017
Conference, Sounding The Inner Ear of Performance at the University of Toronto	February 2017
Conference for Graduate Musicians, "Man with a Black Bag" at the University of Oregon	February 2015
Presentation, "Complex, Gradient, Miniature, and Fragment" at Susquehanna University	May 2014

SELECTED PUBLICATIONS

Watts, Andrew. "How Do You Compose Music? What Is Your Process? Is There Anything You Wish You'd Figured out Long Ago?" *Quora Anthology*. Ed. Jonathan Brill. Vol. III. Mountain View, CA: Quora, 2014. 287-88. Print.

ARTIST RESIDENCIES

Oberpfälzer Künstlerhaus, Schwandorf, Germany	Summer 2016
Virginia Center for the Creative Arts (VCCA) Residency, Amherst, VA	February 2014

SOFTWARE & PROGRAMMING

MAX/MSP, Adobe Creative Suite, Audacity, Sibelius, Finale, SPEAR, ChuckK, Digital Performer, Logic, Reason, Cubase, HTML, and Microsoft Office

PROFESSIONAL AFFILIATIONS & ORGANIZATIONS

American Society of Composers, Authors, and Publishers (ASCAP)
Stanford First-Gen Community Mentoring Program (Mentor)
Stanford Graduate Life Office, Community Associate (CA)
Stanford Graduate Student Programming Board (GSPB)
Alpha Lambda Delta Honor Society
Royal Musical Association

REFERENCES

Brian Ferneyhough, William H. Bonsall Professor (Composition), Stanford University
+1 (605) 723-6738 ♦ brian.ferneyhough@stanford.edu

Chris Chafe, Director of CCRMA, Duca Family Professor of Humanities and Sciences, Stanford University
+1 (650) 725-4971 x305 ♦ cc@ccrma.stanford.edu

Efstratios Minakakis, Music Theory Faculty, New England Conservatory
+1 (617) 216-1812 ♦ efstratios.minakakis@necmusic.edu

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SELECTED LIST OF WORKS & PERFORMANCES

[Solo Works and Duos]

- A Dialogue, In Absentia* (2016)** 15'00" for trombone duo with internal electronics (written for Rage Thormbones)
01/28/2017 Premier by Matt Barbier and Weston Olencki at CCRMA Stage, Stanford University
- Existentialism in Sound* (2016)** 10'30" for soloist and live electronics (written for Graeme Jennings)
08/11/2016 Premier by Graeme Jennings at Akademie für Tonkunst, Internationales Musikinstitut Darmstadt
08/13/2016 Dejana Sekulic at Lichtenbergschule, Internationales Musikinstitut Darmstadt
03/18/2017 Moritz Müllenbach from Retro Disco at CCRMA Stage, Stanford University
04/15/2017 Helen Newby at CCRMA Stage, Stanford University
05/31/2017 Helen Newby at Bing Concert Hall, Stanford University
07/15/2017 Joby Burgess at the Cheltenham Music Festival, UK
- Ex Silentio* (2015)** 6'45" for solo bass clarinet with amplified voice (written for 15.19ensemble)
08/12/2015 Premier by the 15.19ensemble at the highSCORE Festival, Pavia, IT
01/15/2016 Splinter Reeds at CCRMA Stage, Stanford University, CA
01/16/2016 Splinter Reeds at the Center for New Music, San Francisco, CA
- Dichromacy* (2015)** 8'30" for soprano solo and processed typewriter (written for Tony Arnold)
05/09/2015 Premier by Tony Arnold at Cantor Arts Center, Stanford University
05/16/2015 San Mateo County Event Center, San Mateo, CA
- Cypresses After Fire* (2014)** 14'30" for percussion duo (written for Radical 2)
12/08/2014 Premier by the Los Angeles Percussion Quartet at Campbell Recital Hall, Stanford University
03/20/2015 Radical 2 at Elliot Family Commons, Stanford University
- Feedback Shift II* (2014/2015)** 10'30" for amplified cello with effects (written for Severine Ballon)
01/17/2015 Premier by Severine Ballon at CCRMA Stage, Stanford University
01/21/2015 Severine Ballon at the Center for New Music, San Francisco, CA
- Ipsity / Disturbance* (2013)** 9'30" for electric guitar and jack (dedicated to David John Roche)
11/10/2013 Premier by Andrew Watts at New Freedom, PA
- Meditation Studies* (2011-2012)** 9'15" for solo amplified violin
05/04/2012 Premier by Ariel Mitnick at Harvard University
11/21/2012 Samuel Carbonero at Faculty of Music, Oxford University
02/21/2013 Isabel Stoppani de Berrié at Christ Church Picture Gallery, Oxford University
- Feedback Shift* (2011)** 10' for amplified cello with effects & pre-recorded sound (written for NEC's Microtonal Final)
05/09/2011 Premier by Sebastian Bäverstam at Jordan Hall, NEC
10/15/2011 Natalie Spehar at University of Maryland, College Park
05/29/2013 Bath International Music Festival, England
06/07/2013 James Donaldson at Somerville Chapel, Oxford University
11/15/2013 James Donaldson at Christ Church Picture Gallery, Oxford University
- Eating Poetry* (2011)** 4' for mezzo soprano & piano (written for Jennifer Beattie & Jillian Zack at NMOP Festival)
06/18/2011 Premier by Jennifer Beattie & Jillian Zack at Salisbury Congregational Church, VT
10/01/2011 Adrienne Arditti and Wesley Chu at Pierce Hall, NEC
10/25/2012 Ciara Hendrick and Elizabeth Burgess at Holywell Music Room, Oxford
11/15/2014 Devony Smith and Paul Kerekes at National Opera Center, NYC

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[Small Ensemble]

What it means to be post-human (2017-18) 9'00" for electronically augmented vocal sextet (written for Ekmeles)
05/19/2018 Premier by Ekmeles Vocal Ensemble at CCRMA Stage, Stanford University

A Spike of Resistance (2017) 10'00" for trio (written for Line Upon Line)
05/28/2017 Premier by line upon line percussion at CCRMA Stage, Stanford University
06/01/2017 line upon line percussion at Big Medium Gallery, Austin, TX
06/02/2017 line upon line percussion at Big Medium Gallery, Austin, TX
06/03/2017 line upon line percussion at Big Medium Gallery, Austin, TX

Linguicide (2015) 6'30" for vocal quartet with localized playback (written for Quince Contemporary Vocal Ensemble)
12/05/2015 Premier by UCSD Singers, Stanford University, CA
03/05/2016 Quince Contemporary Vocal Ensemble at Elliot Family Commons, Stanford University
11/13/2016 Quince Contemporary Vocal Ensemble at Constellation Chicago, Chicago, IL
11/16/2016 Quince Contemporary Vocal Ensemble at Connecticut College - Evans Hall, New London, CT

Vacuum of the Mind (2013) 7'30" for clarinet, harp, violin, and cello (written for the ECCE at Etchings Festival)
07/15/2013 East Coast Contemporary Ensemble (ECCE) at Etchings Festival, Auvillar, FR

Man with a Black Bag (2013) 7' for flute, clarinet, piano, violin, and cello (dedicated to Ran Blake)
02/12/2013 Ensemble CHROMA conducted by John Trill at the Denis Arnold Hall, Oxford University
11/22/2013 Sonar New Music Ensemble at the Peabody Institute, Johns Hopkins University
02/14/2015 Eugene Contemporary Chamber Ensemble at the University of Oregon School of Music & Dance
10/06/2015 Konvergence Chamber Ensemble in the Cathedral of Saint Lawrence, Prague, Czech Republic

Three Views on Lament (2010) 11' for string quartet (written for the Atlantic Music Festival)
07/30/2010 Premier by David Rahbee, Clement Luu, Allison McNeal, Hungwei Huang, and Fang-Yi Shen at Strider Theater, Colby College
02/15/2011 Wanzhen Li, Ariel Mitnick, Maya Jacobs, & Michael Dahlberg at Pierce Hall, NEC
03/01/2011 Wanzhen Li, Ariel Mitnick, Maya Jacobs, & Michael Dahlberg at the Boston MFA

[Orchestra/Chorus/Large Ensemble]

Untitled (2018) 8'30" for Fl., Ob., B. Cl., Bsn., Pno., Hp., Vln., and Vc. (written for Proton Bern)
03/10/2018 Premier by Proton Bern at Elliott Program Center, Stanford University

Wirewound (2017) 6'30" for A. Fl., B. Cl., E Guit. duo, Vln., Vla., and Vc. (written for Ensemble Distractfold)
04/08/2017 Premier by Ensemble Distractfold at Elliott Program Center, Stanford University

Negative Seven Degrees (2014) 8'30" for fl, cl, vln, vc, sopr, perc, and pno (written for the Seven Deadly Sins Concert)
05/18/2014 The New Collaborative Ensemble at New York University, New York, NY
07/26/2014 Wellesley Composers Conference, Wellesley College, MA
08/29/2015 Ostravská banda conducted by Carl Bettendorf, Ostrava Days, Ostrava CZ