

Joseph Di Ponio

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Education:

Ph.D. Music Composition and Theory, SUNY Stony Brook (2008. Dissertation – *Toward Innumerable Futures* for 2 singers, 14 instruments and amplified melting ice on text by Robert Smithson. Adviser, Daniel Weymouth).

Advanced Graduate Certificate, Art and Philosophy, SUNY Stony Brook (2004. Adviser Hugh Silverman).

Master of Music, Music Composition, The Hartt School, University of Hartford (2000).

Bachelor of Music, Music Composition, Western Michigan University (1996).

Areas of Expertise:

- Music Composition and Orchestration
- Music Theory and Analysis (both tonal and post-tonal)
- Music Technology (MAX/MSP, Finale, Logic, etc.)
- Aesthetics and Critical Theory especially concerning music and art after 1945

Teaching Experience:

September 2014 – Present

Adjunct Lecturer in Music

Fordham University: Bronx, NY

- Currently teaching Music 1100 – Introduction to Music History

September 2007 – Present

Adjunct Assistant Professor of Music

Queensborough Community College, CUNY: Bayside, NY

- Currently teaching MU 208 – Musicianship I
- MU 110 – Introduction to Music
- MU 209 – Musicianship II
- ME 250 – Introduction to Digital Recording
- ME 251 – Introduction to Music Sequencing

September 2014 – May 2016

Adjunct Assistant Professor of Music

Columbia University: New York, NY

- Music V2318 – Tonal Harmony and Counterpoint I
- Music V2319 – Tonal Harmony and Counterpoint II
- Music V3321 – Chromatic Harmony and Counterpoint I
- Music V3322 – Chromatic Harmony and Counterpoint II
- Supervision of 1st and 2nd year graduate assistants in music composition and theory

September 2003 – May 2007

Adjunct Instructor in Music

SUNY Stony Brook: Stony Brook, NY

- MU 101 – Introduction to Music
 - MU 300 – Music, Technology, and Society*
 - MU 305 – Music of the Romantic Era
 - MU 309 – Music since 1900
 - MU 321 – Tonal Harmony I
 - AMT 208 – Introduction to Art and Technology*
 - AMT 317 – Interactive Performance Media*
 - AMT 318 – Music and the Moving Image*
- * Please see page 4 for descriptions.

September 2001 - May 2003

Teaching Assistant

SUNY Stony Brook: Stony Brook, NY

- Prepared and presented class lectures.
- Performed general maintenance of the Electronic Music and Computer Music Studios.

September 1998 – May 2001 **Saxophone and Composition Teacher**

Neighborhood Music School: New Haven, CT

- Taught private saxophone and composition lessons primarily to high school students.
- Organized student recitals.
- Coached chamber music ensembles.

September 1996 – May 1998 **Teaching Assistant**

The Hartt School – University of Hartford: Hartford, CT

- Tutored students in harmony, form and analysis.
- Tutored students in electronic music specifically Max/MSP, Digital Performer, and ProTools.

Other Relevant Work Experience:

September 2015 – Present **Co-Director**

Ensemble Ipse

- Organize concerts of contemporary music.
- Target composers for commissions.
- Schedule rehearsals.
- Fundraising.

July 2009 – May 2012 **Associate Director**

AC Institute: New York, NY

- Reviewed and selected works for exhibitions.
- Managed and curated the “New Music at the AC Institute” music series.
- Contributed to and edited exhibition catalogs.
- Grant writing.

Intermittently between 1999 and 2001 **Guest Lecturer**

Greater New Haven Arts Council: New Haven, CT.

- Delivered lectures on music to adult non musicians. Topics included Debussy, Gauguin and Exoticism, The Expressive in Webern and Kandinsky, and Russian Symbolism in *Peter and the Wolf*.

Selected Performances:

March 5, 2017: **Shape Shifter Lab; Brooklyn, NY.** *New Work* for piano trio (world premiere)

February 15, 2017: **The Jazz Gallery; New York, NY.** *Articulations in a Barren Landscape*

September 23, 2016: **Tenri Cultural Institute; New York, NY.** *Lines of Flight* (world premiere)

October 29, 2015: **Accidental Music Festival/ Collide Contemporary Music Series; Orlando, FL.** *Chora* performed by

April 13, 2015: **The Gallery at Avalon Island; Orlando, FL.** *House* (Florida premiere in collaboration with John Neeson)

April 13, 2015: **Radio interview on WPRK Radio, Orlando, FL.** Interview with Charles Griffin

April 11, 2015: **Dr. Phillips Performing Arts Center; Orlando, FL.** *Articulations in a Barren Landscape*

April 11, 2015: **Dr. Phillips Performing Arts Center; Orlando, FL.** Premiere of *Hommage a...* for electric guitar, oboe,

and live electronics

November 21, 2014: **Point B Studios; Brooklyn, NY.** *House: A Work in Process* (Collaboration with John Neeson)

June 15, 2013: **The Inn Gallery; Pittsburgh, PA.** *Groundings* (premiere)

January 25, 2013: **Music at First Concert Series; Brooklyn, NY.** *Articulations in a Barren Landscape* (premiere)

June 4, 2012: **AC Institute; New York, NY.** *After Satie's Vexations* (premiere)

November 18, 2011: **Bloomington School of Music; New York, NY.** *We Will Magnify Our Tongues*

November 12, 2011: **The Lily Pad; Cambridge, Ma.** *We Will Magnify Our Tongues* (premiere)

April 30, 2011: **The Kaufman Center; New York, NY.** *Being-For-Time-Now*

April 28, 2011: **Waltz Astoria; Astoria, NY.** *Being-For-Time-Now* (premiere)

March 15, 2011: **Pacific Lutheran University; Tacoma, WA.** *The Accrual of Difference* (premiere)

September 30, 2010: **Goucher College; Baltimore, MD.** *Chora*

March 9, 2010: **Davidson College; Davidson, NC.** *Chora*

February 18, 2010: **Greenwich House Music School, NYC.** *Chora* (premiere)

February 6, 2010: **Luther College; Decorah, IA.** *Lichtung* (premiere)

February 1, 2010: **The Juilliard School, NYC.** *Crossing Into and From* (premiere)
 April 7, 2009: **C. Bechstein Piano Gallery; New York.** *Sifting the Contents of Time*
 March 8, 2009: **2009 Armory Show; New York.** *Mutable Gestures for a Confined Space*
 December 18, 2008: **Gregory Singer Fine Violins; New York.** *Improvisation I*
 October 10, 2007: **The Player's Theater; New York.** *Improvisation II* for double bass.
 May 20, 2007: **SPACE Gallery; New York.** *Color Fields* for solo double bass.
 April 12, 2007: **Art 242; Port Jefferson; New York.** *Color Fields* for solo double bass.
 November 6, 2006: **University of Windsor; Windsor, Ontario.** *Transits* for string quartet.
 October 20, 2006: **Boston University; Boston.** *Three Songs on Text by e.e. cummings.*
 May 15, 2006: **Tenri Cultural Institute; New York.** *Transits* for string quartet.
 May 15, 2006: **Tenri Cultural Institute; New York.** *Midnight* for violin and piano.
 December 2, 2005: **Northwestern University; Evanston, Illinois.** *Four Images of Sleep.*
 October 30, 2005: **SUNY Stony Brook; Stony Brook, New York.** *Screens* for solo voice.
 July 10, 2005: **Sprague Hall at Yale University; New Haven.** *Midnight*
 April 5, 2005: **Charles B. Wang Center; Stony Brook, New York.** *Midnight*

Commissions:

2016 – NEW WORK for solo vibraphone and mixed chamber ensemble. Commissioned by Matt Ward (In progress. To be premiered in the Fall of 2017).
 2014 – “Homage à...” for electric guitar, oboe, and electronics. Commissioned by the Accidental Music Festival
 2012 – “Groundings” for violin and electronics. Commissioned by Jubal Fulks.
 2012 – “Articulations in a Barren Landscape” for percussion quartet. Commissioned by Iktus Percussion.
 2011 – “We Will Magnify Our Tongues” for voice, clarinet, piano and electronics. Commissioned by Kathleen Flynn.
 2011 – “The Accrual of Difference” for flute and tenor voice. Commissioned by James Brown and Jennifer Rhyne.
 2010 – “Being-For-Time-Now” for flute, clarinet, violin, cello, and piano. Commissioned by the Lost Dog New Music Ensemble
 2010 – “Chora” for 2 pianists and 2 percussionists. Commissioned by Yarn/Wire.
 2009 – “Lichtung” for violin, horn and MAX/MSP. Commissioned by Jubal Fulks.
 2009 – “Crossing Into and From...” for percussion trio. Commissioned by Time Table percussion trio.
 2008 – “Sifting the Contents of Time” for piano, 4 hands. Commissioned by Laura Barger and David Kalhous.
 2008 – “Mutable Gestures for a Confined Space” for toy piano and violin. Commissioned by the New York Armory Show.
 2006 – “Color Fields” for solo Double Bass. Commissioned by Jenny Labonte
 2004 – “Midnight” for violin and piano. Commissioned by Benjamin Robison and Ardesco.
 2000 – “Improvisation II” for solo double bass. Commissioned by Steve Gilewski.
 1999 – “(Re)Visiting Machaut” for fixed media. Commissioned by the New Haven Arts Council.
 1997 – “Improvisation I” for solo violin. Commissioned by Katie Lansdale for the Hartt School violin studio.

Collaborative Work:

2013 – present: A sound and video installation in collaboration with John Neeson (in progress).
 2002 – Sound design for “RePlay” a multi part video installation by Christa Erickson.
 2000 – Original music and sound design for the play “Out Takes” written and directed by Carla Stockton.
 1999 – Original music, sound design and improvisatory structures for a live accompaniment to the film “Nosferatu” together with Istvan B’Racz and Edward Ludvigsen.
 1998 – Original music and sound design for the play “Chamber Music” directed by Carla Stockton.

Other Works:

2016 – New work for piano trio (in progress. To be premiered in the spring of 2017).
 2016 – “Lines of Flight” for bassoon, percussion, and sine tone activated thunder sheet.
 2013 – “House” for MAX/Msp.
 2013 – NEW WORK for chamber orchestra (in progress).
 2012 – “After Satie’s Vexations” for Max/MSP based on Satie’s *Vexations*.
 2008 – “Toward Innumerable Futures” for 2 singers, 14 instruments and amplified melting ice (Ph.D. dissertation).
 2005 – “Screens” for soprano with auxiliary percussion and stage directions.

2004 – “Transits” for string quartet. 2003 – “Four Images of Sleep” for clarinet, piano, and percussion.
 2002 – “Three Songs on Texts by e e cummings” for soprano, viola, and two percussionists.
 2000 – “Two Pieces for Personal Use” for small orchestra.
 1998 – “Duo” for Violin and Cello.
 1997 – “Construction on Two Paintings by Walter Quirt” for flute, clarinet, cello, and piano.
 1996 – “for Richard Will” for fixed media.
 1995 – “Winter 1995” for orchestra.
 1995 – “Walking Music” for Clarinet and Piano.
 1994 – “Trio” for Alto Saxophone, Cello, and Piano. 1993 – “Untitled” for Jazz Orchestra.

Residencies:

- **2015** – Composer in Residence: Accidental Music Festival. Orlando, FL.
- **2010** - Con Edison/New York Performing Arts Spaces Composer’s Residency. New York, NY.

Invited Symposia:

- **April 13, 2015** – Gallery at Avalon Island, Orlando, FL. Talk on my music as part of the Accidental Music Festival.
- **February 6, 2010** – Luther College, Decorah, IA. Topic: Temporality in the Music of Grisey and Scelsi.
- **July 16, 2006** - Institute for Contemporary Performance – Mannes College of Music, New York City. Topic: Music and Society (panel discussion).

Conference Presentations:

- **Becoming Temporal and Entropic: The Aesthetics of Time in James Tenney’s *Having Never Written a Note for Percussion* and Robert Smithson’s *Spiral Jetty*.** Presented at the 2009 International Conference on Minimalist Music, UMKC; Kansas City, MO.
- **Freudian Identity and the Prism of Deleuze and Guattari: (De)Territorializing the Narrative of Salvatore Sciarrino’s *Infinito Nero*.** Presented at the 2007 ECHO conference, UCLA; Los Angeles.
- **Traversing Media: The Politics of Genre in the Work of Gary Hill and Gérard Grisey.** Presented at the 2006 International Association for Philosophy and Literature conference, Freiburg, Germany.

Colloquia Titles:

- **Networks, Multiplicities, and Singularity: Exploring Salvatore Sciarrino’s *Infinito Nero*** (Ph.D. Colloquium, SUNY Stony Brook. Delivered February, 2005).
- **Between Four: Kandinsky, Webern, Rothko, and Feldman** (Presented at the New Haven Public Library-New Haven, CT; September 2004).

Descriptions of Courses Taught at SUNY Stony Brook:

- **MU 300 - Music, Technology and Society:** A seminar focusing on the musical, aesthetic and social implications of technology from 1900 to the present. Readings were selected from the writings of Joseph Auner, Walter Benjamin, Gilles Deleuze, Bernard Steigler and Iannis Xenakis.
- **AMT 208 - Technology and the Arts:** A multi media course team taught with a member of the studio art faculty. In this course, the students create web based art works which incorporate image, sound and animation using a variety of software (Flash, Dreamweaver, Logic, etc.).
- **AMT 317 - Interactive Performance Media:** A multi media course team taught with a member of the studio art faculty. The focus of this course was on the creation of interactive art installations using primarily video and sound. The projects were required to possess an interactive or performative element. To this end, the students were instructed in the interactive possibilities of Max/MSP and Jitter in conjunction with the use of a variety of interactive hardware.
- **AMT 318 - Music and the Moving Image:** A multi media course team taught with a member of the studio art faculty. The focus of this course is the creation of multi media art pieces that integrate video and sound. The students create these works using a variety of software including FinalCut Pro, Logic, and Reason. In addition to the technical aspect of the course, the

aesthetics and history of video art and sound design are discussed.

Areas of Special Interest:

- Musical time.
- The aesthetics of contemporary and 20th century music especially from a post-structuralist standpoint.
- The relationship between music and the other arts especially painting and video art.
- Adorno's aesthetics as applied to music and art before 1945.

Honors and Awards:

- New Music USA Development Grant with Ensemble Ipse (2016)
- ASCAP Plus Award (2008 - 2015)
- Stony Brook Alumni Association Development Grant (2005)
- Teaching fellowship at SUNY Stony Brook (2001 – 2007)
- Full scholarship from SUNY Stony Brook
- Graduate Teaching Fellowship at the Hartt School
- Member Pi Kappa Lambda National Music Honor Society

Miscellaneous:

- Session chair at the 2004 International Association for Philosophy and Literature conference
- Studies in music composition with Daniel Weymouth, Daria Semegen, Sheila Silver, Robert Carl, James Sellars, and Ramon Zupko
- Analysis and music theory with Judith Lockhead, Daniel Weymouth, and Michael Schiano
- Aesthetics and philosophy with Hugh J. Silverman
- Art history and criticism with Donald Kuspit and Joseph Monteyne

Languages:

French (reading and speaking)
Italian (reading)

Professional Affiliations:

- Society of Composers, Inc.
- American Musicological Society
- American Music Center
- International Association for Philosophy and Literature
- College Art Association

References:**Daniel Weymouth** (Dissertation Adviser)

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Music Department Chair

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