

Laura Steenberge Curriculum Vitae

laurasteenberge@gmail.com

laurasteenbergeportfolio.com

Education

Stanford University

DMA Music Composition, 2016

Committee Members:

Mark Applebaum (advisor, Music Composition)

Jaroslav Kapuscinski (Music Composition)

Bissera Pentcheva (Art History)

Erik Ulman (Music Composition)

California Institute of the Arts

MFA Music Composer/Performer and Integrated Media, 2008

University of Southern California

BA Music and BA Linguistics, 2003

Teaching

California Institute of the Arts. Valencia, CA.

Faculty, Experimental Sound Practices. Spring semester 2017.

Courses: Sonic Frontiers (survey); Speculative Music (workshop); independent studies and private lessons.

Stanford University. Stanford, CA.

Teaching Assistant. September 2012-June 2015.

Courses: Music Theory and Ear Training; Beethoven: Analysis of Historical Recordings; Counterpoint; Tonal Analysis; Rock, Sex and Rebellion.

California Institute of the Arts. Valencia, CA.

Faculty, Music Composition, Spring semester 2009.

Private composition lessons.

Oakwood School. Los Angeles, CA.

Arts Enrichment Teacher, February-May 2009.

New media course for seventh- and eighth-graders.

Research

Stanford University department of Art and Art History, 2014-2016.

Research assistant to Dr. Bissera Pentcheva, Associate Professor of Medieval Art.

Designed music engravings. Edited audio of seminar talks.

University of Southern California Department of Psychology.

USC Language Development Lab of Associate Professor Toben Mintz

Lab Manager, 2009-2010 and 2003-2006

Research Assistant, 2001-2003.

Conducted language acquisition research studies with children between 6 months and 3 years of age. Designed toy-like materials for research studies in various formats: 3-D animations, sound recordings, novel objects built from foam, clay, plastic, etc. Assisted graduate and undergraduate students in the design and implementation of research studies.

Other Employment

Meyer Sound. Berkeley, CA Summer 2013.

Digital Products Intern.

Revised context help system for custom software. Wrote help files, created graphics, redesigned help buttons in graphic user interface as well as layout of html files. Worked with a software engineer to incorporate changes into the software.

Kidspace Children's Museum. Pasadena, CA 2008-2009.

Educator and Independent Contractor.

Led infants and toddlers in daily Music Time in the museum's Early Childhood Education Center. Developed an expanded bi-monthly "Music Time with Laura" program for children of ages 12months – 4 years.

Workshops

Reinventing the Renaissance

CalArts. Valencia, CA January 2017.

Instrumental improvisation workshop based on the willful misinterpretation of Medieval and Renaissance music and notation from Roman and Byzantine traditions.

Seeing and Hearing Patterns in Sound.

Art Center. Pasadena, CA June 2013.

Commissioned by Machine Project for *Intimate Science* exhibition.

Cymatics workshop about visualizing sound vibrations with sand and liquids.

What does a sound feel like?

Los Angeles Museum of Contemporary Art, May 2011.

For the wulf. residency at MOCA.

Craft project for children about the connection between touch and sound.

Yarn Organ. Workshop.

Workshop at Spaces Gallery. Cleveland, OH. March 2011.

Commissioned by Machine Project for residency at *Spaces*.

Participants used voices, bodies, and yarn to create human "instruments" that produced sound when manipulated like marionettes.

Singing the Harmonic Series. With Catherine Lamb.

The Hammer Museum. Los Angeles, April 2010.

Workshop and pamphlet for beginners about voice and the physics of harmony. As part of *Machine Project/Singing By Numbers* residency.

The Interpolation of Dreams.

The Hammer Museum. Los Angeles, February 2010.

Commissioned by Art Spa and Machine Project.

Performance lecture and audience-participation workshop about the science of sleep and dreaming for the "Dream-In" slumber art event, held in conjunction with the museum's exhibition of Cal Jung's *The Red Book*.

Music and Intermedia

The Myth of Er. Solo lecture and performance.

Clank Clack performance series, cur. Jonathan Silberman.

Character Projects. Los Angeles, September 2016.

A demonstration of Plato's *Myth of Er* on an instrument made with a bow, a bell, twine and a secret speaker.

Siren:Sister:Minstrel:Nest. Collaboration with Heather Lockie.

the wulf. Los Angeles, August 2016.

New pieces for strings, tubes, samplers and voice: *Black Jack David Mashup* and *Orpheus and the Two Sirens/Sisters*.

Chant Etudes. Solo voice with invented instruments.

Studio Acht. Berlin, July 2015.

Character Projects. Los Angeles, September 2015.

Sea and Space Gallery. Oakland, February 2016.

Radius Gallery. Santa Cruz, May 2016.

Center for New Music. San Francisco, May 2016.

Iklecktik. London, October 2016.

Hundred Years Gallery. London, October 2016.

Study for Harmonica and Voice. Solo for harmonica and voice.

the wulf. Los Angeles, December 2015.

Microtonal Folk Songs for Viola da Gamba. Solo voice and gamba.

Art Share LA. Los Angeles, March 2014.

For Microfest 2014, cur. Alex Wand and John Schneider.

Cyrk. Experimental puppetry performance.

Automata. Los Angeles, February 2014.

Commissioned by Ursula Brookbank.

20-minute sound installation. Multi-tracked vocals sing songs and imitate instruments including a brass band and a calliope.

The Divine Comedy. Solo composition for voice and contrabass.

the wulf. Los Angeles, February, 2013.

Center for New Music, San Francisco, March 2013.

Strahler Raum für Fotografie. Berlin, November 2013.

Two Short Songs about Love and Death and People who steal Cats. Solo contrabass and voice.

CCRMA Stage. Stanford University, December 2012.

Love Song for a Woman Named Mia. Duet for soprano and singing contrabassist.

Daniel Pearl World Music Days. Memorial Church. Stanford, October 2012.

Interlude between *Spring* and *Summer* concerti from Vivaldi's *Four Seasons*. Site-specific composition for the organ loft of a highly reverberant church. Performed with soprano Victoria Chang.

Untitled. Performance for amplified drawing. With John Granzow.

CCRMA spring concert. Stanford University, April 2012.

Duet for charcoal sticks, watercolor paper and amplified drawing boards.

Listen to me Listen. Choreographed performance for voice, ipod and headphones.

CCRMA winter concert. Stanford University, January 2012.

New vocal works recital: *Lucretius*, *On Top of a Planet* and *Fall Down*.

the wulf. Los Angeles, May 2011.

Duets and trios by Steenberge for Steenberge, Lamb and Holter.

Church of the Red Marble.

Public Fiction. Los Angeles, April 2011.

Commissioned by Signify, Sanctify, Believe.

Religious service for invented religion. Lecture about multi-dimensional spheres and performances of folk songs about water. Assisted by Adrian Tenney.

Light Cage. Umbrella skeleton laser-triggered instrument.

Listen/Space. New York City, October 2009.

Center for Integrated Media. CalArts. Valencia, CA January 2008.

Monte Vista Arts Collective. Los Angeles, March 2008.

Cal Arts Graduation Recital. Valencia, CA March 2008.

Microfest at the Armory Center for the Arts. Pasadena, CA May 2008.

Redcat Lounge. Los Angeles, October 2008.

A Pilgrimage to the Sound 2 (for Yasujiro). Interpretation of graphic score by Mari Garrett.
CalArts graduation recital, March 2008.

Dog Star 3 festival, June 2007, Cur. Michael Pisaro.

Mixed-media performance: contrabass vibrations were used to mix paint in a pan and produce black and white paintings on watercolor paper.

Piece for bass and hat. Solo contrabass and four-foot-tall hat.

High Energy Constructs Gallery. Los Angeles, December 2006.

The Hive Gallery, December, 2006.

Cirque du Bastard comedy show, August 2006.

No Way Out But Onward. Collaboration with Ross Lipman.

Velaslavasay Panorama. Los Angeles, February 2006.

Composer and performer in a trio providing musical accompaniment to a Power Point narrative.

Performance Lectures

Visible Sounds, Invisible Spaces. Collaboration with neuroscientist Astra Bryant.

Stanford CCRMA Stage, February 2013.

Multi-media lecture about localization of human hearing and mammal echolocation. I created multi-channel surround-sound video responses to Astra's lecture.

Lecture and Demonstration on Form in Music.

CCRMA, Stanford, CA. March 2012.

Machine Project. Los Angeles, CA, June 2012.

Seeing Sound Symposium. University of Bath Spa, UK, November 2013

Quixotic lecture about musical form and higher-dimensional geometry involving drawings, mysteriously hovering balloons, sometimes with a cabbage and a voice masquerading as a pipe organ.

Lecture on the History of Couch Furniture.

Spaces Gallery. Cleveland, OH. March 2011.

Commissioned for Machine Project residency.

Tongue-in-cheek lecture about the history and semiotics of couches.

Home and Garden.

Museum of Jurassic Technology, June 2010.

Commission by Tom Leaser & the Center for Integrated Media at CalArts.

Tongue-in-cheek lecture about insect communication.

From Bruno to Hubble.

Machine Project, Los Angeles, CA. June 2010.

Joint lecture with Bob Steenberge about the history of cosmology, examined how our conception of the universe changed with the development of technology through the ages.

Lecture on Scale.

CalArts Roy O. Disney Hall, March 2008. CalArts graduation recital.

On microscopic and macroscopic images.

Lecture on Words. On unusual words, glitches in the dictionary, the history of pointy shoes, etc. Velaslavasay Panorama. Los Angeles, April 2007.
Triple Canopy at Family Books. Los Angeles, June 2008.
CEAIT festival, REDCAT. Los Angeles, February 2009. cur. Mark Trayle.

Misareftarr: a diversionary lecture. On cross-modal metaphor, nonsense, malkins, Madonna, etc. Center for Integrated Media at CalArts. March 8, 2007.
“A Nice Sunday Afternoon Symphony” at Telic Gallery, April 2007. Cur. Marc Sabat.

Museum and gallery performances and installations

Brainchild 4. Choreographed ritual for bells and four female voices. Armory Center for the Arts. Pasadena, CA. forthcoming, January 2017.
Closing performance for *Radio Imagination* exhibition.
Commissioned by Kathleen Johnson, librettist.
Site-specific performance in multi-level gallery and classroom.

Experimental Choir Architectural Tour. Guided tour performance. San Francisco Museum of Modern Art, July-August 2016.
Commissioned for Chris Kallmyer’s *A Paradise Choir* SF MOMA residency.
Choreographer and composer of a vocal quartet that took the audience on an acoustic tour of a wing of the newly reopened museum building.

Bathhouse Music. With soprano Victoria Chang. Southern Exposure. San Francisco, February 2016.
Commissioned by Southern Exposure for Michael Parker’s *Steam Works* exhibition.
Tranquil and hypnotic 3-hour background improvisations for 2 voices, keyboard and gamba to create the soundscape for a bathhouse and sauna installed in the gallery.

Circe and Medea. Duet for soprano and singing tubist. Cantor Art Center. Stanford, CA. May 2015.
Tony Arnold, soprano and Max Murray, tuba.
Site-specific composition for the highly reverberant marble grand entrance hallway of the Cantor Art Center.

49 Days for Space. Durational public music project, Collaboration with Boris Oicherman. McMurry Art building. Stanford University, January 11-February 28, 2016.
Site-specific installation and experiment in public learning. I taught Boris to play the guitar, who practiced in an outdoor breezeway using its glass walls as an amplifier. The resulting recordings of his practice, our lessons and other related sounds were collaged together into an evolving 7-hour composition that looped in the reverberant breezeway 24 hours a day for seven weeks.

Gallery of Beeps. Silent sound installation. Wave Cave gallery at CalArts. Valencia, CA. October 2015.
Commissioned by department of Experimental Sound Practices.
In a silent gallery, sixty cartoon drawings of beeps conjure imaginary sounds in the minds of the viewers.

After Hour. Sound installation, collaboration with artist Carrie Hott.

Interface Gallery. Oakland, CA. January 2015.

Assisted Carrie in sonifying her sculptures made from lamp parts: recorded sound collage made by resonating the lamp parts with bows and mallets.

Fathoming a Cave. Guided tour, collaboration with artist Carrie Hott.

The Sutro Baths. San Francisco, CA. February 2014.

Commissioned by Southern Exposure for *White Hot Lamp Black* exhibition.

Idiosyncratic tour of a tunnel at the edge of the ocean. 60 participants were led on a nighttime tour that discussed whaling, whale hearing, bats, subsonic and infrasonic frequencies, supernatural phenomena and local ghost stories using a giant rope, a contrabass, candles, etc.

The Flood Story. Gallery performance.

Beatnik Meteors exhibition opening. di Rosa Museum, Napa. November 2013.

Commission to respond to a hand-printed graphic score by artist Chris Duncan.

Solo performance for voice and contrabass based on connections between the dawn of history and mythological accounts of a great flood.

Untitled. Performance on sound sculpture by Terry Berlier.

Thomas Welton Art Gallery. Stanford University, November 2012.

Three short pieces for 6 performers, yarn and wire interacting with a sound sculpture.

Invisible Cities. Gallery performance.

Ben Maltz Gallery, Otis college of Art and Design, June 2010.

Commission by artist Vally Mestroni.

30-minute solo bass improvisation based on drawings inspired by Italo Calvino's *Invisible Cities*.

Singing by Numbers residency. Museum gallery performances.

The Hammer Museum. Los Angeles, May-June 2010.

Commission as part of Machine Project's year-long residency at the museum.

Singing by Numbers experimental women's choir gave five 3-hour-long performances of composed and improvised vocal music in the Luisa Lambri exhibition. Choir co-founder co-director with Catherine Lamb.

Temples of the Mind. Museum gallery visual performance, collaboration with Emily Lacy.

The Los Angeles County Museum of Art, Dec 2009 - Jan 2010.

Shifting shadows on the ceiling of the museum's Japanese Pavilion were cast with an overhead projector as part of Lacy's six-week building-wide audio-visual installation.

Melancholy Contrabass Improvisations. Gallery performance.

Machine Project Field Guide to LACMA.

Los Angeles County Museum of Art, November 2008.

Improvised solo contrabass over the course of eight hours in the Dutch Masters room.

Performances by Contemporary Ensembles

Ritual for Harmonica. Solo for voice, chromatic harmonica and flower pot.
Recording of private ritual. Los Angeles, October 2016.
Performed by Steenberge.

Ritual for Three. For two singing winds and percussion.
Commissioned by Listen/Space festival. Park City, UT, July 2016.
For Christine Tivolacci, bass flute.

The Four Winds. For four voices.
Elliott Program Center. Stanford University, March 2016.
Quince Contemporary Vocal Ensemble.

Harmonica Study for Reeds. Reed quintet.
CCRMA Stage. Stanford University, January 2016.
Splinter Reeds quintet.

Cathedrals. For voice and renaissance instruments.
Radius Gallery, Santa Cruz, CA. September 2015.
Commission by Ensemble Apostasy. New chamber works for early music ensemble.

Two Ways of Life. For five parts, at least two of them being voices.
Radius Gallery, Santa Cruz, CA. September 2015.
Commission by Ensemble Apostasy. New chamber works for early music ensemble.

Perseus Slays the Gorgon Medusa. Trio for percussion, objects and piano.
Stanford Elliot Program Center, January 2015.
Trio for Radical 2 percussion duo with Steenberge.

Red Giant, White Dwarf. Trio for oboe and 2 singing clarinetists.
CCRMA Stage, Stanford University. May 2014.
Ensemble Elision.

String Quartet.
CCRMA Stage. Stanford, CA. April 2014.
Jack Quartet.

Etude for Three. For voice and at least two instruments.
CCRMA Stage, Stanford University. Feb 2014.
Dal Niente Ensemble. Soprano, oboe, saxophone, cello, contrabass.

Etude. Quartet for flute, bass clarinet, harp, charcoal on paper.
CCRMA Stage, Stanford University. Feb 2013.
Ensemble Adapter.

Piano Etude.

Campbell Recital Hall. Stanford, CA. April 2012.
Steven Beck, Talea Ensemble.

Anemone Battle! For at least 7 voices.

Singing by Numbers experimental choir.

Dog Star 6 Festival, cur. Michael Pisaro. the wulf. Los Angeles, June 2010.

Roy O. Disney Hall, CalArts. Valencia, CA, October 2010.

Some Folk Songs. For two voices.

Dog Star 6 Festival, cur. Michael Pisaro. The Wild Beast, CalArts. June 2010.

James Bay United Church. Victoria, BC, Canada. May 2014. cur. Daniel Brandes

St. Paul's Catholic Church. Menora, WA, Australia. October 2016. cur. Josten Myburgh

Elevator Music. For at least four voices.

Constellation, Chicago. February 2016. Cur. Nomi Epstein.

Music We'd Like to Hear festival, London, July 2010. Cur. John Lely

Quince Contemporary Vocal Ensemble. Contagious Sound Series, New York, April 2011.

Aperiodic festival, Chicago, November 21, 2010 Cur. Nomi Epstein.

Dog Star 6 Festival, cur. Michael Pisaro. The Wild Beast, CalArts. June 2010.

The Wulf at the Stone, New York City, November 2009.

Lucifer in the Shadowlands. For seven instruments.

the wulf. Los Angeles. May 2011.

the wulf. at the Stone, New York City, November 2009.

Dog Star 6 Festival, cur. Michael Pisaro. The Wild Beast, CalArts. June 2010.

Sheep. For flute and violin.

Dog Star 6 Festival, cur. Michael Pisaro. The Wild Beast, CalArts. June 2010.

Christine Tivolacci, flute and Eric KM Clark, violin.

Suite for Bass Trio. For three contrabasses.

Roy O. Disney Hall, CalArts. Valencia, CA. March 2008. CalArts graduation recital.

Concert Production

Quince Vocal Ensemble residency and concert. Concept and production.

Elliott Program Center. Stanford, month year.

Progressive concert. Concept and production.

Cantor Art Center. Stanford, **month, year.**

Concert of music, intermedia and installation work created by Stanford DMA students for soprano Tony Arnold and tubist Max Murray.

Visible Sounds, Invisible Spaces. Concept and Production.
CCRMA Stage. Stanford, May 2013.
Funded by Stanford Spark! grant
Interdisciplinary concert with students from the departments of Studio Art, Art History,
Dance, Neuroscience and Music.

Interdisciplinary concert.
CCRMA Stage. Stanford, October 2012.
With visiting performers Catherine Lamb and Bryan Eubanks, Chris Duncan from Studio
Art, Mike Metzger from Art History.

Site-specific concert for Dogstar Festival, June 2011.
Curated with Adam Overton and Ezra Buchla.
Outdoor hillside and backyard performances and installations.

Nautical Music Encampment. Co-curator and organizer with Emily Lacy.
Machine Project at Glow Festival. Hosted by the City of Santa Monica. August 2010.

Rounds by Larry Polansky. Co-curator and organizer with Mike Winter.
the wulf. Los Angeles, February 2010.

Spectral Canon. Organizer of performance of composition for 12 bassists by Marc Sabat.
Pierce College. Woodland Hills, CA April 2007.
for Microfest, cur. John Schneider.

Recordings

Harmonica. Full-length CD of three new works for harmonica.
Nueni Recs, 2017.

Lampstands. Composition for 2 voices and 2 instruments, for Steenberge and Julia Holter.
Published online at chromelodeon.space, cur. Marc Sabat.

West Coast Soundings. Piece for five instruments, *Waltz*, included on compilation CD.
Edition Wandelweiser Records, 2014.

Rounds. Round in 3 parts, *Spell*, included on compilation LP.
the wulf. records, 2013.

Tombstones. Contrabass for Michael Pisaro LP.
Human Ear Music, 2011.

A Hull Full of Oil and Bone. Contrabass for Listing Ship CD.
True Classical Records, 2008.

Catch the Brass Ring. Contrabass for Ferraby Lionheart CD.
Netzwerk Records, 2007.

Music for Film

025 Sunset Red. Short film by Laida Lertxundi, 2016.
Actor/performer: harmonica and voice.

Vivir para Vivir / Live to Live. Short film by Laida Lertxundi, 2015.
Actor/performer: viola da gamba.

The Room Called Heaven. Short film by Laida Lertxundi, 2012.
Actor/performer: piano and voice.

Machine Project film. Short film directed by Chris Wilcha, 2011.
Performer, Singing by Numbers choir.

Threnody – short film by Tyrrell Shaffner, 2010.
Songwriter, composer.

Cry When it Happens – short film by Laida Lertxundi, 2010.
Actor/performer: accordion.

My Tears are Dry – short film by Laida Lertxundi, 2009.
Actor/performer: guitar.

Footnotes to a House of Love – short film by Laida Lertxundi, 2006.
Actor/performer: contrabass.

Different – short film by Tyrrell Shaffner, 2003.
Music by Ed Ma and Laura Steenberge.

Presentations

Putting Space into Action symposium, September 2016.
University of Huddersfield, UK. September 2016.
Co-presenter on *49 Days for Space* public art project with Boris Oicherman.

Byzantine Studies Association of North America annual conference. NYC, October 2015.
Paper presentation: “We Who Musically Represent: Text Painting in the Cherubikon.”

Seeing Sound Symposium, November 2013.

University of Bath Spa, UK.

Paper presentation about intermedia vocabulary and performance of *Lecture on Form in Music*.

29th Boston University Conference on Language Development. Boston, November 2004.

Paper presentation: "A Toy Can't Be *Stoof* if It's Not Really a Toy: Object Knowledge and Adjective Acquisition", Laura Steenberge and Toben H. Mintz.

Publications

"We Who Musically Represent: Text Painting in the Cherubikon." Book chapter in *Aural Architecture in Byzantium: Music, Acoustics and Ritual*, ed. Bissera V. Pentcheva (Ashgate, 2017).

Notation engravings for monograph by Bissera Pentcheva, *Hagia Sophia: Sound, Space and Spirit in Byzantium* (Pennsylvania State University Press, 2017).

Drawing in *Hour After Reader*.

Artist book for Carrie Hott's *After Hour* installation (Colpa Press 2015).

Image from *Church of the Red Marble*

Public Fiction Quarterly, vol. 1 "The Church Issue." Ed. Lauren Mackler, 2011.

Dante's Inferno (renamed *The Divine Comedy*) in *Experimental Music Yearbook* vol. 4, 2013.

Online publication of score and recording.

Anemone Battle! in *Experimental Music Yearbook* vol. 2, 2010.

Online publication of score and recording.

Documentation of *Melancholy Contrabass Improvisations* performance.

Machine Project Field Guide to LACMA book, 2009.

Honors/Awards

2015-2016 Stanford Shenson Grant for vocal research

2014-2016 Stanford Weiland Fellow

2014 Stanford Japan Fund Fellowship to study papermaking in Japan

2013-14 Stanford Centennial TA Award

2013-14 Stanford Shenson Grant for vocal research

2012 Spark! Grant recipient from Stanford Arts Initiative, Fall 2012.

2008 Maybeck Award. CalArts award for excellence in composition

Organizations

New Music USA Project Grants. Artistic panel, Spring 2016.

the wulf. Artistic Advisory Board 2013– present.

Experimental Music Yearbook. Guest Editor, 2013.

Stanford Composer Advisory Committee. Treasurer, 2012-2016.