

Laura Steenberge Curriculum Vitae

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Education

Stanford University

DMA, Music Composition, 2011-2016

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, Composer/Performer and Integrated Media, 2006-2008

University of Southern California

BA Music, BA Linguistics 1999-2003

Teaching

California Institute of the Arts. Valencia, CA.

Faculty, Experimental Sound Practices.

January 2017 – May 2019.

Surveys: Sonic Frontiers, Nonsense.

Materials Development Workshops. Topics: Speculative Sound, Visual Metaphors of Sound, Kinetics, Time.

Ensembles and Performance courses: Background Sound, Reinventing Ritual, Reinventing the Renaissance.

Experimental Sound Practices Forum.

Private Composition Lessons (7-10 students per semester).

Stanford University. Stanford, CA.

Teaching and Research Assistant. September 2011-June 2016.

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.

Performer/Composer

Pilgrimage to Mari duo performance with Tim Feeney
for percussion, large bell pendulum, Black Sea kemenche, graphite and paper
for High Desert Soundings festival organization at Coaxial, Los Angeles, December 2018.

Improvisation with Tim Feeney, KCM Walker and Jessika Kenney for voices, percussion,
hurdy gurdy, viola da gamba, metal rings, tuning forks, trumpet, whistles
Art Share LA, Los Angeles, November 2018.

Orpheus and the Sirens with Catherine Lamb and KCM Walker
for custom synth, lap harp, bell, hurdy gurdy and pocket trumpet
Petersburg Art Space, Berlin, July 2018.

Byzantine Rites Pipe Study duo with KCM Walker
for pipes, pipe cutter and flag
Petersburg Art Space, Berlin, July 2018.

Echo and Narcissus. Solo performance for voice and amplified metal can.
the wulf. at Coaxial, Los Angeles, March 2018.

Islands. Collaborative composition and performance by Triangulum:
Julia Holter (keys + voice) Catherine Lamb (viola + voice) and myself (bass viol + voice)
Glasgow Tectonics Festival, May 2017, cur. Ilan Volkov.
Zebulon, Los Angeles, December 2017.

The Death of Lampetides and A Musical Contest: tales from Ovid. For 3 performers:
narrator, fipple flute, strummed instrument and inflatable bed
performed with Jake Rosenzweig and Jesse Quebbeman-Turley
the wulf. at coaxial, Los Angeles, October 2017.

Hellrite. Collaborative performance with Mustafa Walker.
Radius Gallery, Santa Cruz, January 2017.
Curated by Indexical.

The Myth of Er. Solo lecture and performance.
“Clank Clack” series at Character Projects. Los Angeles, September 2016.
A demonstration of the music described in Plato’s Myth of Er using a bow, a bell, twine and a secret speaker.

Siren:Sister:Minstrel:Nest. Collaboration with Heather Lockie.
For 3 performers: Caitlin Conlin, Heather and myself using viola, bass viol, whirly tubes,
singing, narration and homemade samplers.
the wulf. Los Angeles, August 2016.

Chant Etudes. For solo voice + invented tube 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, hosted by Indexical.
Center for New Music, San Francisco, May 2016, hosted by Weston Olencki.
Iklectik, London, October 2016.
Hundred Years Gallery, London, October 2016.
JOAN, Los Angeles, December 2017, hosted by Mary Helena Clark.

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.
Microtonal arrangements of folk songs for “Wraggled, Taggled, and Out of Tune” concert for *Microfest* 2014.

The Divine Comedy. Solo composition for voice and bass depicting Dante's trilogy.
the wulf. Los Angeles, February, 2013.
Center for New Music, San Francisco, March 2013.
Strahler Raum für Fotografie. Berlin, November 2013.

2 short songs about Love and Death and People who steal Cats. Solo contrabass and voice.
CCRMA Stage. Stanford University, December 2012.

Untitled. Performance for amplified drawing.
CCRMA spring concert. Stanford University, April 2012.
Collaborative duet with John Granzow for charcoal sticks, watercolor paper and amplified drawing boards.

Listen to me Listen. Solo 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.

Site-specific and Intermedia Work

Byzantine Rites 5. Site-specific performance for myself + three performers
for harmonicas, bell, plastic tubing, paper flags, metal rings, tuning forks and tape recorders
Comm. by SASSAS for the Baldwin Hills Scenic Overlook, Culver City, October 2018.

Byzantine Rites 3. Site-specific performance for myself + four performers
for harmonicas, bell, plastic tubing, paper, string.
St. Mary at Hill church, London, July 2018.
Music We'd Like to Hear festival, cur. Tim Parkinson and John Lely.

Byzantine Rites 1. Site-specific performance with KCM Walker.
Joshua Tree National Park, April 2018.
High Desert Soundings experimental music festival, cur. Daniel Meyer and TJ Borden.

Response to RSVP Cycles. Site-specific collaborative performance with Lucky Dragons.
Edward Cella Gallery. Culver City CA, September 2017.
Commissioned by gallery as part of Lawrence Halprin show.

Brainchild 4. Intermedia theatrical performance for bells and four female voices.
Armory Center for the Arts. Pasadena, CA. January 2017.
Commission by Kathleen Johnson to set her libretto, part 4 of 9-part cycle.

Summertime Variations. Disklavier piano performance.

Sunnyvale, CA. August, 2016.

Commission by Ellaraine Lockie.

Experimental Choir Architectural Tour. Museum gallery performance.

San Francisco Museum of Modern Art, July-August 2016.

Commissioned for Chris Kallmyer's *A Paradise Choir* SF MOMA residency.

Choreographed and composed a performance for vocal quartet that took the audience on an acoustic tour of a wing of the newly reopened museum building.

49 Days for Space. Durational public music project, Collaboration with Boris Oicherman.

McMurtry 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.

Commission 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.

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

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

Commission 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, response to a graphic score by Chris Duncan.

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

Solo performance for voice and contrabass.

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.

What does a sound feel like? Workshop for the wulf. residency at MOCA.

Los Angeles Museum of Contemporary Art, May 2011.

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

Yarn Organ. Workshop.

Workshop at Spaces Gallery. Cleveland, OH.

Commission for Machine Project's residency at Spaces, March 2011.

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

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 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 a 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.

Light Cage. Umbrella skeleton laser-triggered instrument.

Listen/Space, New York City, October 2009.

Redcat Lounge, October 2008.

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

Cal Arts Graduation Recital, March 2008.

Monte Vista Arts Collective, March 2008.

Center for Integrated Media, January 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.
Musical accompaniment to Power Point narrative by Ross Lipman.

Performances by Contemporary Performers and Ensembles

Morpheus Laughs, Orpheus Wakes. Trombone duo for Rage Thormbones
Darmstadt, July 2018.

Byzantine Rites 2. For 7 performers:
String quartet, bass flute, bassoon, alto sax, tubes, lights, paper and bluetooth speakers.
Commissioned by Southland Ensemble.
Automata Gallery, Los Angeles, June 2018.

Red Shift. For electro-acoustic carillon.
University of Chicago, May 2018.
University of Michigan, September 2018 (Tiffany Ng performing)
Commissioned by Joey Brink for a festival of new music for carillon.

The Fates or Pandora. For solo vocalist and 4-5 humming performers with objects.
Commissioned for Ma'ayan Tsadka's noise ensemble in Tel Aviv, March 2018.

Dido Smokes, Through Smoke Forget Her Fate. For amplified harp and chamber orchestra.
Commissioned by Nicholas Deyoe for The Ensemble at CalArts, October 2017.

The Oracles at Delphi. for vocalist, instrumentalist, soldering iron and receipt paper.
Dogstar Festival, cur. Sepand Shahab. The Wild Beast at CalArts, June 2017.

Music for Introverts. For a group of humming performers with small pendulums.
Dogstar Festival, cur. Michael Pisaro. June 2017, Geffen MOCA, Los Angeles (premier).
Wesleyan University, cur. Jordan Dykstra and Paula Mathussen, Fall 2017.

The Seer. For electro-coustic carillon.
Commission by Tiffany Ng.
University of Chicago, May 2017 (premier).

Bellograms. For interactive carillon.
Resonance and Remembrance bell symposium, University of Michigan, March 2017 (premier).

Ritual for Three. For two singing winds and percussion.
Commission by Katie Porter and Devin Maxwell.
Listen/Space festival. Park City, UT, July 2016 (premier).
Automata. Los Angeles, February 2017.

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

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

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

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

Circe and Medea. Duet for soprano and singing tubist in a reverberant space.
Tony Arnold and Max Murray at Cantor Art Center. Stanford, CA. May 2015.

Perseus Slays the Gorgon Medusa.
Trio for percussion, objects and piano.
Radical 2 + Steenberge at Stanford Elliot Program Center, January 2015 (premier).
Line Upon Line Percussion at Big Medium Gallery, Austin TX, September 2017.

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

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

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

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

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

Anemone Battle! For at least 7 voices.
Singing by Numbers experimental choir.
Roy O. Disney Hall, CalArts. Valencia, CA, February 2010 (premier).
Dog Star 6 Festival, cur. Michael Pisaro. the wulf. Los Angeles, June 2010.

Some Folk Songs. For two voices.

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

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.

Performance Lectures

Musical Deaths through the Ages. Lecture and performance with Heather Lockie and KCM

Walker for viola da gamba, viola, hurdy gurdy, harmonica, mellophone and lap harp.

Museum of Jurassic Technology, Culver City, August 2018.

The Imaginary Music Radio Hour.

Monthly hourlong podcast about music, mythology and shape.

Hosted by NTS.com, May 2017 – May 2018.

Bats in the Belfry. Solo lecture and performance.

for *Resonance and Remembrance* bell symposium, cur. Tiffany Ng and John Granzow.

University of Michigan Ann Arbor, March 2017.

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 and performance responses to Astra's lecture.

Lecture 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 by Machine Project.

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.

Home and Garden.

Museum of Jurassic Technology, June 2010.

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

Tongue-in-cheek lecture about insect communication.

The Interpolation of Dreams.

The Hammer Museum, 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*.

Lecture on Scale.

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

Audio-visual talk about images that portray objects too large and too small for humans to experience directly.

Lecture on Words.

Velaslavasay Panorama. Los Angeles, April 2007.

CEAIT festival, REDCAT. Los Angeles, February 2009. cur. Mark Trayle.

Audio-visual talk about unusual words, glitches in the dictionary and the history of pointy shoes.

Misareftarr: a diversionary lecture.

Center for Integrated Media at CalArts. March 8, 2007.

"A Nice Sunday Afternoon Symphony" at Telic Gallery, April 2007. Cur. Marc Sabat.

Meandering performance lecture about cross-modal sensory metaphor, pointy shoes, malkins, mossbacks, etc.

Recordings

Nue. Vocals for Tashi Wada with Yoshi Wada and Friends. RVNG records, 2018.

Motherland. CD of new works performed by Quince Contemporary Vocal Ensemble (SSSM), including my 2016 composition, *The Four Winds*. New Focus Recordings.

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

Lampstands. For two voices and keyboard, performed by Julia Holter and myself. Featured 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

Valeria Street – short film by Janie Geiser, 2018. Geiser set the film to 2 of my recordings, “Chant Etude” for trumpet tube and “Spheres 3” for harmonicas.

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.

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/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 collaborator 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.

Organizations

Indexical, Board President 2018 – present

the wulf., Artistic Advisory Board 2013 – present

New Music USA Project Grants, Artistic panel Spring 2016

Stanford Composer Advisory Committee, Treasurer 2012 – 2016

Experimental Music Yearbook, Guest Editor 2012

Publications

Liner notes for *lower limit*, CD of works by Michael Winter on New World Records.

“We Who Musically Represent: Text Painting in the Cherubikon” 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).

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