

Victoria Cheah

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Education

- 2010-present **Brandeis University**
Ph.D. candidate in music composition and theory. Full university fellowship.
Composition studies with Yu-Hui Chang, David Rakowski, Eric Chasalow. ABD status.
- 2006-2010 **Macaulay Honors College at Hunter College, City University of New York**
Full merit scholarship. Private studies: Shafer Mahoney, composition. Geoffrey Burleson, piano. Norma Newton, voice. Music, special honors (majors), music composition, English literature (concentrations), American history (minor). B.A. magna cum laude, June 2010.
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| 2006-2010 | Macaulay Honors College Scholar |
| 2007-2010 | Thomas Hunter Honors Program |
| 2006-2010 | Dean's List |

Festivals, Workshops, Residencies, Conferences

- 2018 **Internationale Ferienkurse für Neue Musik, Darmstadt**
Composing the Archive workshop with Kirsten Reese.
Forum Wallis Presentation of Score Follower in Leuk, Switzerland.
Harvard Graduate Music Forum Ex-Centric Music Studies Conference
Roundtable participation representing Score Follower.
- 2017 **Wet Ink Readings**
With conductor Eric Wubbels and Wet Ink (*I watched her smile her hand* for large ensemble).
VIPA Festival (Valencia International Performance Academy and Festival)
With Stefano Gervasoni, José María Sánchez Verdú, Ensemble Interface.
- 2016 **Nes Artist Residency**
Joint artist residency in Skagaströnd, Iceland with collaborator Gleb Kanasevich.
- 2015 **Sommerakademie Schloss Solitude**
With Chaya Czernowin, Ming Tsao, Rebecca Saunders, and ensemble SurPlus.
Contemporary Encounters Meitar Ensemble
With Philippe Leroux, Pierre-Andre Valade, Meitar Ensemble in Tel Aviv, Israel.
- 2014 **Internationale Ferienkurse für Neue Musik, Darmstadt 2014**
Participant in "Composition beyond Music" workshop with Peter Ablinger (*Studiolo*, installation).
Residency at Avaloch Farm Institute
With Trio de Kooning to develop new work (*TE*).
- 2011 **American Academy of Music at Fontainebleau**
With François Paris, Allain Gaussin, Richard Danielpour, Isabelle Duha.
- 2011 **Summer Institute for Contemporary Performance Practice**
With Tristan Murail. Premiere of *AEAEA*, for ensemble.
- 2010 **Summer Institute for Contemporary Performance Practice**
With Chaya Czernowin. Premiere of *Elasticity*, for ensemble.
- 2009 **The European American Musical Alliance**
- 2009 **Composition Workshop at Conservatoire de Blanc-Mesnil**
With faculty Philippe Leroux, John Rea, Aaron Einbond and Ensemble Cairn.
- 2005- 2006 **The Walden School**
With Aurora Nealand, Jim Altieri, Renee Favand and Shawn Crouch.

Awards, Honors, Commissions

- 2018 **Commission from Vertixe Sonora** (Spain) for new ensemble work.
Commission from Heavy Air (USA) for trombone, cello, and electronics.
- 2017 **Commission from Dinosaur Annex** (USA) for accordion and viola, with video by Pawel Wojtasik.
- 2016 **University Prize Instructorship**
 Awarded opportunity to develop elective “Risk and Experimentation in Music” at Brandeis.
- 2015 **Commission from Marilyn Nonken** (USA) for solo scordatura piano.
Commission from Stephen Marotto (USA) for solo cello.
Provost’s Dissertation Award
Max Kade Research Grant
GSA Travel and Research Grant
Mellon Dissertation Research Grant
- 2013 **Commission from Trio de Kooning**
Anna Walinska Prize (Leonard Bernstein Festival of the Creative Arts)
Leonard Bernstein Festival of the Creative Arts Grant
Commission from Transient Canvas for bass clarinet and marimba.
Commission from Acoustic Uproar for flute and clarinet.
Outstanding Teaching Fellow Award 2012-2013
 TF for Orchestration (Fall 2012) and Undergraduate Composition (Spring 2013).
- 2012 **Leonard Bernstein Festival of the Creative Arts Grant**
- 2011 **Scholarship (partial) to American Academy of Music at Fontainebleau**
- 2010 **Victoria Moss Bittman Prize**
 From the Hunter College department of music for excellence in music.
- 2006 **The Walden School/PRISM Saxophone Quartet Commissioning Prize**

Employment History**June 2018 – present**

Talea Ensemble
Production Manager

Production manager for contemporary music ensemble based in New York, NY. Coordinates ensemble activities with venues and outside producers, contracts musicians, schedules rehearsals, production and stage manager.

April 2015 – present

ScoreFollower / Incipitsfy
Co-director, Curator

Co-director for organization that promotes and provides access to recordings and scores of contemporary music free of charge. Responsibilities include curating content and collections, non-profit duties, budget, and more.

September 2015 – present

Brandeis University
Assistant Concert Manager

Assistant concert manager for Music Department events at Slosberg Recital Hall. Duties include scheduling, managing concert staff during events, stage managing, artist relations, receptions, and more.

July 2018

Boston Conservatory / Berklee College of Music
Boston Conservatory High School Composition Intensive Faculty

Faculty member teaching music composition in small studio of 5 high school age composers. Private lessons and coaching during recording sessions and rehearsals.

September 2011 – 2018

Brandeis University
Instructor, Teaching Assistant

Designed and taught elective course for University Prize Instructorship, Spring 2017. Instructor for required freshman academic writing seminar (2016-2018, Spring 2014) and aural skills class (2015-2018, 2013-2014, 2011-2012). Teaching assistant for Orchestration (Fall 2012), Undergraduate Composition (Spring 2013), and special course with Tony Arnold (Spring 2016).

January 2016 – May 2016

Harvard University
Teaching Fellow

Teaching fellow and section leader for Music 2: Fundamentals of Music and Music 151: Tonal Analysis.

February 2014 – May 2016

Longy School of Music at Bard College
Faculty

Instructor for required graduate-level Research and Materials course and Graduate Music History Review.

January 2015 – present

I Care If You Listen
Guest contributor

Feature-length article about Impuls festival in Graz, Austria published in I Care If You Listen magazine.

January 2011 – April 2015

Sound Icon
Executive Director

Co-founder and executive director of Boston-based contemporary music sinfonietta Sound Icon. Duties and responsibilities include strategic vision, fundraising, grant and proposal writing, scheduling, contracting, budgets, accounting, publicity, tax filing, leading the process of non-profit incorporation and general administrative work.

July 2012 – August 2014

Composit New Music Festival
Operations and Ensemble Coordinator

Responsibilities include scheduling, distribution of materials from/to students and performers, artist relations, logistics and administrative work for summer music festival in Rieti, Italy.

September 2012 – January 2013

Boston Ballet
Annual Fund Intern

Responsibilities include drafting documents for use by Development team (both internal and external use, including marketing materials), administrative work, updating Tessitura database, and more.

September 2010 – April 2011

Brandeis University BEAMS Electronic Music Marathon
Stage Manager, Public Relations Manager

Organized and realized stage set-ups, equipment and logistics for 12-hour marathon concert. Also led publicity efforts for BEAMS Electronic Music Marathon.

September 2008 – June 2010

Hunter College Reading Writing Center
Peer writing tutor

Worked an average of 8 hours a week with students at Hunter College on writing skills.

September 2009 – June 2010

Argento New Music Project
Production Assistant, Stage Manager

Worked with contemporary music ensemble conducted by Michel Galante. Stage and production manager for events at venues including Park Avenue Armory and Le Poisson Rouge.

January 2008 – April 2009

Manhattan Sinfonietta
Administrative/Production Assistant

Internship with contemporary music ensemble conducted by Jeffrey Milarsky. Lead production manager for several events and administrative intern.

Courses Taught:

University Prize Instructorship: Risk and Experimentation in Music

Instructor. Awarded opportunity to design and teach upper-level undergraduate course in Spring 2017. Course explores contemporary art music that challenges aspects of the classical music establishment, from musical material, to extramusical subject, to physical experience (and more). Course goals include development of open-minded critical listening / discussion skills and familiarity with contemporary repertoire / concepts. Course aim is to consider contemporary music as a starting point for discussion of social, political, and aesthetic concerns that extend beyond music-specific discussions, while engaging with evidence and reasoning from the music itself.

University Writing Seminar: Minimalism – Art Stripped Bare

Instructor. Developed own course concept and syllabus within University Writing Seminar guidelines for required undergraduate freshman academic writing course. Focus on basic academic writing skills (organization, clarity, close reading, research techniques, bibliography, etc.) through reading-based discussion of American minimalist art and music.

University Writing Seminar: Empire State of Mind: New York through Music

Instructor. Developed own course concept and syllabus within University Writing Seminar guidelines for required undergraduate freshman academic writing course. Focus on basic academic writing skills (organization, clarity, close reading, research techniques, bibliography, etc) through reading-based discussion of aesthetic, political, sociological issues raised by music by New York musicians or about New York City.

Music Theory Lab I and II

Instructor. Focus on skills including sight-singing, rhythm, dictation (melodic, harmonic, rhythmic), listening, conducting, and more. Developed section for blind students.

Research and Materials of Music

Instructor. Graduate-level course focuses on writing and speaking about music, with an emphasis on research techniques and writing.

Graduate Music History Review

Instructor. Review of Western classical music from antiquity to the present.

Undergraduate Orchestration

Course assistant. Worked with students to refine skills in orchestration through individual assignments in small (2-3) groups weekly.

Undergraduate Composition

Course assistant. Worked with students to develop new compositions, with focus on pacing and clarity.

Embodiment of the Voice

Course assistant. Production, process, and creative course taught by Tony Arnold, recipient of 2015 Creative Arts Award at Brandeis University.

Music 2: Fundamentals of Music

Teaching fellow. Led section in music theory and aural skills.

Music 151: Tonal Analysis

Teaching fellow. Led section in a collaborative research project

Other Skills

Stage manager specializing in contemporary music (10 years of freelance experience).
Formal study of piano, voice, erhu, guzheng. Conversational French and basic Mandarin Chinese. Reading ability in French, German, Latin, Spanish. Software proficiency with Google apps, Microsoft Excel, Word, PowerPoint, Sibelius, Finale, Logic. Some experience with ProTools, MaxMSP, Soundforge, Audiosculpt, OpenMusic, Tessitura. Basic carpentry and welding skills. Strong hand and machine sewing skills. Dedicated home cook.

Selected List of Works

I hear her emails in my dreams about childhood (15 min) for trombone and cello, 2018.
Commissioned by Heavy Air. Premiere in May 2018, Silo City, Buffalo, NY.

We waited for each other on aim (10 min) for 8 players, 2018.
Written for ensemble Dal Niente, premiere in February 2018, Brandeis University.

We burned the care of our flies (10 min) for accordion and viola, 2017.
Commissioned by Dinosaur Annex, Premiered January 18, 2017, Third Life Studios, Somerville, MA.

We drank wine from the bottle on a rooftop next to god (15 min) for string quartet and sine tones, 2017.
For the Lydian String Quartet. Premiered December 9, 2017, Brandeis University.

Tell for Jared Redmond (15 min) for performer and sine tones, 2014-2017.
Premiered November 11, 2017, Slosberg Recital Hall, Brandeis University.

I watched her smile her hand (15 min) for twelve instruments, 2017.
For Wet Ink Large Ensemble readings, New York, NY, 2017.

“I watched the horizon of the sea, the world” (32 min) for uncondacted septet, 2017.
Dissertation composition in partial fulfillment towards the doctorate in music composition at Brandeis University.
Premiered 7 May 2017, Slosberg Recital Hall, Brandeis University.

The ocean inside your seashell (6 min) for solo cello, 2017.
Commission from Ling Yuan-Keng, violoncello. Premiered 8 May 2017 at Brandeis University.

I watched the tealights hide (12 min) for quartet and electronic playback, 2017.
For Ensemble Interface at the VIPA festival 2017. Premiere 2 July 2017, Conservatorio superior de música Joaquín Rodrigo, Valencia, Spain.

Tell: Quartet (8 min) for saxophone quartet, 2016.
Written for PRISM Quartet. Premiered January 29, 2017, Brandeis University.

Tell: SHIM (14 min) for performer and spatialized electronics, 2016.
Premiered November 4, 2016, Brandeis University; Victoria Cheah, performer.

n. 961, 963 (6 min) for solo scordatura piano, 2016.
Commission from Marilyn Nonken. Premiered May 19, 2016, Tufts University; Marilyn Nonken, piano.

Your voice XXX, not HIM (17 min) for soprano, two silent actors, clarinet, saxophone, percussion, 2016.
Staged reading by Guerilla Opera (Aliana de la Guardia, Brian Church, Thea Lobo, Rane Moore, Mary Joy Patchett, Mike Williams) on April 16, 2016, Brandeis University.

TELL: Creta Kano (20 min) 8-channel sine tones for live performance, 2016.

Premiered February 27, 2016, Brandeis University.

TELL: dreamhouse (10 min) for six instruments, 2015.

Premiered August 19, 2015, Sommerakademie Schloss Solitude; Ensemble Surplus.

TELL: even among these rocks (11 min) for solo flute and 8-channel sine tones, 2015.

Premiered April 25, 2015, Brandeis University; Carlton Vickers, flute.

TELL : Abschied (15 min) for solo piano, 2015.

Premiered March 8, 2015, Brandeis University; Geoffrey Burlison, piano.

Telephone: (careless whisper) (12 min) for bass clarinet and marimba, 2013 / revised 2016.

Commission from Transient Canvas, premiered March 19, 2014 in Cambridge, MA,; Matt Sharrock, percussion and Amy Advocat, bass clarinet.

Studiolo installation presented at Internationale Ferienkurse für Neue Musik Darmstadt 2014 in Peter Ablinger's Composition Beyond Music workshop, Orangerie, Darmstadt, Germany, August 2014. Cardboard house with spatialized electroacoustic music. Recycled cardboard, gaff tape, hot glue, flashlight, 12 speakers, 6 independent sound loops of differing lengths. Approx. L 5' x W 8' x H 4'

I count the fleeting hours (11 min) for large ensemble, 2014.

Premiered at Brandeis University, Waltham, MA, May 2014 with Jeffrey Means, conductor.

BLOW-UP (16 min) for percussion trio, 2014.

Commission from Trio Okho, premiered March 2014 in Cambridge, MA,; Nick Tolle, Mike Williams, Jeffrey Means, percussion.

TE (13 min) for string trio, 2014.

Commission from Trio de Kooning, premiered January 14, 2014 in at USC; Clara Kim, violin, Hannah Shaw, viola, Jo Whang, cello.

Chantre: et l'unique cordeau des trompettes marines (5 min) for solo erhu, 2013.

Premiered November 2014, Brandeis University; Wang Guowei, erhu.

Mirror, mirror, site-specific work installed on the Great Lawn of Brandeis University, 2013. Made possible by a grant from the Leonard Bernstein Festival of the Creative Arts. Pair of acoustic mirrors and handmade musical instruments. Plexiglass, aluminum, steel, glass, wax, water. 2 (L 4' x W 4' x H 6') installed ~20' apart.

As long as you want (4 min), for soprano and clarinet, 2013.

Premiered by Tony Arnold and Michael Norsworthy at Brandeis University, May 2013.

Stroke, site-specific work installed outside of the Rose Art Museum, Brandeis University, April 2012. Made possible by a grant from the Leonard Bernstein Festival of the Creative Arts. 24-foot-long corridor featuring sculptural forms based on Ellsworth Kelly's *Blue White*, and 9 independent fixed media sound loops. Wood, paper, cotton, plastic, speakers, cd players, fixed media. L 24' x W 4' x H 8'

strangeloop (c. 9 min), for baritone saxophone, 2010.

Commissioned and premiered by Zach Herchen in Brooklyn, New York, 2012 and on tour.

grist (c. 8 min), for string quartet, 2009/2012.

Undergraduate honors thesis, Hunter College. Premiered May 6, 2012, Boston, MA.

Psalm (4 min), for orchestra, 2008.

Premiered by Hunter College Symphony Orchestra, December 2008 at Hunter College, NY, NY.

and yes i said yes (6 min), for saxophone quartet, 2007.

Co-commission from PRISM Saxophone Quartet and The Walden School.

Premiered September 2007 at Symphony Space in New York, NY.