

Joan Arnau Pàmies

Instructor
Music Theory and Cognition Program
Henry and Leigh Bienen School of Music
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Scored for flute, bass clarinet, violin and cello on crooked and bent staves in a graphic style Mr. Pàmies calls "perspective notation," the piece elicited an eruptive litany of extended techniques, chaotic and elemental yet discernibly balanced.

Steve Smith, *The New York Times*

Double bassist Kathryn Schulmeister gave a stunning account of two pieces by Catalanian composer Joan Arnau Pàmies, the latter of which, [k(d_b)s], set about forging a new musical language from scratch, de-coupling performance parameters and working with them independently; it began sounding like a swarm of bees angrily trying to sting their way out of a jiffy bag, but where it went from there is impossible to describe—suffice to say it was truly remarkable.

Simon Cummings, *5against4*

EDUCATION

Northwestern University (Evanston, IL)

D.M.A., **Composition and Music Technology**, Program Honors, 2016
Dissertation: *Alternative Means of Musical Operation: Repurposing Sonic Creativity Within and Beyond Capital*
Director: Hans Thomalla
Committee Members: Mark J. Butler, Jay Alan Yim

New England Conservatory of Music (Boston, MA)

B.M., **Composition**, Academic Honors, 2011

L'AULA de música moderna i Jazz del Conservatori del Liceu (Barcelona, Catalonia)

Free Choice Studies in Jazz Piano and Voice, 2007

PRINCIPAL INSTRUCTORS

Hans Thomalla, Jay Alan Yim, Lee Hyla Northwestern University, 2011–2016

John Heiss, Stratis Minakakis New England Conservatory of Music, 2007–2011

Hèctor Parra Private instruction, 2009–2010

MASTERCLASSES

John Luther Adams, Mark André, Georges Aperghis, Pierluigi Billone, Benet Casablanca, Agustí Charles, Peter Maxwell Davies, Tamar Diesendruck, Brian Ferneyhough, Beat Furrer, Evelyn Glennie, Georg Friderich Haas, John Harbison, Betsy Jolas, Aaron Jay Kernis, David Lang, Klaus Lang, Fabien Lévy, Misato Mochizuki, Marco Stroppa, Christian Wolff

SELECTED PERFORMANCES OF COMPOSITIONAL WORK

- 2017 NYC Electroacoustic Music Festival** (New York, NY) 18,
Joan Martí Frasquier, baritone saxophone
Queens New Music Festival (New York, NY) *per ser plagat de ta dolça ferida*,
loadbang
Maas Building (Philadelphia, PA) *[d(k_s)b]; [k(d_b)s]*, Evan Runyon, bass
Versipel New Music (New Orleans, LA) *per ser plagat de ta dolça ferida*,
loadbang
- 2016 Bowling Green University** (Ohio) *per ser plagat de ta dolça ferida*, loadbang
The University of British Columbia (Vancouver, BC) *...es kömmt drauf an, sie zu verändern.* (WP), Liam Hockley, clarinets
Ear Taxi (Chicago, IL) *Produktionsmittel I*, Fonema Consort
Kunstuniversität (Graz, Austria) *1≈∞ (EoM)*, Juna Winston, trombone
Spectrum: Contemporary Insights Series (New York, NY) *in medias res* (WP),
Laura Cocks, bass flute; William Lang, trombone; Jordan Dodson, guitar
Festival Mixtur (Barcelona, Catalonia) *[IVflbcIVln/c]*, BCN 216
- 2015 Series 20/21** (Madrid, Spain) *segon quartet de corda* (WP), JACK Quartet
XXXVI Encontre Internacional de Compositors (Palma de Mallorca, Spain)
Produktionsmittel II, Vertixe Sonora Ensemble
University of Huddersfield (United Kingdom)
constrained semantic trajectory, Jeff Gavett, baritone
Resonant Bodies Festival (New York, NY)
constrained semantic trajectory (WP), Jeff Gavett, baritone
Unruly Music Festival (Milwaukee, WI) *canvas*, Suono Mobile USA
CCRMA (Palo Alto, CA) *1≈∞ (EoM)* (WP), Weston Olencki, trombone
Spectrum (New York, NY) *[IVflbcIVln/c]*, Chartreuse
- 2014 Huddersfield Contemporary Music Festival** (United Kingdom)
[k(d_b)s]; [d(k_s)b], Kathryn Schulmeister, bass
Vertixe Vigo (Vigo, Spain), *Produktionsmittel II* (WP), Vertixe Sonora Ensemble
XXXVI Foro Internacional de Música Nueva Manuel Enríquez (Mexico City)
[k(d_b)s], Kathryn Schulmeister, bass
NUNC (Evanston, IL) *[IVsaxVlvc]^[III(fl.bc.vln/a)]*, Ensemble Dal Niente
DePaul University (Chicago, IL) *Horror Vacui*, mocrep
MATA Festival (New York, NY) *[IVflbcIVln/c]*, Uusinta

- 2013 Northwestern University** [*V(fl.ob.vln/c)llkl*] (WP), **ensemble recherche Huddersfield Contemporary Music Festival** *Horror Vacui*, BCN 216 **Jay Pritzker Pavilion** (Chicago, IL) [*Vlvox*]³, **Fonema Consort Chicago Latino Music Festival** [*k(d_b)s*] (WP) Kathryn Schulmeister, bass **Cité Internationale Universitaire** (Paris, France) [*IVsax(op_VlVln/c)*], **NO_Input Centro Galego de Arte Contemporánea** (Santiago de Compostela, Spain) *canvas*, Vertixe Sonora Ensemble
- 2012 Sound 59** (Perm, Russia) [*IVflbcVlVln/c*] (WP), **MCME Summer Courses for New Music** (Darmstadt, Germany) [*4v4l2nac*], Arditti Quartet
- 2011 Tsai Performance Center** (Boston, MA) *VERSUS I & II* (WP), **ALEA III UKM4 Microtonal Festival** (London, United Kingdom) *VERSUS—PREQUEL* (WP), Chris Watford, bassoon
- 2010 The Stone** (New York, NY) *Image IV* (WP), [*nec*] shivaree **Intersonanzen Brandenburgisches Fest der Neuen Musik** (Potsdam, Germany) *music for saxophone and piano*, Nora Volkova Ensemble
- 2009 (le) poisson rouge** (New York, NY) *love (death) and life*, Mimesis Ensemble

TEACHING EXPERIENCE

Northwestern University (Evanston, IL) September 2011–present

Instructor

Courses taught

Class Composition

Designed and taught a course focused on the critical analysis of contemporary societal issues and its relation to creative music. Repertoire includes Maryanne Amacher, John Cage, Lauryn Hill, Helmut Lachenmann, and Cecil Taylor. Readings include de Beauvoir, Fanon, Jameson, and Marcuse.

Pop Songwriting and Analysis

Created and offered a course that explores the historical conditions that contributed to musical trends associated with twentieth century popular culture. Weekly songwriting workshops provided a context for students to develop creative ideas. Repertoire includes Marvin Gaye, The Shaggs, Stéphane Grappelli, Slayer, Radiohead, The Police, and The Clash.

Music Theory IV, V, VI

Taught sophomore year core theory, covering harmonic and melodic analysis, formal study and recognition, historical contextualization, stylistic-centered composition, set theory analysis, and introductory critique of models of theoretical analysis. Repertoire encompasses Western composers including Mozart, Beethoven, Fanny Mendelssohn, Schoenberg, Webern, Stravinsky, Crawford Seeger, Ligeti, Cardew, and Reich.

Aural Skills IV, V, VI

Taught sophomore year core aural skills, including topics such as: solfège; harmonic, melodic, and rhythmic dictation; formal recognition; aural strategies in regard to post-tonal music as well as microtonality; and timbre/textural recognition.

Independent Study (Theory and Composition)

Encouraged the development of critical thinking skills for each student's individual project.

PROFESSIONAL EXPERIENCE

Fonema Consort (Chicago, IL) January 2013–June 2016

Artistic Development Manager

Assisted the artistic director of an ensemble of vocal and instrumental contemporary music in devising yearly seasons and picking repertoire, with a priority for interdisciplinary projects and artists from underrepresented collectives. Close collaborations with both emerging (Mauricio Pauly, Katherine Young, Bethany Young) and internationally recognized (James Dillon, Julio Estrada) composers.

Institute for New Music at Northwestern (Evanston, IL) September 2014–June 2015

Institute Assistant

Managed artist residencies and concerts.

Miiryn (Multiple Locations) June 2012–May 2013

Founder and Director

Contemporary music collective. Projects included concerts and seminars taking place in Barcelona, Boston, New York, and Montreal.

AWARDS, COMMISSIONS, AND FELLOWSHIPS

Harry N. and Ruth F. Wyatt Fund (Evanston, IL) 2011–2016

Centro Nacional de Difusión Musical (Madrid, Spain) 2015

New Music USA (New York, NY) 2014

Government of Catalonia (Barcelona, Catalonia) 2013; 2014

William T. Faricy Award for Creative Music (Evanston, IL) 2013

Eckstein Fellowship (Evanston, IL) 2011–2014

Beneficent Society Scholarship (Boston, MA) 2011

Wallace Scholarship Fund (Boston, MA) 2010–2011

Internationales Musikinstitut Darmstadt (Germany) 2010

SCI/ASCAP Student Commission Award – Winner Region I (New York, NY) 2008

ASCAP Morton Gould Composition Award – Finalist (New York, NY) 2008

Stipendienpreis (44th Summer Courses for New Music, Darmstadt, Germany) 2008

RELEASES

William Lang. *HEAVY MATTER*. New Focus Recordings, 2017 (forthcoming). Featuring [Vltn]^4 (*o quatre panells per a trombó sol*), for solo trombone.

Fonema Consort. *Fifth Tableau*. Parlour Tapes+, 2017 (forthcoming). Featured in *Octoid*, by Chris Mercer, as a prepared piano performer.

LECTURES AND CONFERENCES

University of Nottingham (Nottingham, United Kingdom) July 2017

Visiting Lecturer

Conference: *Music and Socialism since 1917*

Presentation: "Alternative Means of Musical Operation"

Conservatori Superior de Música del Liceu (Barcelona, Catalonia) April 2017

Visiting Lecturer

Composition seminar guest.

The Johns Hopkins University (Baltimore, MD) January 2016

Panelist

Member of "Managing Money in New Music" panel as part of *New Music Gathering*.

Escola Superior de Música (Esmuc) (Barcelona, Catalonia) November 2015

Visiting Lecturer

Discussed current trends in American contemporary sound art and music.

Universitat Rovira i Virgili: Centre de Lectura (Reus, Catalonia) November 2015

Visiting Lecturer

Presentation: "Materialism and the Political in Beethoven"

Universidad Complutense (Madrid, Spain) November 2015

Visiting Lecturer

Discussed current trends in American contemporary sound art and music.

Northwestern University (Evanston, IL) November 2015

Graduate Composer

Conference: NUNC! 2

Presentation: "Music against Capital: The Aesthetics of Purpose"

Conservatorio Superior de Música (Vigo, Spain) November 2014

Visiting Lecturer

Composition seminar guest.

Universidad Nacional Autónoma (Mexico City) May 2014

Visiting Lecturer

Lecture as part of *Cátedra Conlon Nancarrow*.

Tulane University (New Orleans, LA) April 2014

Panelist

ANODE 2014: The music of Claus-Steffen Mahnkopf and Joan Arnau Pàmies

Northwestern University (Evanston, IL) April 2014

Graduate Composer

Conference: NUNC!

Presentation: "On Noise, Notation, and Performance Psychology"

Goldsmiths, University of London (London, United Kingdom) October 2013

Visiting Lecturer

Conference: *Contemporary Notation: Composition, Performance, Improvisation*

Presentation: "Noise-Interstate(s): towards a subtextual formalization"

University of Huddersfield (Huddersfield, United Kingdom) October 2013

Visiting Lecturer

Conference: *Noise In And As Music*

Presentation: "Noise-Interstate(s): toward a subtextual formalization"

Columbia University (New York, NY) November 2011

Visiting Lecturer

Composition seminar guest.

JOURNAL ARTICLES

Richard Barrett's *CONSTRUCTION: Notation and Emancipation*

Perspectives of New Music, edited by Benjamin Boretz, Robert Morris, and John Rahn (Peer-reviewed; forthcoming, 2017)

Identity and Quality in Contemporary Music

Search: Journal for New Music and Culture, edited by Dániel Péter Biró, Franklin Cox, Steven Kazuo Takasugi, and Alexander Sigman (Peer-reviewed; forthcoming, 2017)

Seven Propositions for The Global

&&& Journal, edited by Jason Adams, Mohammad Salemy, and Tony Yanick (&&& Publishing, Spring 2016)

Componer en el siglo XXI: La necesidad de inserción crítica

Sul Ponticello, edited by Sergio Blardony (Summer 2015). Spanish translation of "Composition in the 21st Century: The Need for Critical Insertion"

OTHER ARTICLES

Seven Remarks and a Postscript on Music Criticism

Cacophony Magazine, edited by Bethany Younge and Lia Kohl (December 2016)

Towards the Future: New Music in the 21st Century and other essays

NewMusicBox, edited by Molly Sheridan (June 2016)

Composition in the 21st Century: The Need for Critical Insertion

Open Space Magazine, edited by Benjamin Boretz (Open Space Publications, Summer and Fall 2015)

Cinc punts sobre cultura

reusdigital.cat (June 2015)

***DarwinTunes* and Cultural Reductionism**

NewMusicBox, edited by Molly Sheridan (October 2014)

Obscurity, Greenwald, Fisher-Lochhead

FOCI Words, edited by Ray Evanoff (February 2014)

BOOK CHAPTERS

Listening as Precondition: Music Scholarship after the Crash

Edited by Ian Pace and Peter Tregear (Forthcoming; Routledge, 2017)

Noise-Interstate(s): toward a subtextual formalization

In *Noise In And As Music*, edited by Aaron Cassidy and Aaron Einbond (The University of Huddersfield Press, 2013)

SELECTED MEDIA: INTERVIEWS AND PROFILES

Eli Namay and Joan Arnau Pàmies discuss *Produktionsmittel III*

Interview, *Cacophony Magazine*, Chicago (June 2016)

Joan Arnau Pàmies estrena *Segon quartet de corda* en el Auditorio 400

Interview, *El Compositor Habla*, Madrid, Spain (November 2015)

El riesgo es fundamental

Profile, *mundoclasico.com*, Vigo, Spain (January 2015)

Joan Arnau Pàmies

Profile, *New Catalan Music*, Barcelona, Catalonia (June 2014)

No intento explicar algo a través de la música, busco que la obra me influya a mí

Interview, *Diari de Tarragona*, Tarragona, Catalonia (January 2014)

Talent i treball de tres notes reusenques

Profile, *reusdigital.cat*, Reus, Catalonia (May 2013)

Diez compositores 10

Profile, *El Cultural*, Madrid, Spain (March 2011)

WORKSHOPS AND RESIDENCIES

Gameboard Research Unit (Philadelphia, PA) June 2016
International Young Composers Academy (Tchaikovsky City, Russia) September 2012
IMPULS Academy (Graz, Austria) February 2011
Cátedra de composición Manuel de Falla (Cádiz, Spain) May 2010
Composition Workshop/JONC Orchestra (Vila-seca, Catalonia) September 2010
Sentieri Selvaggi Masterclass (Milan, Italy) March 2010
Summer Courses for New Music (Darmstadt, Germany) 2008; 2010; 2012

LANGUAGE PROFICIENCY

Catalan native language
Spanish native language
English fluent (speaking, reading, writing)
French intermediate (speaking, reading); basic (writing)

REFERENCES

Hans Thomalla

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Jay Alan Yim

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