

Michael Baldwin

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Composer, curator, performer, and researcher of contemporary and experimental musics. Interests in the physicality and ephemerality of music performance. Recent composition and performance practices explore ways of working with and understanding documentation of musical work.

EDUCATION

2012-17 **The University of Huddersfield** (PhD, Music Composition)

Thesis: *Effaced, Reflected, Being: Documents and/of/as Musicking Bodies*

Supervisors: Aaron Cassidy, Liza Lim

Expected confirmation date: February 2017

2011-12 **The University of Huddersfield** (Masters by Research, Music Composition)

Thesis: *Reflections on Ephemerality and Notation in My Recent Work*

Supervisors: Aaron Cassidy, Liza Lim

2007-11 **Bowling Green State University** (Bachelor of Music, Music Composition)

Research paper: *Musical Expression Through Notation: Formal Constructs of Klaus K. Hübler*

Supervisors: Burton Beerman, Christopher Dietz, Mikel Kuehn, Andrea Reinkemeyer

Private tutorship: Franklin Cox (2010/11)

TEACHING EXPERIENCE

Teaching Assistance

2014-15 Teaching assistant for the **Stylistic Composition** module at The University of Huddersfield.

Responsible for marking student submissions and reviewing student compositions for stylistic fidelity to a variety of styles ranging from baroque, classical, impressionistic and minimalism.

2012-15 Mentoring composition students as part of composition clinics for the **Composition 2** module at The University of Huddersfield. Workshop sessions focused on idiomatic writing

for woodwind, brass and percussion instruments, and the creative application of compositional techniques including invented scales and macro-scale processes.

Responsible for marking composition submissions and providing guidance to students outside of the classroom setting.

Facilitation

2015 Co-facilitator of **Time for Rhythm** at The University of Huddersfield. *Time for Rhythm* was a satellite study group to the CeReNeM [Centre for Research and New Music] strand devoted to contemporary approaches to rhythm in new music (*Approaches to Rhythm*). *Time for Rhythm* was a flexible and open-format group that provided a forum for postgraduate researchers to collectively explore diverse aspects of rhythm. Complementing the theoretical facets of *Approaches to Rhythm*, the group was primarily practice-oriented, exploring issues of rhythm through performance, music making and collaboration with members of the Drama department.

Baldwin, Michael - CV

- 2012-15 Facilitator for the activities of the **Huddersfield Undergraduate Composers' Society (UGCS)** at The University of Huddersfield. Responsible for arranging weekly meetings for discussion of compositional interests, organising student-led concerts featuring works of society members and the organisation of society events outside of the university including attendance at film festivals, art exhibitions and new music festivals.
- 2013 Facilitator of extensive four-month collaboration between four composers from **Huddersfield UGCS** and four members of the **Huddersfield Trumpet Ensemble**, culminating in the presentation of new compositions at Durham University as part of the **KLANG13** new music festival. Responsible for organising tri-weekly workshop meetings between composers and performers, organising composer-only meetings and performer-only meetings, mentoring composers and securing and managing funds for travel to and accommodation in Durham.
- 2013 Co-facilitator of the **Huddersfield Listening Group** at The University of Huddersfield. Responsible for organizing weekly meetings to share, listen to and discuss music.

Composition Tutorship

- 2012-15 Have provided individual composition lessons to a diverse range of undergraduate composers.

MANAGERIAL AND ORGANISATIONAL EXPERIENCE

Concert Curator

- 2014-17 Co-curator of **WEISSLICH**, a concert series that brings together new work happening in and around experimental music and performance art. The series has organised ten concerts in London and Manchester since May 2014, and strives to promote British artists alongside related historical works and in an international-facing and gender-balanced context that has integrated artists from the United States and Europe. Responsible for artistic direction, liaising with venues and artists, writing profiles of artists and informing the public of curatorial decisions through the *Better Know A Weisslich* article series, managing Twitter and YouTube accounts, updating and editing the WEISSLICH website (www.weisslich.com), video and audio documenting events, submitting funding proposals and managing funding budgets.

Website Editing and Management

- 2013-14 Updated and edited **CeReNeM's postgraduate website** (<https://cerenempostgraduates.wordpress.com/>). Responsible for collecting and maintain postgraduate researcher information, restructuring navigation and layout of website and writing newsletters detailing postgraduate community activities.

Treasurer

- 2009-10 Treasurer for **Praecepta**, Bowling Green State University's student chapter of the Society of Composers, Inc. Responsible for drafting an annual budget proposal and presenting it to the internal funding panel for student organisations at Bowling Green State University.

Funding Acquisition

- 2016 **Arts Council England**. Support for organisation of WEISSLICH Vol. 9. Funding used to cover performance fees for artists/musicians, concert venues, accommodation, documentation of concerts, a public relations consultant and travel expenses.

- 2015 **Conference Presentation Fund** (The University of Huddersfield). Support for collaborative project with Berlin-based French hornist Samuel Stoll resulting in the creation of a new composition and performances in Leipzig, Germany; London, UK; Manchester, UK; and Basel, Switzerland.
- 2015 **Research Networking Fund** (The University of Huddersfield). Support for collaboration with Miami-based experimental music organisation Inlets Foundation for Experimental Practices resulting in the composition in a new piece for performance as part of the ROCK, PAPER, SCISSORS concert series in Miami, Florida, US.
- 2014 **Conference Presentation Fund** (The University of Huddersfield). Support for collaborative project with Basel-based ensemble *les trombones de bale* resulting in the creation of a new composition and performances in Basel, Switzerland and Darmstadt, Germany.
- 2014 **Intellectual Climate Fund** (The University of Huddersfield). Support for cross-institutional collaboration between five composers from CeReNeM and the ensemble Discord Workshop from University College Ghent's Advanced Master's Degree in Contemporary Music resulting in the creation of five new compositions and performances in Huddersfield, UK and Ghent, Belgium. Responsible for producing funding proposal, and managing and organising collaboration between, and travel and accommodation for, members of both institutions.
- 2013 **Conference Presentation Fund** (The University of Huddersfield). Support for presentation of research paper at Time Stands Still: Notation in Musical Practice (Wesleyan University).
- 2013 **Research Networking Fund** (The University of Huddersfield). Support for attendance at the 2013 Impuls Academy. Participation included tutorials with Georges Aperghis, Pierluigi Billone and Chaya Czernowin.
- 2011 **Conference Presentation Fund** (The University of Huddersfield). Support for attendance of the premier performance of *Various Terrains* (\cong *degrees of similarity*) performed at Bowling Green State University.
- 2011 **Research Networking Fund** (The University of Huddersfield). Support for travel to Berlin for professional networking and concert attendance.

OTHER PROFESSIONAL EXPERIENCE

Assistant Producer

- 2015 SPELLWEAVING: Ancient Music from the Highlands of Scotland. *European Music Archaeology Project Vol. 1*. Delphian DCD34171, 2016.

Documenter

- 2015 Video documented collaboration between ensemble Sounding Motion and undergraduate composers from The University of Huddersfield.

Proofreading

- 2014-15 Have provided independent proofing services for postgraduates.

Music Typesetting (specializing in Finale)

- 2012-13 Consultant for The University of Huddersfield. Responsible for typesetting a variety of musical examples published in *The Ashgate Research Companion to Roberto Gerhard* (throughout), and *Twentieth Century Music*, (Philip Thomas: "Understanding indeterminate music through performance: Cage's *Solo for piano*"). Typeset three complete scores for composer Mary Bellamy including *Semblance* (2011), *Abrasion* (2011) and *Transference* (2009-10).

Baldwin, Michael - CV

Composition Masterclasses

2010-14 Keith Fitch, Trond Reinholdsten, Michael Pisaro, Christopher Fox, Hilda Paredes

Performance Repertoire

Baldwin, Michael (2014): *urtext* – [live vocals]

—— (2014): *a kind of nostalgia* – [guitarist]

—— (2013): *whistles whittle* – [whistler]

Blatt, Robert (2015): *All Together Now* – [mover]

—— (2015): *Igneous* – [stone rubber]

Brecht, George (1962): *Symphony No.1, Fluxversion 1* – [bucket distributor]

Chase, Stephen (2004/05): *Scissors, Paper, Stone* – [scissors, papers, stones]

Dorokhov, Georgy (2012): *counter-exposition-I* – [CD bower]

Flanagan, Beavan (2015): *No sweeter sound than my own name* – [vocalist]

d’Huedieres, Louis (2015): *Laughter Studies 2* – [vocalist]

—— (2015): *for Michael, Peyee and Rodrigo on 19/04/2015* – [vocalist]

Ingamells, Andy (2014): *Postman* – [whistler]

—— (2014): *tea-towel* – [whistler]

Kosugi, Takehisa (1961): *Micro 1* – [microphone wrapper]

Kudirka, Joseph (2013): *untitled* – [papers]

Marino, Jessie (2011): *Commitment :: Ritual I :: BiiM* – [snare drum and lights]

Nickel, Luke (2014): *[factory]* – [memory-based fragment of a living score]

Oliveros, Pauline (1979): *Rock Piece* – [rock actuator]

Pocknee, David (2015): *Nothing is Surprising* – [actor]

—— (2014): *Match Piece (Health and Safety Version)* – [whistler]

—— (2012): *Conditioned* – [musically conditioned performer]

Saunders, James (2012): *instruments with recordings* – [tuba]

—— (2006/08, 2009-): *with paper* – [papers]

Sdraulig, Charlie (2013): *few* – [vocalist]

So, Mark (2008): *sitting on a stone [readings 25]* – [reader]

Wolff, Christian (1969): *stones* – [stone actuator]

RESEARCH ACTIVITY AND OUTPUT

Presentations

2015 Joint guest presentation on French horn solo, *BUZZED*, with Samuel Stoll at the Hochschule für Musik und Theater Leipzig in Leipzig, Germany for the composition studio of Claus-Steffen Mahnkopf.

2013 Presentation of article *An Ephemeral Practice* at the conference, Time Stands Still: Notation in Musical Practice at Wesleyan University.

2012 Guest composer lecture entitled *Recent Work (2011-2012)* presented to the composition department at Bowling Green State University.

Writing

“Retrospectively Arriving at *Composition with the Sound of Its Own Découpage*.” *Tempus Konnex*. <http://tempus-konnex.com/spip.php?article249>. 2016.

“Questions to Performers: insight into ‘this is not natural [transfiguration]’.” *CeReNeM Journal 5*. cerenem.ricercata.org/articles/questions_performers/page01.html. 2015.

“Contemporary Notation Project: Michael Baldwin.” *The Rambler*. <http://johnsonsrambler.wordpress.com/2014/07/18/contemporary-notation-project-michael-baldwin/>. 2014.

“An Ephemeral Practice.” (self-published). 2013.

“Reflections on Ephemerality and Notation in my Recent Work.” Master’s thesis, University of Huddersfield. 2012.

“Musical Expression Through Notation: The Formal Constructs of Klaus K Hübler.” (self-published). 2011.

Citations in Books by others

Edgerton, Michael. *The 21st Century Voice*, 2nd ed. Featuring discussion of *Various Terrains (degrees of similarity)*. Scarecrow Press, 2015: 142-43.

CATALOGUE OF COMPOSITIONS

2016

||:trouble letting go:|| –]HoldingOn[– 4 Echoes: whistle, whisper, gasp, silence (8’20”) – violinist and two object performers

Affective ... hopes of being moved to feel ... Ripples (2h/10’) – chamber ensemble of ten performers/musicians [vocalist, bass flute, bass clarinet, soprano saxophone, violin, cello, double bass, three performers without instruments (two reflectors and one silent witness)] and every musician performing during a concert-length event

2015

Composition with the Sound of Its Own Découpage (10’) – toy piano and audio+video playback

BUZZED (7’) – horn

magic (2’) – voice and percussion

2014

urtext (8’) – voice and recordings

this is not natural [transfiguration] (12’) – horn, piano, double bass

this is not natural (10’) – horn, piano, double bass

a kind of nostalgia (8’) – two guitars

this is about much more than hearing (9’) – five trombones and five musicalized bodies

with a lover #1 (variable duration) – for two intimate performers

Friends, Romans, Countrymen - Lend Me Your Ear (a catalogue of curiosities) (open duration) – everyday objects; site-specific installation at the Huddersfield Open Market

2013

Strike, Object, Implement (short) – for striker with objects and implements

silence/stillness/essence (short) – any sentient being with eyes and the ability to stand still

3 things people told me in private [l.l./f.d./j.s.] (4’) – solo orator

composition [open to interpretation] (no set duration) – no instrumentation

whistles whittling (72’/15’) – two whistlers

misdirection (10’) – voice and percussion

a tenuous/tentative step towards performative awkwardness/clumsiness (12’) – solo voice

To: Charlie Sdraulig & Joe Kudirka; From: Michael Baldwin (60’) – for two instigators and 1/4in jack

i’m too young to be tired of titles - loosely based on ‘Having Never Written a Note for Percussion’ and some other tune that i can’t remember now (1’30”) – solo percussionist and three percussion instruments

Baldwin, Michael - CV

2012

S[h/c]attered Shards of Experience: Ephemera 1- [Ephemera1-7] (variable or no duration) – various recipients

Disintegration [revised] (4') – Bb soprano saxophones (2), Eb baritone saxophone (1)

2011

marginalization (5'30") – trombone, percussion, piano

Various Terrains (\equiv *degrees of similarity*) (6') – solo voice

what lurks beneath (4') – bass clarinet (Eb clarinet), C trumpet (Bb piccolo), trombone (alto trombone)

Solipsist (4'30") – concert band

Sound[chamber] (4') – live electroacoustic music

ὄμορφος (3') – wind ensemble

Erasure (8') – solo trombone

engulfing <subservient> denouement (3') – solo violin

2010

Disintegration (4') – Bb soprano saxophones (2), Eb baritone saxophone (1)

Temporal Regions (5') – live electroacoustic music (Max/Msp)

Inarticulate Transgressions (8'30") – solo soprano, solo oboe, saxophone quartet, percussion quartet

Glimpse (2'30") – full orchestra

Seven Miniatures for Solo Pianist (8') – solo piano

For Gamelan and Electric Guitar (5'50") – gamelan, electric guitar

Purposeful Barriers (7') – soprano voice, fixed media, two-channel

euphoria (5') – speaker, alto flute, percussion

Three Movements (7') – Bb clarinet/ bass clarinet, alto saxophone, trombone

Repetitive Actions (1') – electroacoustic music, two-channel

Overcompensation (1'30") – solo accordion

Proportions (1') – solo bass flute

2009

Murmurs (5') – electroacoustic music

PassiveActive Gestures (1') – electroacoustic music

Sonata 1:45 (6') – flute, horn, cello

Blood Drenched Moon Against a Subtle Yellow Dusk (7'30") – horn, trombone, cello

Perpetual Coloration (7'30") – flute, clarinet in Bb, violin, cello, percussion, piano

Restless Sleeper (6') – alto saxophone, piano, violin, cello

Blurred Perceptions (6'30") – solo flute

Ex- (5') – solo piano

2008

Neglectful Teacher (5'30") – solo oboe

i have found what you are like (2'30") – soprano, piccolo

Children's Set (3'30") – two violins

Painter's Pallet (2') – solo alto saxophone

Trivial Matter (1') – solo flute

LunarField (6'30") – solo cello and ensemble (3-violin, 2-violin, 1-cello, 1-double bass)

COMPLETE LIST OF CATALOGUE PERFORMANCES

2017

Erasure

Vienna, Austria, 9 January

BUZZED

Basel, Switzerland, 9 January

2016

a kind of nostalgia

Graz, Austria, 6 December

Lucerne, Switzerland, 30 November

Baden, Germany, 29 November

Zürich, Switzerland, 28 November

||:trouble letting go:|| –]HoldingOn[– 4 Echoes: whistle, whisper, gasp, silence

Manchester, UK, 25 September

Birmingham, UK, 12 September

London, UK, 05 March

silence/stillness/essence

Oakland, California, 3 June

Affective ... hopes of being moved to feel ... Ripples

London, UK 20 May

BUZZED

Manchester, UK, 20 February

London, UK, 9 January

2015

BUZZED

Leipzig, Germany, 15 December

Composition with the Sound of Its Own Découpage

Miami, Florida, 07 November

Miami, Florida, 26 September

urtext

Bristol, UK, 28 February

London, UK, 14 February

Huddersfield, UK, 7 February

magic

Huddersfield, UK, 12 February

2014

urtext

Huddersfield, UK, 10 December

this is about much more than hearing

Darmstadt, Germany, 12 August

Basel, Switzerland, 19 June

a kind of nostalgia

Durham, UK, 21 June

Huddersfield, UK, 17 March

Friends, Romans, countrymen - Lend Me Your Ear (a catalogue of curiosities)

Huddersfield, UK, 31 May

Baldwin, Michael - CV

whistles whittling

Huddersfield, UK, 9 May

London, UK, 3 May

this is not natural

Ghent, Belgium, 17 April

Leeds, UK, 25 March

Huddersfield, UK, 24 March

2013

marginalization.

Basel, Switzerland, 20 November

a tenuous/tentative step towards performative awkwardness/clumsiness

Huddersfield, UK, 15 April

2012

Seven Miniatures for Solo Pianist

Huddersfield, UK, 5 July

Huddersfield, UK, 1 March

Various Terrains (≡ degrees of similarity)

Bowling Green, Ohio, 21 April

2011

what lurks beneath

Huddersfield, UK, 1 December

Sound[chamber]

Bowling Green, Ohio, 29 April

Erasure

Bowling Green, Ohio, 5 April

engulfing <subservient> denouement

Bowling Green, Ohio, 5 April

PassiveActive Gestures

Bowling Green, Ohio, 5 April

euphoria

Bowling Green, Ohio, 5 April

Three Movements

Bowling Green, Ohio, 5 April

Murmurs

Bowling Green, Ohio, 5 April

Repetitive Actions

Bowling Green, Ohio, 5 April

Three Movements

Bowling Green, Ohio, 5 April

Blurred Perceptions

Bowling Green, Ohio, 5 April

Children's Set

Bowling Green, Ohio, 5 April

2010

Temporal Regions

Bowling Green, Ohio, 15 December

PassiveActive Gestures

Chicago, Illinois, 20 November
Toronto Ontario, Canada, 20 November
University DeKalb, Illinois, 4 November
Taipei, Taiwan, 16 July 2010
Hadley, Massachusetts, 14 July
Stony Brook University, New York, 1 June
Bowling Green, Ohio, 11 February

Blood Drenched Moon Against a Subtle Yellow Dusk

Bowling Green, Ohio, 17 November

Purposeful Barriers

Bowling Green, Ohio, 4 May

euphoria

Bowling Green, Ohio, 30 April

Three Movements

Bowling Green, Ohio, 24 April

Blurred Perceptions

Bowling Green, Ohio, 21 March

Proportions

Bowling Green, Ohio, 11 February

Murmurs

Bowling Green, Ohio, 5 February
Bowling Green, Ohio, 16 December

2009

Blurred Perceptions

Bowling Green, Ohio, 6 December

"i have found what you are like"

Bowling Green, Ohio, 24 September

Neglectful Teacher

Bowling Green, Ohio, 8 April

Children's Set

Bowling Green, Ohio, 6 February

2008

LunarField

Bowling Green, Ohio, 10 November