

## Michael Baldwin

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Composer, performer and researcher of contemporary experimental music. Interested in the limits of physicality in instrumental and vocal performance, multi-medial scores and ephemerality. Frequently engages with composers and performers in long-term collaborations, producing innovative scoring strategies and unique performance practices. Currently seeking to further develop my teaching experience and research profile through employment in higher education.

## EDUCATION

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- 2012-present: **The University of Huddersfield** (PhD candidate, Music Composition)  
Thesis: *Performing Documentation: Bespoke Notations*  
Supervisors: Aaron Cassidy, Liza Lim  
Expected Submission Date: March 2016
- 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

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### Teaching Assistant

2014-15: Assisted in the **Stylistic Composition** module at The University of Huddersfield. Responsibilities included marking student submissions and reviewing student compositions for stylistic fidelity to a variety of styles ranging from baroque, classical, impressionistic and minimalism.

2012-15: Assisted in composition clinics as part of the **Composition 2** module at The University of Huddersfield. Responsibilities included attending workshop sessions to work with small groups of second year composition students. Workshop sessions focused on idiomatic writing for woodwind, brass and percussion instruments and the creative application of compositional techniques including invented scales and large-scale processes. Additional responsibilities included marking composition submissions and providing assistance and guidance to students outside of the classroom setting.

### Facilitator

2015: Co-facilitated **Time for Rhythm** at The University of Huddersfield. *Time for Rhythm* was a satellite study group to the CeReNeM [Center for Research and New Music] strand devoted to contemporary approaches to rhythm in new music (*Approaches to Rhythm*). Meeting on a weekly basis, *Time for Rhythm* was a flexible and open-format group intended to provide a forum for postgraduate researchers to collectively explore diverse aspects of rhythm. Meetings were student-organized and open to all styles and methods of music-making. Complementing the theoretical facets of *Approaches to Rhythm*, this group was primarily practice-oriented, exploring issues of rhythm through performing and playing.

2012-2015: Facilitated the activity of the **Huddersfield Undergraduate Composers' Society (UGCS)** at The University of Huddersfield. Responsibilities included arranging weekly meetings for discussion of compositional interests, organizing student-led concerts featuring works of society members and the facilitation of events outside of the university including attendance at film festivals, art exhibitions, and new music festivals.

2013: Facilitated a collaboration between **Huddersfield UGCS and Huddersfield Trumpet Ensemble**. Responsibilities included organizing tri-weekly workshop meetings between composers and performers, organizing additional composition-only meetings and performer-only meetings and the organizing of an event at Durham University's new music festival **KLANG 2013** where the cumulative efforts of the group's four-month-long collaboration were presented in concert.

2013: Co-facilitated the **Huddersfield Listening Group** at The University of Huddersfield. Responsibility included organizing weekly meetings to share, listen to and discuss music.

### Tutor

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

## RESEARCH ACTIVITY

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### **Presenter**

2014: Presentation of research during colloquiums at The University of Huddersfield in the departments of **SM/irc** [Sound and Moving Image Research Centre] and **CeReNeM**.

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

2012: Invited as guest composer to give a lecture entitled *Recent Work (2011-2012)* to the composition department at **Bowling Green State University**.

### **Writer**

Baldwin, Michael (2015): Questions to Performers: insight into 'this is not natural [transfiguration]'. *CeReNeM Journal* 5: [cerenem.ricercata.org/articles/questions\\_performers/page01.html](http://cerenem.ricercata.org/articles/questions_performers/page01.html)

Baldwin, Michael (2014): Contemporary Notation Project: Michael Baldwin. *The Rambler*. <http://johnsonrambler.wordpress.com/2014/07/18/contemporary-notation-project-michael-baldwin/>

Baldwin, Michael (2013): *An Ephemeral Practice*. (self-published)

Baldwin, Michael (2012): *Reflections on Ephemerality and Notation in my Recent Work*. Masters thesis, University of Huddersfield.

## PROFESSIONAL EXPERIENCE

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### **Music Typesetter** (specializing primarily in Finale)

2012: Have typeset 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*'). Additional experience in typesetting includes three complete scores of composer Mary Bellamy, including *Semblance* (2011), *Abrasion* (2011) and *Transference* (2009-10).

Employer: University of Huddersfield

### **Website Editor**

2013-14: Edited CeReNeM's postgraduate website (<https://cerenempostgraduates.wordpress.com/>). Responsible for collecting and maintain up-to-date postgraduate researcher information and data, and restructuring navigation and layout.

### **Concert Curator**

2014-15: Have been active in curating new music concerts in collaboration with colleagues. Co-curated concerts include: *WEISSLICH I, II & III* at Hundred Years Gallery and *re:sound – the image as burden* at The University of Huddersfield.

### **Composition Masterclasses**

2014: Hilda Paredes

2012: Michael Pisaro, Christopher Fox

2011: Trond Reinholdsten

2010: Keith Fitch

### **Performer** (Repertoire)

Baldwin, Michael (2013): *3 things people told me in private [l.l.f.d./j.s.]* (orator)

Baldwin, Michael (2014): *a kind of nostalgia* (guitarist)

Baldwin, Michael (2014): *urtext* (live vocals)

Baldwin, Michael (2013): *whistles whittle* (whistler)

d'Huedieres, Louis (2015): *for Michael, Peyee and Rodrigo on 19/04/2015* (vocals)

Ingamells, Andy (2014): *Postman* (whistler)

Ingamells, Andy (2014): *tea-towel* (whistler)

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

Nickel, Luke (n.d.): *[factory]* (memory-based piece of a live score)

Pocknee, David (2012): *Conditioned* (musically conditioned performer)

Pocknee, David (2014): *Match Piece (Health and Safety Version)* (whistler)

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

Sdraulig, Charlie (2013): *few* (vocalist)

## **Funding and Scholarship**

2014: **Conference Presentation Fund** (University of Huddersfield) to support a collaborative project with ensemble *les trombones de bale* towards the creation of a new composition with performances in Basel and Darmstadt.

2014: **Intellectual Climate Fund** (University of Huddersfield) to support a cross-institution collaboration between CeReNeM and the ensemble Discord Workshop (University College Ghent's Advanced Masters Degree in Contemporary Music).

2013: **Conference Presentation Fund** (University of Huddersfield) to support the presentation of an article at Time Stands Still: Notation in Musical Practice (Wesleyan University).

2013: **Research Networking Fund** (University of Huddersfield) to support attendance at the 2013 Impuls Academy. Participation included tutorials with Georges Aperghis, Pierluigi Billone and Chaya Czernowin.

2012: **100% CeReNeM Fee Waiver** (University of Huddersfield – PhD, Music Composition)

2011: **Conference Presentation Fund** (University of Huddersfield) to support attendance of the premier performance of *Various Terrains* ( $\equiv$  *degrees of similarity*) performed at Bowling Green State University.

2011: **Research Networking Fund** (University of Huddersfield) to support travel to Berlin for professional networking and concert attendance.

2011: **25% CeReNeM Fee Waiver** (University of Huddersfield – Masters by Research, Music Composition)

2009: **Faculty Achievement Award Scholarship** (Bowling Green State University)

## **Documenter**

2015: Have provided **video documentation** of a concert featuring choreographed work emerging from collaboration between ensemble Sounding Motion and undergraduate composers from The University of Huddersfield.

## **Proof-reader**

2014-15: Have provided independent proofing services to of postgraduates writing theses.

## **Administrator**

2009-10: **Treasurer** for Praecepta, Bowling Green State University's student chapter of the Society of Composers, Inc.

## **CATALOGUE OF WORK**

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### **2014:**

*magic* (2') – voice and percussion

*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

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

*whistles whittling* (72'/15') – two whistlers

*misdirection* (10') – voice and percussion

*'please listen'* (variable duration) – appropriated youtube video/audio

*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

*uspeltamazonrong* :: <https://www.youtube.com/watch?v=clmwg5cuVHI&lc> (no duration) – Youtube story

*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*

**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 (≡ 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*  
*όμορφος (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 Palette (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 PERFORMANCES

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**2015:**

*urtext*

Bristol, UK, 28 February 2015  
London, UK, 14 February 2015  
Huddersfield, UK, 7 February 2015

*magic*

Huddersfield, UK, 12 February 2015

**2014:**

*urtext*

Huddersfield, UK, 10 December 2014

*this is about much more than hearing*

Darmstadt, Germany, 12 August 2014  
Basel, Switzerland, 19 June 2014

*a kind of nostalgia*

Durham, UK, 21 June 2014

Huddersfield, UK, 17 March 2014

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

Huddersfield, UK, 31 May 2014

*whistles whittling*

Huddersfield, UK, 9 May 2014

London, UK, 3 May 2014

*this is not natural*

Ghent, Belgium, 17 April 2014

Leeds, UK, 25 March 2014

Huddersfield, UK, 24 March 2014

## **2013:**

*marginalization.*

Basel, Switzerland, 20 November 2013

*a tenuous/tentative step towards performative awkwardness/clumsiness*

Huddersfield, UK, 15 April 2013

## **2012:**

*Seven Miniatures for Solo Pianist*

Huddersfield, UK, 5 July 2012

Huddersfield, UK, 1 March 2012

*Various Terrains (≡ degrees of similarity)*

Bowling Green, Ohio, 21 April 2012

## **2011:**

*what turks beneath*

Huddersfield, UK, 1 December 2011

*Sound[chamber]*

Bowling Green, Ohio, 29 April 2011

*Erasure*

Bowling Green, Ohio, 5 April 2011

*engulfing <subservient> denouement*

Bowling Green, Ohio, 5 April 2011

*PassiveActive Gestures*

Bowling Green, Ohio, 5 April 2011

*euphoria*

Bowling Green, Ohio, 5 April 2011

*Three Movements*

Bowling Green, Ohio, 5 April 2011

*Murmurs*

Bowling Green, Ohio, 5 April 2011

*Repetitive Actions*

Bowling Green, Ohio, 5 April 2011

*Three Movements*

Bowling Green, Ohio, 5 April 2011

*Blurred Perceptions*

Bowling Green, Ohio, 5 April 2011

*Children's Set*

Bowling Green, Ohio, 5 April 2011

## **2010:**

*Temporal Regions*

Bowling Green, Ohio, 15 December 2010

*PassiveActive Gestures*

Chicago, Illinois, 20 November 2010

Toronto Ontario, Canada, 20 November 2010

University DeKalb, Illinois, 4 November 2010

Taipei, Taiwan, 16 July 2010

Hadley, Massachusetts, 14 July 2010

Stony Brook University, New York, 1 June 2010 – 5 June 2010

Bowling Green, Ohio, 11 February 2010

*Blood Drenched Moon Against a Subtle Yellow Dusk*

Bowling Green, Ohio, 17 November 2010

*Purposeful Barriers*

Bowling Green, Ohio, 4 May 2010

*euphoria*

Bowling Green, Ohio, 30 April 2010

*Three Movements*

Bowling Green, Ohio, 24 April 2010

*Blurred Perceptions*

Bowling Green, Ohio, 21 March 2010

*Proportions*

Bowling Green, Ohio, 11 February 2010

*Murmurs*

Bowling Green, Ohio, 5 February 2010

Bowling Green, Ohio, 16 December 2010

**2009:**

*Blurred Perceptions*

Bowling Green, Ohio, 6 December 2009

*"i have found what you are like"*

Bowling Green, Ohio, 24 September 2009

*Neglectful Teacher*

Bowling Green, Ohio, 8 April 2009

*Children's Set*

Bowling Green, Ohio, 6 February 2009

**2008:**

*LunarField*

Bowling Green, Ohio, 10 November 2008