

Patricia Alessandrini – Curriculum Vitae – December 2022

Patricia Alessandrini is a composer/sound artist creating compositions, installations, and performance situations which are most often interactive and/or theatrical. Through these intermedial formats, she actively engages with the concert music repertoire, and issues of representation, interpretation, perception, and memory. Her works are often collaborative, and engage with social and political issues.

Her works have been presented in the Americas, Asia, Australia, and over 15 European countries, in festivals such as Archipel, Donaueschinger Musiktage, Electric Spring, Huddersfield Contemporary Music Festival, Heidelberger Frühling, Gaudeamus, Mostly Mozart, Musica Strasbourg, Rainy Days, Ruhrtriennale, Salzburg Biennale, TimeSpans, Transit, Wien Modern, and Wittener Tage für neue Kammermusik. She is also a [performer and improviser of live electronics](#), collaborating with Marco Fusi, Katie Porter, Heather Roche, Riot Ensemble, Tiptoe Ensemble and other artists, and designs and builds her own electronic interfaces and instruments. She was composer-in-residence at the 2010 soundSCAPE festival, and featured in ICELab with the International Contemporary Ensemble in 2012. In 2015-6, she was featured as a composer, curator and educator in four concerts and outreach events of the Ensemble InterContemporain, as part of the [Sound Kitchen](#) series at the Gaité lyrique, a centre for digital arts in Paris.

She studied composition and electronics at the Conservatorio G.B.Martini di Bologna, Conservatoire National de Strasbourg and IRCAM (Paris), and holds two PhDs, from Princeton University and the Sonic Arts Research Centre (SARC), Queens University Belfast respectively. She has taught alto perfezionamento of Computer-Assisted Composition at the Scuola superiore of the Accademia Musicale Pescarese, Composition with Technology at Bangor University, as a Lecturer in Sonic Arts at Goldsmiths, University of London, and was appointed Assistant Professor of Composition at Stanford University in 2018, where she performs research on embodied interaction and immersive audiovisual experience, including instrument design for inclusive performance. She serves on the international board of [Share Music & Performing Arts](#), and as Principal Investigator (PI) for Stanford University for the research projects [Considering Disability in Online Cultural Experiences](#) (2022-24) and [Multisensory, User-centred, Shared cultural Experiences through Interactive Technology](#) (MuseIT, 2022-25).

Her works are published by Babelscores, and may be consulted at patriciaalessandrini.net

Two portrait CDs are due for release in 2023: on Huddersfield Contemporary Records and Another Timbre respectively, with recordings by Riot Ensemble, the Arditti Quartet, Earplay Ensemble and other artists. She was awarded a Guggenheim Fellowship in Composition in 2021-22.

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Section 1: Education

1a: Graduate degrees

2008-2013 PhD in Sonic Arts, Sonic Arts Research Centre, Queens University, Belfast, with Studentship;
'Composition as interpretation through performative electronics'
Pedro Rebelo and Maarten van Walstijn, thesis supervisors

2003-2008 PhD in Composition, Princeton University, with Fellowship;
'A computer-assisted analysis and its implications for composition'
Scott Burnham and Perry Cook, thesis supervisors

1999-2002 Masters in composition (MA), Princeton University

2001-2003 *Diplôme de composition*, Conservatoire National de Région de Strasbourg
class of Ivan Fedele for composition, Mark André for orchestration

1b: Other studies

2009-2010 *Cursus II*, Institut de Recherche et Coordination Acoustique/Musique (IRCAM)

2005-2006 *Atelier de theatre musical*, Conservatoire National de Région de Strasbourg
studies with Georges Aperghis

2004-2005 *Cursus de composition et d'informatique musicale*, IRCAM

2002-2003 Études de musique électroacoustique, École Nationale de Musique de Montbéliard

2000-2001 *Corso sperimentale*, composition and live electronics, Conservatorio di Bologna,
studies with Adriano Guarneri and Alvisé Vidolin

1998-1999 Studies in DMA programme, Columbia University, studies with Tristan Murail

1997-1998 Studies in combined BMus/MA programme, Aaron Copland School of Music,
Queens College, City University of New York (CUNY)

1c: Training courses

2020 Internet Ensemble Task Force (IETF), CCRMA (training in Jacktrip)
2017 Postgraduate Supervision Training, Goldsmiths, University of London
2016 Circuit and electronic instrument-building training with Nicolas Collins and Ewa Justka
2015 Circuit and electronic instrument-building workshop (2 days) with Derek Holzer
2012 Pedagogical Induction, Bangor University
2011 Training course in LaTeX (text publishing software), Queens University, Belfast
2010 Training course in graphic design, Queens University, Belfast

Section 2: Teaching and other professional experience

2a: Academic positions

2018-present Assistant Professor, Stanford University
2013-2018 Goldsmiths, University of London, Lecturer in Sonic Arts
2012-13 Bangor University School of Music, Lecturer in Composition with Technology

2b: Other teaching experience

April 2019 Extended residency at Dartmouth University as a guest lecturer in the Digital Arts Masters program, including lectures, master classes and workshops
March 2019 Extended residency at Universidad Austral de Chile as a guest lecturer and artist in the *Artes Musicales y Sonoras* Masters program, including lectures, workshops, and a concert performance inaugurating their new electronic music studios
February 2018 Extended residency at the Conservatorio di Parma as a guest lecturer in the Sound Technology and Music Composition Masters program
2010-2011 Scuola superiore di musica, Accademia Musicale Pescarese, Docente [Instructor] of Computer-Assisted Composition and Computer Music, *Alto perfezionamento*
July 2010 SoundSCAPE Festival (Maccagno, Italy), Resident Composer
Spring 2007 Conservatoire Jean-Philippe Rameau (Paris), Professeur vacataire, *Analyse et Culture musicale*

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- 2003 – 2004 Ecole Nationale de Musique de Montbéliard, Professeur vacataire, Computer Music
- 1999 – 2000 Princeton University, Preceptor (teaching assistant) of harmony and counterpoint

2c: Graduate advising and examination

Current graduate advising at Stanford: 1 CCRMA post-doc, 9 DMA in Composition (6 as Principle Advisor, 3 as Secondary Advisor), 4 PhD in Computer-Based Music Theory and Acoustics (CBMTA), 3 CCRMA Masters in Music, Science and Technology – MA/MST

PhD completion at Stanford: 2 DMA in Composition

Masters completion at Stanford: 2 CCRMA MA/MST

Former PhD supervision at Goldsmiths, University of London: 6 PhD students (2 completed prior to 2018, 4 as external advisor); internal or external PhD committee member for several PhD defenses: Goldsmiths, University of London and other UK universities, and Orpheus Institute (Belgium)

Currently external advisor/committee member for three PhD students (at University of California San Diego, Rensselaer Polytechnic Institute, and Goldsmiths, University of London respectively)

External examining, PhD and Masters: Rensselaer Polytechnic Institute, Orpheus Institute, UK universities

2d: Translation experience

- 2000-present Translator of musicological articles, Italian-English
For the Centro Tempo Reale (Florence), publication of critical score editions, etc.
- 2000-present Simultaneous translation, French-English
IRCAM Forum, etc.

Section 3: Creative outputs (please see [Appendix IIa](#) and [IIb: List of Commissions](#) and [Complete List of Compositions](#) at the end of this document for further details)

3a: Festival and conference performances

- April 2023 Wittener Tage für neue Kammermusik – Quatuor Diotima
Première of *A Complete History of Music* for string quartet and electronics**
- Nov 2022 Wien Modern – Tiptoe Company
Performance of *Im blutstrahl des mondes, Interludes*: live feedback performance**
- Nov 2022 Huddersfield Contemporary Music Festival – Riot Ensemble
Performance of *De Profundis Clamavi (hommage à Alban Berg)*
- April 2022 A Festival of New Music 2021 (UNM Center for the Arts)
Première of a new work for Ekmeles, commissioned by the Robb Trust**
- Nov 2021 Wien Modern – Tiptoe Company
Performance of *Im blutstrahl des mondes, Interludes*: live feedback performance*
- October 2021 Festival Musiques Démésurées, *Postcards from Europe and North America*
Première of harp concerto by Valeria Kafelnikov and l'Orchestre national d'Auvergne
- July 2021 Ruhrtriennale, Portrait Concert by Ensemble Modern, *Stil ist Gewalttat*
Featuring interview by Barbara Eckle, artistic director for music and drama
- July 2021 2nd Annual AI Music Creativity Conference, Graz
Streamed recording *Ada's Song* for soprano, ensemble and Piano Machine by Marisol Montalvo and Schallfeld Ensemble
- Feb 2021 A Festival of New Music 2021 (UNM Center for the Arts)
Première of a new work for Ekmeles, commissioned by the Robb Trust**
- Nov 2020 Wien Modern – Tiptoe Company
Livestream of *Im blutstrahl des mondes, Interludes*: live feedback performance*
- Sept 2020 Festival ensemble(s) – 2E2M
Performance of *Pastorale (hommage à Alfred Schnittke)*, ensemble and electronics
- April 2020 Wittener Tage für neue Kammermusik – JACK quartet (pre-première of excerpt)
A Complete History of Music for string quartet and electronics (Radiophonic)
- April 2020 New Music Festival, School of Music, University of Washington
Portrait concert of works for ensemble and electronics*
- Dec 2019 Creative Collaboration Festival, Antwerp – Marco Fusi, violin
Collaborative feedback performance
- June 2019 Future Festival, Royal Northern College of Music – Explore Ensemble
Tracer la lune d'un doigt for ensemble, electronics and [piano machine](#)
- April 2019 Feedback performance with Dinosaur Annex in *Not-So-Heavy Metals* concert, Cambridge Science Festival, MIT

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Feb 2019	Blank Canvas Festival, Future Space, NYC – Neil Beckman, guitar <i>menus morceaux par un autre moi réunis</i> for guitar and electronics	
Oct 2018	Transit Festival, Leuven - Tiptoe Ensemble (two premières) <i>Im Blutstrahl des Mondes</i> for ensemble (with robotic glove) <i>Interludes</i> for ensemble, feedback and sound-and-lightboxes	
Oct 2018	Moving Sounds Festival, NYC - Argento Ensemble (première) Première of <i>Song of Alma</i> for ensemble and electronics	
Nov 2017	Huddersfield Contemporary Music Festival, première by Explore Ensemble	
Apr 2017	Edinburgh International Science Festival, début of <i>Parlour Sounds</i> , a multimedia monodrama, by Peeye Chen and Red Note Ensemble	
Nov 2016	SWR Donaueschinger Musiktage, Première by Ensemble Recherche	
Nov 2016	Sound Scotland Festival, two carte blanche concerts with Juliet Fraser and Richard Craig	
2015-6	Sound Kitchen series: four portrait concerts at the Gaité Lyrique (Paris) by the Ensemble InterContemporain	
Aug 2014	Internationale Ferienkurse für Neue Musik Darmstadt, première by Ensemble Dal Niente	
Apr-May 2014	Tour of <i>Bodied Chambers</i> with cellist Seth Woods at Instalacje, Electric Spring, etc.	
Nov. 2013	Rainy Days Festival, Festival de musique nouvelle contemporaine, <i>Adagio sans quatuor</i>	
Aug. 2013	Hakuju Music Festival, Tokyo, Gaku Yamada, guitar, Sumihisa Arima, electronics	
May 2013	San Francisco International Arts Festival, Earplay Ensemble, <i>Trio d'après Schoenberg</i>	
March 2013	Ars Musica Festival (Brussels)	
Aug. 2012	Mostly Mozart, première by International Contemporary Ensemble with Nicholas Hodges	
July 2012	Internationale Ferienkurse für Neue Musik Darmstadt, première by Arditti Quartet	
Nov. 2010	Sonorities (Belfast), <i>Adagio pour l'absence</i>	
June 2010	SoundSCAPE (Italy), portrait concert featuring works with live electronics	
April 2009	Festival de la imagen (Colombia), cARRASCo+zEa=gUITAr+electronics	
April 2009	Festival en tiempo real (Bogotá, Colombia), cARRASCo+zEa=gUITAr+electronics	
March 2009	SARC in Brazil, performances of <i>menus morceaux par un autre moi réunis</i> for guitar and electronics in São Paulo, Rio de Janeiro, and Curitiba by Mauricio Carrasco, guitar	
July 2008	Festival Acanthes (Metz), première by Arditti String Quartet	
July 2007	Sound and Music Computing (SMC), Casa da Musica, Porto of <i>menus morceaux par un autre moi réunis</i> for guitar and live electronics	Performance
June 2007	Festival Musiques Démesurées (France), performance of two works with live electronics	
June 2006	Festival Uno Uno Prima (Italy), portrait concert of chamber works with electronics	
July 2006	Internationale Ferienkurse für Neue Musik Darmstadt, <i>Nadie Encendia las Lámparas</i>	
Jan 2004	Festival Premiers Gestes (Paris), première of complete Études for piano by Hans Kretz	
Sept 2003	Festival Musica Strasbourg, performance of <i>Étude 1bis d'après Scarlatti</i>	
Sept 2002	Festival Musica Strasbourg, performance of <i>Wie bin ich froh!</i> , Ensemble Accroche Note	

3b: Other selected performances

June 2022	Wiener Konzerthaus, concert by Klangforum Wien with Thomas Hampson, Première of <i>Abbanden</i> for ensemble and vibrating objects **
May 2022	Stanford Live, Sundays with SLSQ, Bing Hall, St Lawrence String Quartet and Elizabeth Roe, première of piano quintet with electronics **
April 2022	Shared portrait concert of works for instruments and electronics, Earplay Ensemble, CCRMA
April 2022	Merkin Hall, JACK Quartet Pre-première of <i>A Complete History of Music</i> for string quartet and electronics **
April 2022	DiMenna Center, Argento Ensemble Reprise of <i>Alma's Song</i> for soprano, chamber orchestra and live electronics
February 2022	Performance of repertoire by the new music ensemble of the University of Iowa *
October 2021	WDR radio, première by JACK Quartet of <i>A Complete History of Music</i> for string quartet and electronics *
May 2020	Première: new work for piano quintet, using piano machine Saint Lawrence String Quartet with Gilles Vonsattel Stanford Live, Sundays with SLSQ, 30 th anniversary commission *
May 2020	Performance by 2E2M of <i>Pastorale (hommage à Alfred Schnittke)</i> , ensemble and electronics, <i>Centre Icbèque de Paris</i> *
Nov 2019	Première: <i>Adagio de l'intérieur</i> , light and sound installation Realized in collaboration with Michael Kohle and Weidong Yang Beyond the body , Swissnex San Francisco
Nov 2019	Première: Ada's Song for ensemble, using piano machine Britten Sinfonia with Marta-Fontanals Simmons

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- Concert entitled *Ada Lovelace: Imagining the Analytical Engine*
Milton Court Hall, Barbican Centre, London
- Oct 2019 Tour performing *Nachtgewächse* by Ensemble / Parallax, video by David Webber
Sapinsly Hall (Providence), The Armory (Boston), Hendricks Chapel (Syracuse), National Sawdust (NYC)
- June 2019 Tour of *Tracer la lune d'un doigt* for ensemble, electronics and [piano machine](#) by Explore Ensemble:
Oxford, Leeds and Manchester
- March 2019 Portrait concert, Universidad Austral de Chile
- March 2019 Feedback performance with Marco Fusi (violin), CCRMA
- Feb 2019 Performance of *Hommage à Purcell*, Earplay Ensemble, Taube Atrium Theater, San Francisco
- Feb 2019 Diffusion of the *Nani* series (acousmatic), CCRMA @ Bing, Bing Concert Hall, Stanford
- Oct 2018 Performance of *Im Blutstrahl des Mondes* for ensemble (with robotic glove) and *Interludes* for ensemble, feedback and lightboxes
Tiptoe Ensemble, DeSingel, Antwerp
- Nov 2017 Performance of *Tracer la lune d'un doigt*, Explore Ensemble, Oxford University
- April 2017 Performance of *Parlour Sounds*, Conservatoire de Paris (CNSMD)
- March 2017 Portrait concert with Richard Craig and Juliet Fraser, featuring works for voice, flute and electronics, The Great Hall, Goldsmiths, University of London
- March 2015 Performance with Freida Abtan in Spatialized Audio concert, NYU Skirball Hall
- May 2013 Performance of *Trio d'après Schoenberg* for ensemble and electronics
Earplay Ensemble, ODC Theater, San Francisco
- Sept 2011 Centro Mexicano para la Música y las Artes Sonoras (CMMAS), performance of *menus morceaux par un autre moi réunis*, Pablo Gomez guitar, Patricia Alessandrini, electronics

3c: Radio broadcasts and features

- Sept 2022 Reprise of radiophonic work for contrabass flute and electronics commissioned by Radio France for Keiko Murakami, with interview, week-long series, *Alla Breve*, Radio France
- Oct 2021 Broadcast of *Stil ist Gewalttat* portrait concert by Ensemble Modern, with interview, Rundfunk Berlin-Brandenburg (RBB) radio
- July 2021 Broadcast of *Stil ist Gewalttat* portrait concert by Ensemble Modern, with interview, Westdeutscher Rundfunk (WDR) radio
- April 2021 Broadcast of radiophonic work for contrabass flute and electronics, CCRMA World Update
- Feb 2021 Première of new radiophonic work for contrabass flute and electronics commissioned by Radio France for Keiko Murakami, with interview, week-long series, *Alla Breve*, Radio France
- Dec 2018 *Tracer la lune d'un doigt* for ensemble, electronics and [piano machine](#)
Explore Ensemble, BBC Radio Now broadcast (including interview)
- 9 Oct 2017 *Patricia Alessandrini's elektroakustische Musik: Ohne Hokuspokus*
One-hour feature, including interview and broadcast of works, by Barbara Eckle
Radio Berlin Brandenburg (RBB)
- July 2017 Performance of *Étude d'après Scarlatti* by Xenia Pestova
Wellington by RNZ Concert and Radio Broadcast, New Zealand
- 11 Feb 2017 [Patricia Alessandrini's elektroakustische Musik: Ohne Hokuspokus](#)
One-hour feature, including interview and broadcast of works, by Barbara Eckle
Atelier neuer Musik, Deutschlandfunk
- 2006 RAI Radio 3 broadcast, *Arrangement in gray and black*, Ensemble Dédalo

3d: Selected artistic and research residencies

- Spring 2023 Faculty in Residence, Stanford in New York
- January-March 2023 Artist in residence, [836M Gallery](#), San Francisco
- 2021-22 Fellow, Stanford Humanities Center
- June 2022 Residency with violinist Marco Fusi at the Experimental Media and Performing Arts Center (EMPAC), Rensselaer Polytechnic Institute in Troy, New York
- April 2022 One-week residency with JACK Quartet at the Experimental Media and Performing Arts Center (EMPAC), Rensselaer Polytechnic Institute in Troy, New York
- May 2021 Site-specific residency with Kinetech Arts and clarinetist Katie Porter, Salt Flats and Sun Tunnels (Utah)
- November 2019 Residency at the Experimental Media and Performing Arts Center (EMPAC), Rensselaer Polytechnic Institute in Troy, New York
- June-July 2019 Djerassi Foundation, Scientific Delirium Madness Residency (US)
- Oct 2018 Q-02 (Belgium)

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July 2018	Residency at the Experimental Media and Performing Arts Center (EMPAC), Rensselaer Polytechnic Institute in Troy, New York
April-May 2017	Post-x and Q-02 (Belgium)
2015-2016	Artist-in-residence, G��t�� lyrique, for the Sound Kitchen series
September 2015	Atlantic Center for the Arts residency (fellow)
March 2015	NYU Waverly studios, for development of a robotics and interactive electronics project, in collaboration with Dr Freida Abtan (Goldsmiths, University of London)
August 2014	Pedra Sina Residency (Funchal, Madeira), invited artist and curator
January 2013	Pedra Sina Residency, invited artist
2011-2012	Composer-in-residency with the International Contemporary Ensemble (ICElab)
Spring 2009	Fellow at the Camargo Foundation (Cassis, France)
Spring 2008	Residency at MIA: <i>Musiques Inventives d'Annecy, Centre de Cr��ation Musicale</i>

3e: Reviews and other press coverage

June 2022	Wiener Zeitung: <i>Unfassbares auf drei Inseln</i> , review of concert with Thomas Hampson and Klangforum Wien: "Patricia Alessandrini's composition 'Abbanden' conquers...with a ghostly atmosphere."
April 2022	New York Times: One Night, Several String Quartet Premieres. Joshua Barone and Zachary Woolfe, 22 April, 2022. In the cheekily titled, 12-minute "A Complete History of Music (Volume 1)," the quartet's skittering, airy playing is translated, through electronic processing, into fragments of recordings of works from the classical canon, which seem to mistily surround the live sounds...you could make out a chorus in the first section — heard faintly, as if from a distant room. In the final section, "Appendix 2" (there is no "Appendix 1"), the electronics were still very quiet, and impossible to identify, but had a certain density, a soft sumptuousness.
April 2022	I Care If You Listen: JACK Quartet Premieres Three New Works at Merkin Hall . Donna Lee Davidson, 22 April, 2022. A publication of the American Composers Forum (ACF). "Alessandrini placed the quartet in the middle of electronics both musically and spatially, the quartet becoming part of the electronics in how they played their instruments to pull surprising sounds out of them. It wasn't immediately clear where these sounds came from — they weren't manipulated on stage for the eyes to "see," but rather manipulated by how the ears could hear them, interacting with the musicians as they played in real-time.
August 2020	Online Musik Magazin: <i>Die Kl�nge jenseits der Musik</i> , Stefan Schm�e, review of <i>Stil ist Gewalttet</i> portrait concert
Oct 2019	The Guardian: <i>OK computer: how Ada Lovelace is being brought to musical life</i> , Emily Howard (Preview and content of concert event at the Barbican)
Nov 2019	The Guardian: <i>Ada Lovelace: Imagining the Analytical Engine review – where rhythms meet algorithms</i> , Erica Jeal: 3/5 stars: "Patricia Alessandrini's gauzy Ada's Song used AI to manipulate the piano strings and to generate new material for Fontanals-Simmons in real time"
Feb 2019	The Rehearsal Studio: <i>Composer Puts Meyer Sound Through its Paces</i> , Steven Smoliar "imaginative approach to real-time performance from a computer keyboard"
Nov 2017	5 against 4 (New Music Blog): HCMF 2017: Explore Ensemble, Polwechsel + John Butcher + Klaus Lang, Thomas Lehn , Simon Summings "In the world premiere of <i>Tracer la lune d'un doigt</i> – a piece 'interpreting' existing repertoire, in this case an Adagio by J. S. Bach, though it was tempting to imagine that Poppe's work could almost have been its source material – Patricia Alessandrini created not so much material as a diaphanous mist shrouding material contained within; or, alternatively, it was like trying to make out the details of something blindingly bright, caught in only brief, heavily filtered glimpses. Avoiding low registers, this was music as if carried on the wind from far away, a mix of events, distortions and resonance forming an evocative and allusive soup. It was 'eggshell music' at its liminal best: frangible and insubstantial, and in its articulation of the Bach coming across as a celebration of what remained (though precious little), rather than yet another hackneyed statement about loss, absence and decay. One of the most beautiful things I've heard at HCMF this year... "

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- April 2017 The Herald (Scotland): "[Music review: Red Note Ensemble, Summerhall, Edinburgh](#)", Miranda Heggie, five stars
"PARLOUR Sounds, a new piece by Red Note's Embedded composer Patricia Alessandrini, tells the tale of a 1960s housewife who explores and creates sound by utilising her standard, everyday surroundings. Presented as part of the Edinburgh International Science Festival, the staging, drama and sheer physicality of the work is crucial –it is most definitely a piece which could only work on a performative level. It's almost operatic in its dramaturgy: soprano Peeye Chen takes the central role, her pure tones lending a vulnerable fragility to the performance. Her close tonal dialogue with flautist Ruth Morley is particularly unnerving, as voice and flute begin to fuse with one another. While much of the piece is entertaining and fun (a Hoover playing a 'moochie' for instance), **overall the work is deeply profound**. The claustrophobia and sense of unharnessed potential energy is rife, leading the audience to question Chen's character, and her need to create art from the mundane."
- Oct 2016 Neue Zürcher Zeitung: "[Donauessinger Musiktage, Wir suchen noch nach Identität](#)", Marco Frei
"Auf andere Weise hellhörig gerieten sich die «Leçons de ténèbres» von Patricia Alessandrini, realisiert vom Ensemble Recherche. Der Italienerin glückt eine feine Balance zwischen den geräuschhaften Klängen und der eingespielten Elektronik."
- April 2014 Rhein-Neckar-Zeitung: "[Patricia Alessandrini bei der "Frühlings"-Festival-Akademie](#)"
Rainer Köhl: "Geheimnisvoll wispernde Klänge, gehauchte Flageolets des Streichquartetts, dunkel hallende Basstöne des präparierten Klaviers: eine mystische Aura entfaltet die Uraufführung bei der Festival-Akademie in der Alten Aula. Solches Material verwendet Patricia Alessandrini durchgehend in ihrem Klavierquintett, einem ganz und gar statisch angelegten Werk. In dem die italienische Komponistin eine magische Vielfalt der Klänge und feinen Empfindungen entfaltetete.
Sublim ausgehört waren diese leise tremolierenden und wischenden Töne, naturhaften Klänge, die wie vom Winde verweht klangen. Alessandrini, die bei Ivan Fedele und Tristan Murail studierte, liebt auch den Einbezug von Live-Elektronik. Solche Möglichkeit war hier ganz dezent eingesetzt. Aus sparsamem Material eine reiche Klangwelt zu eröffnen, das ist die Kunst, die Alessandrini beherrscht. Die...Komponistin, die bereits mit vielen Preisen und Auszeichnungen geehrt wurde und deren neues Werk von Akademiestipendiaten eine sehr konzentrierte Aufführung widerfuhr, ist **eine Entdeckung**."
- May 2013 San Francisco Classical Voice: "[Earplay Plays to Spellbind](#)", Jerry Kuderna: "Trio d'Apres Schoenberg was six minutes of musical gooseflesh, and, tautly conducted by Mary Chun, it held the audience spellbound."
- August 2013 New York Times: "Varied, Colorful Elements United in Performance", James R. Oestreich
"[Alessandrini's new work] was touching in its use of the female voice, with the flutist (Ms. Chase) and the violist (Wendy Richman) adding vocalise as they played. Whether or not this was intended, it called to mind Berio's wife, the singer Cathy Berberian, whose lively voice and personality inspired perhaps the greatest of his "Sequenzas"...funny, sexy and altogether captivating."
- May 2012 Chicago Tribune: "[ICE delivers startling new music from Europe](#)", Howard Reich: "**The most disarming work on the program** took a radically different approach. As its title suggests, Patricia Alessandrini's "Omaggio a Berio" paid tribute to the Italian composer Luciano Berio, specifically his "Folk Songs." But the melodic ingenuity and ethereal character of Alessandrini's piece were testament to her ear for the softest imaginable colors and tones...The ICE musicians...achieved extraordinarily diaphanous sound in **a beguiling piece** Alessandrini had updated for this Chicago premiere."

3f: Subject of academic publications, conferences, portraits features, interviews, etc.

- June 2018 [Challenging Dispositions: A Profile of Patricia Alessandrini](#). Tim Rutherford-Johnson. VAN Magazine, 28 June 2018
- May 2018 [A few moments with Patricia Alessandrini](#). Aaron Holloway-Nahum. Riot Ensemble website publication. (last accessed: 15 November, 2019)
- Nov 2017 [Electronic music and robotics with Patricia Alessandrini](#). Profile on Goldsmiths, University of London Youtube channel (last accessed: 15 November, 2019)
- Nov 2017 [Goldsmiths Practice Research: Electronic music with Patricia Alessandrini](#). Profile on Goldsmiths, University of London Vimeo channel (last accessed: 15 November, 2019)
- Nov 2017 [Reinventing instruments to reinterpret the past and question the present: Patricia Alessandrini in conversation with Nicholas Moroz](#). Nicholas Moroz, Online Explore Ensemble website
- Nov 2017 [Creating and expanding electronic musical instruments](#). Chris Smith. Online interview published by Invention, Creativity and Experience, Music Goldsmiths, University of London (last accessed: 15 November, 2019)

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- August 2017 [Stil ist Gewalt. Vergangenheit und Zukunft in der Musik von Patricia Alessandrini](#), Barbara Eckle. MusikTexte 154 – August 2017
- Dec 2016 [Patricia Alessandrini on Technology, Politics and Music](#) Emma Sugarman
British Music Collection website publication (last accessed: 15 November, 2019)
- Oct 2016 Music as a Public Art, Salomé Voegelin – article for SWR booklet
Discussed among works anticipated at Donaueschingen Festival 2016
- May 2016 [Dans la sound kitchen de Patricia Alessandrini](#). Jérémie Szpirglas. Online publication of the Ensemble Intercontemporain (last accessed: 15 November, 2019)
- 2014 The Techniques of Guitar Playing, Seth F Josel/ Tsao Ming.
Bärenreiter, 2014 - Discussion and illustration of *menus morceaux par un autre moi réunis*
- August 2014 [Share Music Sweden interviews Patricia Alessandrini](#). Jennifer Nordström.
ShareMusic & Performing Arts Youtube channel (last accessed: 15 November, 2019)
- Oct 2013 [Share Music Sweden introduces Patricia Alessandrini](#) Sophia Alexandersson.
ShareMusic & Performing Arts Youtube channel (last accessed: 15 November, 2019)
- March 2013 [5 questions to Patricia Alessandrini \(composer and installation artist\)](#) Madeline Zehnder and Adam Parker-Levine. International Contemporary Ensemble website (last accessed: 15.11.2019)
- Sept 2011 [An Interview with Patricia Alessandrini](#) Xenia Pestova. I CARE IF YOU LISTEN blog
- Oct 2009 [Une premier regard sur le Quatuor à cordes avec électronique](#), Muriel Joubert, Colloque du Concours International de Musique de chambre sur le quatuor à cordes (CIMCL, Lyon)
Analysis of *De profundis Clamavi (Hommage à Alban Berg)*

3g: Awards, honors for research, design and creative work

- Guggenheim Fellowship, 2021-22
- Alternate, Rome Prize, 2021-22
- New Interfaces for Musical Expression (NIME) Accessibility Award, for paper-demo *Mondgenächse: a Collaborative Methodology for Inclusive Audiovisual Mappings in Instrument Design*, co-authors Freida Abtan, co-presenters Sophia Alexandersson and Peter Larsson, 2020
- Best in show (first prize), Sex Tech Hackathon of Second International Congress on Love and Sex with Robots, for the soft-robotics prototype [Love Pad](#) (collaborative project, team of four), 2017
- [Et cetera Composition Competition 2013](#)
- Förderpreis in Composition, Internationale Ferienkurse für Neue Musik, Darmstadt, 2012
- First prize, 2nd Sond'Ar-te Composition Competition for Chamber Music with Electronics, 2009
- Finalist: Clefworks Composition Competition 2009
- Honourable mention: 35e Concours Internationaux de Musique et d'Art Sonore Electroacoustiques de Bourges '08
- Finalist, Earplay Donald Aird Memorial Composition Competition 2007
- Finalist, International Composition Competition "...a Camillo Togni" 2006
- Prix de composition de la ville de Fontainebleau, 2000
- Karol Rathaus Composition Award 1998,
- Mark Kyrkostas Memorial Composition Award 1997

3g: CD releases

- Portrait CD, Another Timbre, mixed artists, Winter 2023 **
- Portrait CD, Huddersfield Contemporary Records (HCR), Riot Ensemble, Spring 2023 **
- CD of electronics improv, Another Timbre, with Marco Fusi, Heather Roche, Tiptoe Ensemble, Spring 2023**
- CD of electronics improv, Las Rosas, mixed artists, Fall 2023 **

Section 4: Publications and other research outputs (please see Appendix I below for further details on research projects and development)

4a: Publications

Alessandrini, P., Five suggestions for an aspiring composition teacher: towards an inclusive composition pedagogy. [Tempo](#) , [Volume 76](#) , [Issue 302](#) , October 2022 , Cambridge University Press, pp. 42 - 51

Alessandrini, P., Zhu, J. Parlour Sounds: working towards a feminist theory of music technology through a critical compositional process. Chapter in *Sound Work: Composition as Critical Technical Practice*(Leuven University Press / Orpheus Institute, 2021), ed. Jonathan Impett **

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Alessandrini, P. A Spectral Methodology of the Virtual and Physical. (2020). Chapter in the Oxford Handbook of Spectral Music, Ed. Bryan Christian, Oxford University Press ***

Alessandrini, P., Abtan, F. Mondgewächse: a Collaborative Methodology for Audiovisual Mappings in Inclusive Instrument Design. Short paper and demo, New Instruments for Musical Expression (NIME) 2020, Birmingham.

Alessandrini, P., Watts, S. [Special edition of Array](#), publication of the International Computer Music Association, focused on practice-based perspectives in electronic and computer music through the lens of intersectional feminism, 2017-8 (limited preview release for ICMC 2017 – Shanghai; re-edited, full digital and print release, Autumn 2018)

Alessandrini, P., Knotts, S. (2017). Letter from the guest editors. *ICMA Array 2017-2018*, 5-6.

Alessandrini, P., Not all ideas are the same: Challenging dominant discourses and re-imaging computer music research. *ICMA Array 2017-2018*, 7-14.

Zagorac, S., Alessandrini, P. (2018). ZScore: A Distributed System For Integrated Mixed Music Composition and Performance. Fourth International Conference on Technologies for Music Notation and Representation - TENOR 2018 Conference, Montréal

Alessandrini, P., Resisting reproduction in the digital age: notes on a sonic arts practice. [Att göra motstånd mot reproduktion i den digitala eran: anteckningar kring en ljudkonstpraktik], Nutida New Music, December 2017, Stockholm

Alessandrini, P., A Dress or a Straightjacket? Facing the Questions of Structure and Rhythm Posed by the Notation and Re-notation of Berios Sequenza VII for Oboe, in Berios Sequenzas, Janet K. Halfyard, ed., Ashgate, 2007

Alessandrini, P., A Computer-Assisted Analysis of Rhythmic Periodicity Applied to Two Metric Versions of Luciano Berio's *Sequenza VII*. Proceedings, Sound and Music Computing – SMC 2007, Marseille.

4b: Conference, academic and public research presentations

Jan 2023	Gustav Mahler Privatuniversität Klagenfurt. Kompositionsforum
Oct 2022	Towards Access for All – Inclusion through Multisensory Interactions, University of Borås, <i>Into the Future – Musitech in Practice</i> , collective presentation with ShareMusic project team
July 2022	<i>La pédagogie à l'ère du numérique: les entraves et les enjeux</i> , Djerba, Tunisia, Poster session jury member, panel moderator
June 2022	Vienna Summer Music Festival, Composers Forum
Oct 2021	University of California - Berkeley, Center for New Music and Audio Technologies (CNMAT)
Feb 2022	University of Iowa, invited composer series
Feb 2022	University of California - Santa Cruz, invited composer series
Nov 2021	New York University (Steinhardt) – guest speaker, Masters program in Composition
Oct 2021	Improvisation, Ecology and Digital Technology conference, Dusseldorf: <i>Towards a cyberfeminist approach to collaboration and co-creation</i>
Oct 2021	École nationale supérieure de techniques avancées (ENSTA), presentation on AI/ML in the use of interactive instruments/robotics
July 2021	Leeds University, <i>Teaching Composition in the Twenty-First Century</i> Symposium, presenter
May 2021	UCLA Music Performance Studies Today Series, Research presentation: "Performance, Gestures, Electronics"
April 2021	Keynote speaker: National Student Electronic Music Event (NSEME), Ithaca College
April 2021	Research presentation, Stanford Art + Art Tech
March 2021	Co-moderator, Feminist perspectives on music technology, Stanford University Event sponsored by the Pamela Z Denning Artist Residency
Nov 2020	Universidade de Brasília, musictec2: Seminário de Música e Tecnologia
July 2020	Paper and demo presentation at New Interfaces for Musical Expression (NIME) 2020
Mar 2020	Women In Data Science (WIDS) 2020, invited artist (presentation of Piano Machine)
Feb 2020	Clayman Institute Artist's Salon, Stanford Humanities Center
Feb 2020	Berkeley Composition Forum presentation
Dec 2019	CREATIE Festival 2019 Panel: How to make contemporary performance more accessible?
July 2019	Y-Exchange – Kinetech Arts presentation, ODC Theater, San Francisco
July 2019	Djerassi Foundation Scientific Delirium Madness Open House presentation

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- April 2019 Brandeis University Composition Colloquium
“Transgression, re-purposing, and aura: an overview of recent work”
- April 2019 Dartmouth University Sonic Arts presentation
“Contingencies in works for objects, instruments and electronics”
- March 2019 SOUNDFORM – Instruments for all 2018/2019, EUCREA, Hamburg
Provided materials – including video - for Jan Hansen to present on
interfaces developed for Share Music (see [Appendix I: Research Summary](#))
- March 2019 School of Engineering, Pontificia Universidad Católica de Chile
Lecture on Wave Field Synthesis (WFS)
- March 2019 Department of Acoustics, Universidad Austral de Chile
Presentation on Wave Field Synthesis (WFS)
- Feb 2019 Department of Music, University of California, San Diego
Master Class and Composer Forum presentation
- Feb 2019 Clayman Institute for Gender Research, Stanford University
Winter Art in Progress Lunch
“Ada's Song: Making Machine Learning Processes Visible”
- Jan 2019 School of Music, Montclair State University
Masters programme in Composition
Master Class and Practicum Forum presentation
“Embodied and re-embodied sound: contingencies in compositions for instruments,
electronics and objects”
- Nov 2018 [Artful Design Manifestival](#), Stanford University
Presentation in “The Craft of Design” session:
"Re-purposing, Transgression and Aura in Design"
- Nov 2018 CCRMA Colloquium
“WFS: a what, why, when and how of Wave Field Synthesis”
- Oct 2018 Moving Sounds Festival: The Mahler Discussions Panel
- August 2018 International Computer Music Conference (ICMC) – Daigu
Panel Discussion: Feminist Perspectives on Computer Music Practice
- May 2018 Keynote presentation, [5TH INTERNATIONAL CONFERENCE ON NEW MUSIC
CONCEPTS \(ICNMC 2018\)](#) – Treviso, Italy
- Nov 2017 Music and hacking: Instruments, Communities, Values, International Conference, IRCAM, Paris,
Presentation of ‘*Parlour Sounds*: transforming household devices into electronic instruments’
- May 2017 Spectralisms symposium at Oxford University: invited panelist (closing roundtable)
- Nov 2016 Presentation for Next Generation educational program, Donaueschingen Festival
- Nov 2016 Sound Work: Composition as Critical Technical Practice, International Conference, Orpheus
Institute for Music Research, Ghent, Presentation of “Parlour Sounds: working towards a practice-
based feminist theory of music technology through a critical compositional process”
- Fall 2016 Invited presentations on creative work at Harvard, Columbia, Brandeis and Boston University
- May 2016 Colloque International Eliane Radigue, CFP, IReMus Institut de recherche en Musicologie, Paris,
Les rapports des corps, de l'oralité et de la mémoire dans Bodied Chambers et pour violoncelle et électronique
- June 2016 Women in Sound/Women on Sound (WISWOS) conference, Goldsmiths, University of London
Chair, final panel on feminist technological utopias
- Nov 2015 First International Conference on Deleuze and Artistic Research (DARE), Orpheus
Institute, Ghent; “Memory as difference, material as repetition: a performative presentation of
compositional strategies and multi-source interpretative methods”
- Nov 2015 Invited presentation on creative work, Birmingham University
- July 2014 Sound and Music Computing/International Computer Music Conference (SMC/ICMC), Athens:
Performance of Trio d’après Schoenberg for instruments and embedded electronics
- July 2013 Stockholm Music Acoustics Conference/Sound and Music Computing conference
(SMAC/SMC), Stockholm: *Nani*, a series of electroacoustic compositions
- July 2013 Inclusive Creativity Conference (ICC) on Music, Technology and Disability, Derry.
Presentation of ‘Creating interfaces for inclusive multimedia practice’
- Feb 2012 ORCiM seminar on *Composition - Experiment – Tradition*, Orpheus Institute, Ghent.
Presentation of “Composition as re-transcription, interpretation and performance”
- July 2011 International Computer Music Conference (ICMC), Huddersfield University:
Presentation of the installation *Adagio sans quatuor*
- July 2011 Computer music conference and festival *Sforzando*, Electroacoustic Music Society, New York:
Presentation of the installation *adagio sans quatuor*
- March 2011 *Sound At Play: Music, Humor, And Games*, Columbia University, New York.
Presentation of “A sea of others: play and its consequences in a physically-modeled video and
sound environment”

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4c: Grants and other funding

2022-25	European Union Horizon Grant: Multisensory, User-centred, Shared cultural Experiences through Interactive Technologies (MuseIT) PI for Stanford University as a partner institution
2022-24	The Changing Human Experience , Stanford University Humanities Seed Grant, Considering Disability in Online Cultural Experiences, PI
2022	Guggenheim Foundation Award, Music Composition: Sonic Cyberfeminisms: creating a feminist-informed vision of robotic technology
2018	Arts Council England funding, for Weisslich experimental performance
2018	Henriksen Foundation, for Interactive feedback system for metal plate resonators
2017-18	Goldsmiths Public Engagement funding, project director (PI)
2017-18	Goldsmiths Music Department Research Seed funding
2017	Arts Council England funding for development of the Piano Machine
2017	Creative Scotland Grant
2012- 2016	Diaphonique, Franco-British fund for contemporary music
2014	Act Digitally Grant
2012 Oct.	Bliss Trust composer bursary
2012	French-American Cultural Exchange funding (FACE)
2012	July Sponsorship by the Leo Hepner Foundation for a residency at Edenkoben
2008 - 2011	Studentship, Sonic Arts Research Centre (SARC), Queens University, Belfast
2011 Feb.	Eric M. and S. Phillip Heiner Endowed Fellowship
2010 June	Bliss Trust composer bursary
2010 April	Sir Thomas Dixon Travel Scholarship (for concerts and conferences in Brazil)
2005 - 2010	Grants for young composers from the SACEM (French authors society)
2000 - 2007	Grants from the ACDA (Association pour la Création et la Diffusion Artistique)
2002 April	Grant for research at the Centro Tempo Reale (Florence), Council of Regional Studies, Princeton University

Section 5: Academic service, professional affiliations, organizational experience

5a: Academic service and administration at Stanford

2022-present	Member, Library Committee (Department of Music)
2021-present	Affiliated faculty, Center for South Asia, Global Studies
2018-present	Member, Performance Committee (Department of Music) Member, DMA in Composition selection committee (Department of Music) Member, CCRMA PhD CBMTA selection committees (Department of Music) Member, CCRMA MA CBMTA selection committees (Department of Music)
May 2021	Stanford Honors in the Arts adjudication
2019-2021	Member, Graduate Studies Committee (Department of Music)
2018-2021	Member, Committee for Diversity and Inclusion (Department of Music), Chair in 2020-2021
2018-2019	Member of the Undergraduate Studies Committee (Department of Music)

5b: Previous academic service and administration

2017 – 2018	Convenor [Director] of Post-Graduate studies in Music, Goldsmiths, University of London
2016 – 2018	Head of the Sound Practice Research Unit, Goldsmiths, UoL
2014 – 2018	Founding member of the SONICS research cluster, Goldsmiths, UoL
2014 – 2015	Co-head of the Sound Practice Research Unit, Goldsmiths, UoL
2013 – 2015	Steering committee member, Contemporary Music Research Unit, Goldsmiths, UoL
2013 – 2014	Steering committee member, Sound Practice Research Unit, Goldsmiths, UoL
2012 – 2014	Co-coordinator, programming director, INTER/actions Symposium and Festival for Interactive Electronic Music, Bangor University
2012 – 2013	Co-director of Post-Graduate Studies (responsible for Composition, Sonic Arts, and Performance PhDs), Bangor University
2012 – 2013	Member of the artistic committee, Bangor New Music Festival
2012 – 2013	Coordinator of Composition Forum, Bangor University

5c: Professional affiliations, board membership, administrative service and leadership

2022-present	Member, INCLUDE - Centre for Inclusive Studies, University of Borås
2019-present	International advisory board, ShareMusic and Performing Arts - Sweden
2018-present	International Scientific Committee, International Conference on New Music Concepts (ICNMC)

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2017-present	Arts and Humanities Research Council Peer Review Board (UK)
2013-present	Artistic director, Estalagem da Ponta do Sol Residency for Contemporary Music and Electronics
2017 – 2018	London representative, Women in Sound/Women on Sound Network
2017 – 2018	Méridien committee, Institut de Recherche et Coordination Acoustique/Musique (France)
2017 – 2018	Royal Music Association (RMA) conference committee (UK)
2017 – 2018	Activating Inclusive Sound Spaces (AISS), member of the steering committee (UK)
2017 – 2018	Coordinator, London branch of the Women in Sound/Women on Sound Network
2015 – 2018	Co-coordinator, Institute of Music Research (IMR), London
2016 – 2017	Co-coordinator, London branch of the Women in Sound/Women on Sound Network
2013	Curator, Pedra Sina Collaborative Residency for Digital Arts, Funchal, Portugal
2010 – 2011	Creation and principal coordination of SARC in Australia events
2008 – 2009	Co-coordination of SARC in Brazil events - São Paulo, Rio de Janeiro, and Curitiba
2003 – 2007	Member, Polymorphoses, a collective of composers in Paris
1999 – 2000	Coordinator, Composers Forum (paid part-time position), Princeton University

5d: Adjudication of prizes, conferences and publications

2022-2023	Babel Scores Reading Panel (selection of works to be published)
2020-present	Leonardo (science and technology in the arts and music, MIT Press) Peer Reviewer
2020	39 th International Alliance for Women in Music (IAWM) Search for New Music Competition jury member
2019-2020	Matera MA/IN 2020 selection committee
2019	Reviewer for the Spark funding scheme, Swiss National Science Foundation (SNSF)
2019-2020	Artistic Committee, The 21 st Century Guitar Conference
	Centre for the Study of the Sociology and Aesthetics of Music (CESEM)
2019	Reviewer for the Polish Journal of Aesthetics
2019	Djerassi Foundation selection panel (Music)
2015	Jury member, Composition Competition, Heather Roche Commissioning Project
2015-2018	Reviewer for the Musical Research Residency
	Institut de Recherche et Coordination Acoustique/Musique (Ircam)
2007-2008	Member of jury, 8 ^o et 9 ^o editions of the <i>Concorso Internazionale di Composizione per strumento solista</i> of the Associazione Culturale Musicale EURITMIA, Povoletto

Appendix I: Research Summary (2013-present)

2018-present	Artificial-Intelligence Assisted Composition (AIAC) Research on both generative systems and systems for real-time performance, including piloting of physical computing systems for instruments (see below)
2016-present	Creating interactive immersive sound using Wave Field Synthesis (WFS) Includes contributions to the planning for and construction of a new, state-of-the-art high-density WFS system in collaboration with the Experimental Media and Performing Arts Center (EMPAC)
2015-present	Instrumental automata: physical computing instrument design and development for mediated instrumental performance Includes design, development and production of the piano machine and harp gloves
2014-present	Transforming household objects through circuit-bending and physical computing Includes design, development and production of physical computing interfaces (iron, etc.), featured at the Edinburgh International Science Festival
2013-present	Interface and instrument design and development for accessible and inclusive performance , in partnership with Share Music & Performing Arts Sweden and X-Systems

Appendix II: Commissions and Complete Worklist

IIa: Recent commissions

2024	Wigmore Hall, London – Lockdown Commission
2023	836M Gallery collective commission for an installation, series of events and performance
2021	Klangforum Wien – Mahler/Ives tribute curated by Thomas Hampson, Vienna, 2021-22 season
2021	Robb Trust – for Ekmeles Ensemble – première in 2022 (delayed due to COVID)
2020	Radio France – for flutist Keiko Murakami - radiophonic première, February 2021
2020	Wittener Tage für Neue Kammermusik, JACK quartet – radiophonic première, 2020
2019	Barbican - première at Barbican Centre, 11/19
2019	Kinetech Arts – Première at Swissnex, 11/19
2019	Dinosaur Annex – première at MIT, 03/19

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2018 Transit Festival and Champsdaction - première 11/18
2018 Moving Sounds Festival (NYC) – première 09/18
2017 Huddersfield Contemporary Music Festival – première 11/17
2016 Südwestrundfunk (SWR) – première at Donaueschinger Musiktage (Germany) 2016
2015 Interface Ensemble – première at International Anthony Burgess Foundation (UK) 11/15
2014 Share Music, Sweden - première at Göteborg Concert Hall, Göteborg Art Sounds Festival 2014
----- Commission for Ensemble Dal Niente, Internationale Ferienkurse für Neue Musik Darmstadt
2012 International Contemporary Ensemble - première at Baryshnikov Arts Center (NYC), 2012
2012 International Contemporary Ensemble - première at Lincoln Center (NYC), 2012
2011 Spor Festival (Denmark)
2010 SoundSCAPE Festival (Italy)
----- SACEM (France), *Adagio sans quatuor* – première in the *centquatre*, Festival Agora 2010
2009 Jerome Foundation – première in São Paulo, 2009
2008 Festival Archipel (Switzerland)
2007 Festival Musiques Démesurées (France)
----- Festival Acanthes (France)
2005 La Nuit de l'itinéraire (France)
----- Festival Acanthes (France)
2004 Syntono Project – première à La Cité Universitaire (France)
2003 Choeur de Chambre de Strasbourg – première as par of a tournée générale in Alsace (France)
2002 Ballet de l'Opéra National du Rhin – première in the series *Carnet de Bals* (France)

Iib: Worklist (post-2000) (scores preceded by an asterisk are published by Babel Scores)

Instrumental/orchestral works with electronics:

Hear for vocal ensemble, trombone and electronics, 2021-22
Il y a plus d'eau que prévu sur la Lune for contrabass flute and live electronics, 2020-21
A complete history of music for string quartet and live electronics, 2020-21
im Blutstrahl des Mondes for guitar, viola, contrabass and harp (with [Harp Fingers](#)), 2018
Interludes (I-III) for guitar/electric guitar, contrabass/electric bass, piano, and live electronics, 2018
Tracer la lune d'un doigt for ensemble, [Piano Machine](#) and live electronics, 2017
Leçons de Ténèbres for ensemble and live electronics, 2016
Alphabet de Ténèbres for ensemble and live electronics, 2015
Nachtgewächse for large ensemble and live electronics, 2014
Forklarede Nat for string quartet and electronics (based on *Forklaret nat*), 2012
Grotteschi for tenor saxophone, video, electronics, video by Shirin Abu Shaqra, 2010
Hommage à Purcell for violin, cello, clarinet and piano with live electronics, 2010
menus morceaux par un autre moi réunis, four miniatures for guitar and live electronics, 2009
Funeral Sentences for violin, cello, guitar and percussion with live electronics, 2008
And list'ning and silent, and silent and list'ning, for ensemble with live electronics, 2007
De profundis clamavi (hommage à Alban Berg) for string quartet with live electronics, 2007
Soliloque (c'est ce parfait et pur amour...) for cello solo with live electronics, 2007
When David Heard for contrabass and percussion, with live electronics (13 channels), 2005
Arrangement in Gray and Black for ensemble (8 instruments) with live electronics, 2005
Trio (d'après Schoenberg) for clarinet, cello and piano with live electronics, 2004

Vocal works with electronics:

Ada's Song for mezzo soprano, chamber ensemble, and interactive [Piano Machine](#), 2019
Song of Alma for soprano, chamber orchestra and live electronics, 2018
Mismoded for soprano, guitar and percussion, live electronics and interactive video, with video by Henrik Øvad, 2011
à mon seul désir for soprano and chamber orchestra with live electronics, 2001
Sospiri for three sopranos with live electronics (16 channels), 2000

Electro-acoustic:

Nani, versions 1-4, 2009-2010

Instrumental and vocal works:

[Mondesflecken](#) for harp and string orchestra, 2021
[Abhanden](#) for large ensemble and vibrating objects, 2021
menus morceaux par un autre moi réunis, four miniatures for electric guitar, 2013
Black, black, black (Omaggio a Berio), for flute, clarinet, viola, cello, piano and percussion, 2012
Omaggio a Berio (Black is the colour) for flute, clarinet, viola, cello, piano and percussion, 2012

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Forklaret Nat for string quartet, 2011-12

Black is the colour (hommage à Berio) for soprano, piano and percussion, 2010

And list'ning and silent (hommage à Purcell) for trumpet, clarinet, violin, cello, piano and percussion, 2007 *Arrangement in*

Black for ensemble (flute, clarinet, piano and string quartet), 2006

3 Ritornelle for mixed chorus, 2006

Spento è già in me l'ardore (excerpt from the chamber opera in progress *l'ultima prova*), soprano and flute, 2006 *Soliloques* for trio (clarinet, cello and percussion), 2004

Soliloque I for cello, 2004 *Soliloque II* for clarinet, 2004

Underworld for ensemble (flute, clarinet, piano, percussion, violin and cello), 2003

Ritornelle for male chorus, 2003 *Wie bin ich froh!* for soprano, flute, clarinet and cello, 2002

Étude No.1 bis (d'après D.Scarlatti) for piano, 2002

Variations (Hommage à Webern) for cimbalom, 2002

Trois Études for piano, 2001

In Memoriam Herbert Brin for ten instruments, 2001

Nadie Encendía las Lámparas for string quartet, 2001

The Colors of Silence for percussion quartet, 2000

Six Memos for the New Millennium for orchestra, 2000

Short film, music theatre and other media:

Aurum, light, sound and movement installation and performance, featuring biosensor-driven cymatics. Collaboration with visual artist Michael Kohle, choreographer Daiane Lopes da Silva and media artist Weidong Yang for 836M Gallery, San Francisco, 2023

Adagio de l'intérieur, light and sound installation, collaboration with visual artist Michael Kohle and media artist Weidong Yang for [Swissnex – San Francisco](#), 2019

A little bit of noise, interactive installation, collaboration with media artist Weidong Yang, 2019

Parlour Sounds, multimedia monodrama with electronic instruments and other live electronics, 2017

Mondgemächse, inclusive multimedia performance, with interactive video by Freida Abtan, 2014

The Yellow Ones Are Mine, music and sound design for a short film by Shen Yi Elsie, 2013

Gurre-Klänge, performance in four scenes for soprano, singing flutist, ensemble of twelve musicians, and resonating objects, with interactive video projection by Ross Karre and live electronics, 2012

Adagio pour l'absence, network performance for musicians and 2-10 'players' controlling the interactive video via phone app, with live-generated score, in collaboration with Rob King, 2011

Conversations with changes, music and sound design for an animated work dealing with urban spaces, reconstruction, and memory by Shirin Abu Shaqra, in collaboration with Justin Yang and Franziska Schroeder, 2010

They think therefore I am, music and sound design for a short film by Rukiye Sahin, 2010

Adagio sans quatuor, sound installation featuring instruments and objects which 'play themselves' through electronic excitation and the use of physical modeling; 2010

- = Delayed due to COVID-19
- ** = New date due to COVID-19
- *** = Publication date delayed due to COVID-19