

Eoin Callery DMA – Curriculum Vitae

Personal Details:

Address 1030 El Monte Avenue, Apt 2014, Mountain View, California 94040, USA
Phone 860 807 5373
Email ecallery@ccrma.stanford.edu
Website eoincallerysound.com

Education:

DMA Composition – Stanford University, California, USA – 2016

MA Composition – Wesleyan University, Middletown Connecticut, USA – 2010

BMus First Class Honors – University College Cork, Republic of Ireland – 2008

Teaching:

Stanford University

Current:

Instructor/Lecturer -

Music 101: Introduction to Creating Electronic Sounds (Course Website <http://ccrma.stanford.edu/courses/101/>)
Music 192A/B/C: Studio Recording and Technology Series (<https://ccrma.stanford.edu/wp/101-2018/>)
Music 220D: Individual Studies in Music Technology (Live Performance and Sound Art focused)
Music 199: Independent Studies in Music (Composition and Technology focused)

Previous:

Instructor/Lecturer –

Spring/Winter Quarter 2018
Introduction to Creating Electronic Sounds: Adjunct Lecturer
Mixed Undergraduate Freshman/Sophomore, Music Major and Non-Major lecture and project class
Course Website <http://ccrma.stanford.edu/courses/101/>

Fall 2017/Spring 2018/Winter Quarter 2018
Independent Studies
Independent student specific instruction for undergraduate and graduate students

Spring/Winter Quarter 2018
Introduction to Creating Electronic Sounds: Adjunct Lecturer with Sasha Leitman (sleitman@ccrma.stanford.edu)
Mixed Undergraduate Freshman/Sophomore, Music Major and Non-Major lecture and project class
Course Website <http://ccrma.stanford.edu/courses/101/>

Full Teaching History in Appendix 1

Most Relevant Employment History:

Lecturer, Department of Music - Stanford University

2018- present
Lecturing Music 101: Introduction to Creating Electronic Sounds, Music 192A/B/C: Studio Recording and Technology Series, Music 220D: Individual Studies in Music Technology (Live Performance and Sound Art Focused), Music 199: Independent Studies in Music (Composition and Technology focused)

Adjunct Lecturer, Department of Music - Stanford University

2016 -2018
Lecturing Music 101: Introduction to Creating Electronic Sounds and Music 199: Independent Studies in Music Technology

Concert Coordinator at CCRMA (Center for Computer Research in Music and Acoustics), Stanford University

2014-2018
Curating, planning, promoting, technical operations, and directing events and concerts related to the center and the center's national and international collaborators. Training students in live event production and CCRMA equipment/studio use
For details of some of CCRMA's previous events see <http://ccrma.stanford.edu/concerts>

Technical Director for Arts Intensive Showcase, Stanford University

August-September 2015, August-September 2016
Technical direction and coordination for campus undergrad showcases featuring ceramics, visual arts, musical theatre, multichannel audio, product design, and film making
For full program details see <http://undergrad.stanford.edu/programs/arts-intensive>

World Music Archives Trainee, Olin Library, Wesleyan University (Middletown, CT 06459. Phone: 860-685-2660)

September 2010 – June 2011
Archiving, cataloguing, digitization and preservation of various audio formats

SueB Music (30 Stoneycrest Drive, Middletown, CT 06457. Phone: 860- 346-1498)

September 2010 – June 2011
Maintenance, copying, shipping of musical parts and/or musicians' notations, annotation of conductor scores, assisting in the production of audio-visual and printed marketing materials, research and general clerical work

Green Street Art Centre (Middletown CT)

March 2010 – June 2010
Homework assistant and assisting with children's art projects

World Music Archives, Olin Library, Wesleyan University

Fall 2008 - Summer 2010
Archiving and cataloguing

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NALA Adult Literacy Tutor (Cork City, Ireland)

September 2007-August 2008

One-on-one reading, comprehension, and spelling tuition for adults seeking to improve their literacy

CTI Ltd. Professional audio sales and rental, Sales Coordinator (Fumbally Lane, Dublin, Ireland)

September 2000-December 2002

Sales and compiling of orders for shipping

Grants, Recordings, and Publications:

DAFx 2018 - *A feedback cancelling reverberator* - Jonathan S. Abel, Eoin F. Callery, and Elliot K. Canfield-Dafilou -

http://dafx2018.web.ua.pt/papers/DAFx2018_paper_62.pdf

McGill University July 2018 *Timbre is a many splendored thing conference - Timbre, texture, space and musical style: The interplay of architecture and music in Rome's Chiesa di Sant'Aniceto*, - Jonathan Berger, Talya Berger, Eoin Callery, Elliot Kermit-Canfield, and Jonathan Abel

Sound and Music computing (SMC) June 2018: A Portable Impulse Response Measurement System - Elliot K. Canfield-Dafilou; Eoin Callery; Christopher Jette -

<https://zenodo.org/record/1422544>

March 2017 – Album of solo works for *eh? Records* (eh?94): *Eoin Callery: Oakum* <http://www.publiceyesore.com/index.php>

Office Vice Provost for Undergraduate Education *Stanford University* (Summer/Winter 2016/2017) – Course Development Funds (\$5,000) and Course Funding (\$20,000)

Received Representation by *Contemporary Music Centre (CMC) Ireland* (June 2016) <https://www.cmc.ie/composers/eoin-callery>

DMA Final Project – *Developing an Electroacoustic Portfolio* – Stanford University (May 2016) <https://purl.stanford.edu/wf515kf3694>

Artist demonstrations for Kadenze Inc. *Online Jamming and Concert Technology* (2015/16) with Professor Chris Chafe

Audio Engineering Society (AES) Convention (2014) – *On the Acoustics of Alleyways* – Collecchia, Regina E.; Abel, Jonathan S.; Coffin, Sean; Callery, Eoin; Yeh, Yoo Hsiu et al.

<https://secure.aes.org/forum/pubs/conventions/?elib=17513>

Featured composer for Now Hear Ensemble's *Made in California* Album and Concerts Project (2012 - 2014)

<https://itunes.apple.com/us/album/made-in-california/id733073346>

Featured performer/composer *The Experimental Music Yearbook* (2013) <http://www.experimentalmusicyearbook.com>

WUEAIO - Album of electronic and synthesizers extended improvisations – with Benjamin J. Mansavage Klein, Andrew Greenwald, Andrew Colwell, and Akiko Hatakeyama [luv024 - Lovesound.org]

<http://music.luvsound.org/album/luv024-wueaio>

Other relevant experiences:

Member of the *Composition Advisory Council (CAC)*, Stanford University 2011-2016

CAC produces Stanford Composer Concerts, workshops, and residencies by visiting artists. Operational budget of \$70,000 per year

Stanford Storytelling Project

Technical assistance - ongoing

Contributor, collaborator for music and sound design, interview restoration

October 2012 – May 2013. Technical advice 2017-present

Assistant to Professor Alvin Lucier (Wesleyan University)

Spring 2010

Archival and proofreading assistance

City and Guilds Sound Engineering Certificates for Level 1 and 2 (1999)

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Professional References:

Professor Jonathan Berger -

Denning Family Provostial Professor

brg@ccrma.stanford.edu

PH: 650 725 4971 x301

Professor Paul DeMarinis -

Professor, Art Practice

Professor, by courtesy, Music

demarini@stanford.edu

PH: 650 736 0325

Professor Chris Chafe -

Director of CCRMA

Duca Family Professor of Humanities and Sciences

cc@ccrma.stanford.edu

PH: 650 723 4971 x305

Sasha Leitman -

Artist/Educator

sleitman@gmail.com

PH: 650 723-4971

Professor Jaroslaw Kapuscinski -

Chair, Department of Music Stanford University

jkapusci@stanford.edu

PH: 650 723 4971

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Appendix 1 – Full Teaching History:

Stanford University

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Spring Quarter 2014

Listening to the Local – Music Ethnography of the Bay Area: Teaching Assistant for Professor Anna Schultz (schultza@stanford.edu)

Mixed Undergraduate Music Major (Writing in the major course), Non-Major, and Graduate Seminar

Duties – creating and maintaining course archival blog, assisting with student transcriptions, grading assignments, grading all student final paper drafts, and grading undergraduate final papers

Course Website <http://musicethnographybayarea.wordpress.com>

Winter Quarter 2014

Intermedia Workshop: Teaching Assistant for Professor Paul DeMarinis (demarini@stanford.edu) and Professor Jaroslaw Kapuscinski (kapuscinski@stanford.edu)

Graduate level lecture and project based cross-listed course in Department of Art and Art History and Department of Music

Duties – providing critiques and technical direction for student projects, providing technical direction for student showcase, providing technical direction for realization of David Tudor's *Rainforest IV*, and maintaining the course website.

Course Website <http://ccrma.stanford.edu/courses/155/>

Fall Quarter 2013

Foundations of Sound Recording Technology: Instructor with Jay Kadis (jay@ccrma.stanford.edu)

Undergraduate Music Major, Non-Major, Graduate lecture and project course

Duties – Assisting students using *ProTools* and providing general technical assistance with recording assignments, and grading

Course Website <http://ccrma.stanford.edu/courses/192a/>

Summer 2013

Science of Sound: Assistant for Sasha Leitman and Jay Kadis

Arts Intensive Undergraduate Non-Music Major lecture and project course

Duties – Creating user guides and tutorial videos for students, instructing students in basic audio editing and field recording techniques, mixing 8-channel and ambisonic versions of students' final projects

Spring Quarter 2013

Intermediate Music Theory: Instructor with Dr. Talya Berger (talyab@stanford.edu)

Undergraduate Majors, Minors, and Non-Major

Duties – Instructing ear training, sight singing, as well as the fundamentals of western music theory

Winter Quarter 2013

Interactive Sound Art: Teaching Assistant for Professor Jonathan Abel (abel@ccrma.stanford.edu) and Sasha Leitman (sleitman@ccrma.stanford.edu)

Mixed Undergraduate Music Majors, Non Majors, Graduate project based

Duties - Providing critiques and technical direction for student projects, and providing technical direction for student showcase

Fall Quarter 2012

Elements of Music III: Instructor with Dr. Talya Berger

Undergraduate Music Majors and Minors

Duties – Instructing chromatic harmony, ear training, dictation, analytical listening skills, and preparing music majors for department music theory exit exam

Wesleyan University

Spring Semester 2010

Music of the 20th Century: Teaching Assistant for Professor Neely Bruce

Undergraduate Music Major, Minor, and Non-Major lecture course

Duties - Classroom assistant, and presentation of two course lectures

Fall Semester 2009

Music, Recording, and Sound Design: Teaching Assistant for Professor Ron Kuivila

Undergraduate Music Major and Minor and Non-Major lecture and project course

Duties – Tutorial instructor, classroom assistant, technical assistance for student assignments and final projects

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Appendix 2 Full List of Works: Documentation available at eoincallerysound.com

Works for acoustic instruments with live electronics (* plus video)

Not Even the Dead Go Free (*)

Cello, Live Electronics, Objects, Light, and Video
CCRMA December 2017. Performed by Séverine Ballon

You Might Need a Word for That

For French horn, cello, synthesizer, and live electronics
Aktionshalle, Baden, Switzerland, January 2018. Performed by Retro Disco
CCRMA Stage, Stanford University, March 2017. Performed by Retro Disco

Through a Glass Darkly, Half Drunk, Mostly Empty

For oboe and live electronics
CNMAT, UC Berkeley, April 2017. Performed by Kyle Bruckmann
CCRMA Stage, Stanford University, Feb 2017. Performed by Kyle Bruckmann

The Domestication of Augury from Entrails to Tea Leaves (*)

For trombone duo, live electronics, and LED shadow projection
CCRMA Stage, Stanford University, January 2017. Performed by Rage Trombones

It's not really raining if you can count the drops

For multichannel array using 3rd order ambisonics
CCRMA Stage, Stanford University, September 2016

Not for Love nor Money at Least Not Legally

For bass recorder, flute, bass clarinet, baritone sax, guitar, percussion, string trio, and live electronics
CCRMA Stage, Stanford University, May 2016. Performed by Liminar

Old Flame Fire Brigade

For string octet and live electronics
Elliot Program Center, Stanford University, April 2016. Performed by The JACK and Spektral Quartets

We Have an Exciting New Role for You

For four female voices and live electronics
Elliot Program Center, Stanford University, March 2016. Performed by Quince Contemporary Vocal Ensemble

Mixed Messages from the Other Side

For reed quintet and live electronics
Center for New Music San Francisco, January 2016. Performed by Splinter Reeds
CCRMA Stage, Stanford University, January 2016. Performed by Splinter Reeds

The Littlest Techno

For percussion and live electronics
Various performances throughout California between December 2015 and June 2016. Performed by Eoin Callery

Are You Dancing? 3rd Iteration

For live and fixed electronics, guitar and bodhrán
Meridian Music/Canessa Gallery San Francisco Composers in Performance November 2015
CCRMA Transitions Concerts 2015, September 2015. Performed by Eoin Callery

Are You Dancing? The second assemblage (*)

For 4-channel fixed media and video
CICTeM – Buenos Aires Argentina, September 2015

Up on to Mount the Rhizome

For mono speaker in a large space, amplified soprano, amplified tuba, fixed media
Cantor Arts Center, Stanford University, May 2015. Performed by Tony Arnold and Max Murray

For an Abundance of Green Apples

For constructed percussion, guitar, double bass, live electronics
Conrad Prebys Music Center Recital Hall, UCSD, April 2015. Performed by Pablo Gómez Cano, Scott Worthington, Dustin Donahue, percussion
CCRMA Stage, Stanford University April 2015. Performed by Pablo Gómez Cano, Scott Worthington, Dustin Donahue, percussion

Diegesis - Something Like In Memoriam

A scene for 2 performer-percussionists and a variety of technologies – interactive photoresistor controlled fan, pitch tracker, hypersonic/ultrasonic directional speaker
Elliot Program Center, Stanford University, March 2015. Performed by Radical 2

Who Heard What and When

For cello, prepared Disklavier, and live electronics
CNMAT UC Berkeley April 2016. Performed by Séverine Ballon
CCRMA April 2016. Performed by Séverine Ballon
Bread and Salt Gallery San Diego, April 2016. Performed by Séverine Ballon
Center for New Music San Francisco, January 2015. Performed by Séverine Ballon
CCRMA January 2015. Performed by Séverine Ballon

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Around 10 'til 3

For string quartet and live electronics
CCRMA Stage, Stanford University April 2014. Performed by the JACK Quartet

Morning in the Manor

For soprano, flute, oboe, alto sax, violin, cello, double bass, live and fixed electronics, photoresistor controller
The DiMenna Center for Classical Music May 2015. Performed by Ensemble Pamplémousse
CCRMA Stage, Stanford University January 2014. Performed by Ensemble Dal Niente

And After (*)

For alto sax, clarinet, viola, double bass, percussion, live and fixed electronics, optional interactive or fixed video
Old Little Theatre Santa Barbara, April 2014. Performed by Now Hear Ensemble
CNMAT UC Berkeley, October 2013. Performed by Now Hear Ensemble
CCRMA Stage, Stanford University, October 2013. Performed by Now Hear Ensemble

Installations/Dance/Theatre (* plus video, # plus dance, \$ plus theater)

Short Story

Interactive installation
Center for New Music, San Francisco, January 2019
CCRMA, Stanford University, March 2018

There be Treasure/Cookies

Interactive installation
JACK. Brooklyn New York, April 2017
CCRMA, Stanford University, April 2016

Broadcast Study 1 - Can't Keep it to Yourself

Sound installation with ultrasonic speaker and portable electric fan
Pacific Art League - Science, Technology, and The Future of Art Exhibition. May-June 2016, Palo Alto CA

Augmented Audio Reality Radio

2016/17 live streaming project and archive of augmented and altered reality sounds and performances
<https://eoincallerysound.com/augmented-audio-reality-radio/>

Shade 3 (#)

2 Dancers, fixed media, light controlled interactive electronics, and large sculptural object
CCRMA Stage, Stanford University, May 2013. Performed by Cuauhtemoc Mitote Dance Company and Eoin Callery

Come Closer (*)

Interactive installation
Artists in Resonance, Broadway Studios, San Francisco April 2013
(Video Version, October 2013)

Sundial (*)

Interactive installation in collaboration with Jennifer Hsu and Alexandra Hay
CCRMA Lobby, December 2012

Skry 2 (*)

Photoresistor instrument with live video
CCRMA Stage, Stanford University, November 2012.

Between Bare Leaves and Fallen Trees

Photoresistor instrument
Stanford Memorial Church, Daniel Pearl Memorial Concert, October 2012.

The Workshop at the Back of the Barracks

Interactive installation
CCRMA, Stanford University, March 2012

Melancholy Play (\$)

Music and Sound Design in collaboration with [Akiko Hatekeyama](#)
Production at Wesleyan University Theatre directed by Michael Rau. Originally written by Sarah Ruhl February 2011

Air for Eliade (#)

7 Amateur Tin Whistle Players in Motion, 1 Dancer, Fixed Electronics
Choreography by Eoin Callery
Memorial Chapel Wesleyan University, Connecticut, April 2010

The View from the High Horse (*/#)

Interactive Video, 2 Dancers, Live Electronics
Choreography by Eoin Callery
Memorial Chapel Wesleyan University, Connecticut, April 2010

The Last Beauty Spot (\$)

Sound Design.
Directed by Pat Kiernan. Written by Ger Bourke
Cork Arts Theatre, Cork Ireland, February/March 2008