

# Dr. Eoin Callery DMA – CV

## **Personal Details:**

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Websites [eoincallerysound.com](http://eoincallerysound.com) and [www.ul.ie/artsoc/faculty-research/Eoin-Callery](http://www.ul.ie/artsoc/faculty-research/Eoin-Callery)

## **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

## **Employment since 2017 – (For full teaching history see – Appendix 1)**

**From Autumn 2019** – Lecturer and Course Director - MA in Composition and Creative Music Practice - Irish World Academy of Music and Dance at University of Limerick: [www.irishworldacademy.ie/ma-compositionandcreativemusicpractice/](http://www.irishworldacademy.ie/ma-compositionandcreativemusicpractice/)

**2017 – 2019:** Lecturer, Department of Music - Stanford University

**2014 – 2018:** Concert Coordinator at CCRMA (Center for Computer Research in Music and Acoustics), Stanford University  
For details of some of CCRMA's previous events see <http://ccrma.stanford.edu/concerts>

## **Publications since 2017 – (For full list see - [eoincallerysound.com/portfolio](http://eoincallerysound.com/portfolio))**

Assistant Engineer and Researcher for *Lost Voices of Hagia Sophia, Cappella Romana* Blue-Ray  
[http://cappellaromana.org/wp-content/uploads/2019/09/CR420\\_Booklet.pdf](http://cappellaromana.org/wp-content/uploads/2019/09/CR420_Booklet.pdf)  
As part of the Icons of Sound Team: [www.ccrma.stanford.edu/wp/iconsounds/people/](http://www.ccrma.stanford.edu/wp/iconsounds/people/)

Audio Engineering Society (AES) Convention (March 2019) – *Studying interactions between music performance and rooms with real-time virtual acoustics* – Elliot K. Canfield-Dafilou, Eoin F. Callery, Jonathan S. Abel, and Jonathan Berger:  
[www.aes.org/e-lib/browse.cfm?elib=20322](http://www.aes.org/e-lib/browse.cfm?elib=20322)

DAFx September 2018 - *A feedback cancelling reverberator* - Jonathan S. Abel, Eoin F. Callery, and Elliot K. Canfield-Dafilou  
[www.dafx2018.web.ua.pt/papers/DAFx2018\\_paper\\_62.pdf](http://www.dafx2018.web.ua.pt/papers/DAFx2018_paper_62.pdf)

McGill University July 2018 - Conference presentation: *Timbre is a many splendored thing - 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>

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

## **Selected Works Since Works Since 2015/16 – (For full list see – Appendix 2)**

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

*Have you flipped the Phase Today?*  
3<sup>rd</sup> Order Ambisonic and 8 Channel work  
Spectrum NY Multichannel Festival, Nov 2019, diffused by Weston Olencki  
CCRMA Courtyard – Carr Wilkerson Memorial, September 2019  
Bing Concert Hall Studio Space, June 2019, diffused by Eoin Callery

*For the Purpose of this Argument II*,  
For Trumpet and live electronics  
Palacio De Bellas Artes, Mexico City, March 2019, performed by El Ensamble CEPROMUSIC

*You Might Need a Word for That*  
For French horn, cello, synthesizer, and live electronics  
Smock Alley, New Music Currents Dublin, April 2019, Performed by Retro Disco  
Aktionshalle, Baden, Switzerland, January 2018. Performed by Retro Disco  
CCRMA Stage, Stanford University, March 2017. Performed by Retro Disco

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### *The Bard Cheek will take the night shift at the piano (\*)*

For Disklavier, fixed media, video, and interactive variable acoustic generating feedback  
CCRMA Stanford University, various dates February 2019. Performed by Eoin Callery

### *The Church of the Nuke-lele (\*)*

Multi-site network performance for MIDI-Controlled Wurlitzer Organ, real-time varying virtual acoustic, feedback, and video  
March 2018, 4 performances at Stanford University and KTH R1 Experimental Performance Space, Stockholm Sweden  
Performed by Ludvig Elblaus and Eoin Callery

### *Not Even the Dead Go Free (\*)*

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

### *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  
*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

### *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

### *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

### **Installations (\* plus video):**

#### *Church Rock: Reviving the Lost Voices of Architectural Spaces*

Interactive installation utilizing live variable virtual acoustics  
With Elliot K. Canfield-Dafilou, Jonathan S. Abel, Tayla Berger, Jonathan Berger, Stephen Sano, and the Stanford Chamber Chorale  
CCRMA, Stanford University, March 2019

#### *Short Story*

Interactive installation  
Hacked / Found / Repurposed Vol 1, Center for New Music, San Francisco, January-February 2019  
CCRMA, Stanford University, March 2018

#### *There be Treasure/Cookies*

Interactive installation  
Chance and Circumstance Festival, JACK, Brooklyn New York, April 2017  
CCRMA, Stanford University, April 2016

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### *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

### **Appendix 1 – Full Teaching History:**

#### **Current**

Lecturer and Course Director - MA in Composition and Creative Music Practice - Irish World Academy of Music and Dance at University of Limerick: [www.irishworldacademy.ie/ma-compositionandcreativemusicpractice/](http://www.irishworldacademy.ie/ma-compositionandcreativemusicpractice/)

#### **Previous:**

##### **Stanford University**

Lecturer –

Music 101: Introduction to Creating Electronic Sounds (Fall, Winter, and Spring Quarters. Course Website

<http://ccrma.stanford.edu/courses/101/>)

Music 192A/B/C: Studio Recording and Technology Series (Fall Quarter - 192A/C, Winter Quarter - 192B/C, Spring Quarter - 192C)

Music 199: Independent Studies in Music (Fall, Winter, and Spring Quarters. Composition and Technology focused)

Music 220D: Individual Studies in Music Technology (Fall, Winter, and Spring Quarters. Composition and technology augmented live performance, and sound art)

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 in Music*. Composition and Technology

Independent student specific instruction for undergraduate and graduate students

Spring/Winter Quarter 2017

*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/>

TA or Instructor –

Spring Quarter 2014 (TA)

*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 (TA)

*Intermedia Workshop*: Teaching Assistant for Professor Paul DeMarinis ([demarini@stanford.edu](mailto:demarini@stanford.edu)) and Professor Jaroslaw Kapuscinski

([kapuscinski@stanford.edu](mailto: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 (TA)

*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*: Instructor with 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 (Instructor)

*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

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Winter Quarter 2013 (TA)

*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 (Instructor)

*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 (TA)

*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 (Tutorial Instructor and TA)

*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

**Appendix 2 Comprehensive List of Works:** Documentation and more available at [eoincallerysound.com](http://eoincallerysound.com)

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

#### Previous:

*Have you flipped the Phase Today?*

3<sup>rd</sup> Order Ambisonic and 8 Channel work

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CCRMA Courtyard – Carr Wilkerson Memorial, September 2019

Bing Concert Hall Studio Space, June 2019

*For the Purpose of this Argument II,*

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*The Bard Cheek will take the night shift at the piano (\*)*

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*The Church of the Nuke-lele (\*)*

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March 2018, 4 performances at Stanford University and KTH R1 Experimental Performance Space, Stockholm Sweden

Performed by Ludvig Elblaus and Eoin Callery

*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

April 12- 2019, Retro Disco at Smock Alley, Dublin

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

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### *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

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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

### *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 Pamplemousse

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)**

### **Previous:**

#### *Church Rock: Reviving the Lost Voices of Architectural Spaces*

Interactive installation utilizing live variable virtual acoustics

With Elliot K. Canfield-Dafilou, Jonathan S. Abel, Tayla Berger, Jonathan Berger, Stephen Sano, and the Stanford Chamber Chorale

CCRMA, Stanford University, March 1- 2019

#### *Short Story*

Interactive installation

Hacked / Found / Repurposed Vol 1, Center for New Music, San Francisco, January-February 2019

CCRMA, Stanford University, March 2018

#### *There be Treasure/Cookies*

Interactive installation

Chance and Circumstance Festival, 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

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### *Shade 3 (#)*

2 Dancers, fixed media, light controlled interactive electronics, and large sculptural object  
CCRMA Stage, Stanford University, May 2013. Performed by Cuahtemoc 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