

PERSONAL INFORMATION

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EDUCATION

2016 DMA Stanford University, USA
2010 MA in Composition, Wesleyan University, Connecticut, USA
2008 BMus University College Cork, Ireland

CURRENT EMPLOYMENT

2019- Current Lecturer and Course Director MA Composition and Creative Music Practice,
Irish World Academy of Music and Dance, University of Limerick, Ireland

PREVIOUS POSITIONS

2017 - 19 Lecturer Department of Music, Stanford University, USA
2014 - 18 Concert Coordinator Center for Computer Research in Music and Acoustics (CCRMA),
Stanford University, USA

SELECTED ART WORKS

- Sept-Dec 2022 *Slow Burn In Perpetuity: Music from the Room of Eternal Madrigals*. Web Installation for Diatribe Records.
- October 2022 *Slow Burn In Perpetuity: Music from the Room of Eternal Madrigals*. Fixed Media version shown at CCRMA, Stanford University
- July-Sept 2022 The Sounds of Medieval Bells. Interactive Installation. Hunt Museum Limerick
- 2020-2022 *Bits of the Hits*, Online Streaming Project. Field recordings from around the world - Tokyo, Melbourne, San Francisco, Ireland etc. reverberated through hit pop songs from the site of the field recording. Hosted by Diatribe Records during Summer 2022
- 2020-2021 *Sea Shanty. Over!*, Audio/Video Installation for the CCRMA WAVE, Stanford University, USA, Feb-March 2020 and Sept-Nov 2021:
<https://ccrma.stanford.edu/events/eoin-callery-sea-shanty-over->
- 2020-ongoing *Quarantine Sessions*, participating as an invited guest in various JackTrip enabled network audio performances between various North American and EU countries
- 2020 *Space Upon Space*, multimedia composition incorporating virtual acoustics for *line upon line* percussion trio for the *Quartets for the End of Time Project* - released July:
<https://www.facebook.com/watch/?v=902760926886310>
- 2020 *The Blurry Clock*, sound installation, Limerick City Gallery of Art, directed by Eoin Callery, audio contributions: Eoin Callery, Craig Cox, Danny Deepo, Alan Dormer, Oscar Mascarecas, Kevin McNally, Mel Mercier, Jeremy Morgan, and Clare Sands. June-July:
<https://www.facebook.com/watch/?v=902760926886310>
- 2019 *Have you Flipped the Phase Today?* 3rd Order Ambisonic and 8 Channel work; Spectrum New York Multichannel Festival, Nov; CCRMA Courtyard – Carr Wilkerson Memorial, Sept; Bing Concert Hall Studio Space, June.

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- 2019 *Church Rock: Reviving the Lost Voices of Architectural Spaces*. Interactive installation for virtual acoustics. With Elliot K. Canfield-Dafilou, Jonathan S. Abel, Tayla Berger, and Jonathan Berger. CCRMA Open House March 2019.
- 2019 *For the Purpose of this Argument II*. For trumpet and live electronics. Palacio De Bellas Artes, Mexico City, March 9th performed by El Ensemble CEPROMUSIC
- 2018-19 *Short Story*. Interactive installation. Hacked / Found / Repurposed Vol 1, Center for New Music, San Francisco, January-February 2019; CCRMA, Stanford University, March 2018.
- 2017-19 *You Might Need a Word for That*, for french horn, cello, synthesizer, and live electronics. April 2019, Retro Disco at Smock Alley, Dublin. Aktionshalle, Baden, Switzerland, January 2018. CCRMA Stage, Stanford University, March 2017. Performed by Retro Disco
- 2017 *Through a Glass Darkly, Half Drunk, Mostly Empty*. For oboe and live electronics. CNMAT, UC Berkeley, April. CCRMA Stage, Stanford University, Feb. Performed by Kyle Bruckmann
- 2017 *The Domestication of Augury from Entrails to Tea Leaves*. For trombone duo, live electronics, and LED-light shadow projection. CCRMA Stage, Stanford University, January 2017. Performed by Rage Trombones
- 2016-17 *here be Treasure/Cookies*, interactive installation. Chance and Circumstance Festival, JACK, Brooklyn New York, April 2017; CCRMA, Stanford University, April 2016
- 2016 *Broadcast Study - 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
- 2016 *It's not Really Raining if you can Count the Drops*. For multichannel array using 3rd order ambisonics CCRMA Stage, Stanford University, September 2016
- 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
- 2016 *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
- 2016 *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
- 2015-16 *The Littlest Techno*. For percussion and live electronics Various performances throughout California between December 2015 and June 2016. Performed by Eoin Callery
- 2015-16 *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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- 2015 *Are You Dancing? I.* For laptop orchestra Riverside Recital Hall, University of Iowa, December 2015. Performed by University of Iowa Laptop Orchestra
- 2015 *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
- 2015 *Are You Dancing? The second assemblage.* For 4-channel fixed media and video. CICTeM – Buenos Aires Argentina, September 2015
- 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
- 2015 *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
- 2015 *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
- 2014 -15 *Morning in the Manor,* for soprano, flute, oboe, alto sax, violin, cello, double bass, live and fixed electronics, and photoresistor controller. The DiMenna Center for Classical Music New York, May 2015. Performed by Ensemble Pamplemousse; CCRMA Stage, Stanford University January 2014, Performed by Ensemble Dal Niente.
- 2014 *Around 10 'til 3.* For string quartet and live electronics CCRMA Stage, Stanford University April 2014. Performed by the JACK Quartet
- 2013-14 *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
- 2013 *Shade 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
- 2013 *Come Closer.* Interactive installation Artists in Resonance, Broadway Studios, San Francisco April 2013. (Video Version, October 2013)
- 2012 *Sundial Interactive.* installation with kinects and photoresistors, in collaboration with Jennifer Hsu and Alexandra Hay. CCRMA Lobby, December 2012
- 2012 *Skry 2.* Photoresistor instrument with live video CCRMA Stage, Stanford University, November 2012. Performed by Eoin Callery

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- 2012 *Between Bare Leaves and Fallen Trees*. Photoresistor instrument Stanford Memorial Church, Daniel Pearl Memorial Concert, October 2012. Performed by Eoin Callery
- 2012 *The Workshop at the Back of the Barracks*. Interactive installation. CCRMA, Max Lab, March 2012
- 2011 *Why Did the Monkey Fall from the Tree?* An amoral apologue for two guitars, voice, video Cinemateca Pocitos, Montevideo, November 2011. Performed by Pechitos Ecuestres

Publications List

PATENTS

Jonathan S. Abel and Eoin F. Callery, US Patent Application No. 20210037316A1 , “Networked audio auralization and feedback cancellation system and method.” Awarded December 2022, Patent number due early 2023

Abel; Jonathan S., Callery; Eoin F., Canfield-Dafilou; Elliot Kermit. “System and method for augmenting an acoustic space”, *US Patent 10,812,902*, issued October 20, 2020.

PEER REVIEWED RESEARCH PAPERS

E. F. Callery, J.S Abel, and K.S.Spratt, “Synthesizing Reverberation Impulse Responses from Audio Signals: Auto-Reverberation and Interactive Environments”, in *Proceedings of the 151th Audio Engineering Society Convention*, Las Vegas 2021.

E. F. Callery and E. K. Canfield-Dafilou, “Methods for Performing with Feedback in Virtual Acoustics”, in *Proceedings of the SMC2020 - 17th Sound and Music Computing Conference*, Torino, June 24th-26th 2020.

E. K. Canfield-Dafilou, E. F. Callery, J. S. Abel, and J. Berger, “A method for studying interactions between music performance and rooms with real-time virtual acoustics,” in *Proceedings of the 146th Audio Engineering Society Convention*, Dublin, 2019.

Abel, J. S., Callery, E. F., and Canfield-Dafilou, E. K., “A Feedback Canceling Reverberator,” in *Proceedings of the Digital Audio Effects Conference*, Aveiro, 2018.

E.K. Canfield-Dafilou, E Callery, C Jette - “A Portable Impulse Response Measurement System” *Proceedings of the SMC2018 - 15th Sound and Music Computing Conference*, Limassol, July 4th-7th 2018.

RE. E.. Collecchia, JO. S.. Abel, S. Coffin, E. Callery, YO. HS. Yeh, K. Spratt, JU. O.. Smith, "On the Acoustics of Alleyways," Los Angeles, October 2014.

BOOK CHAPTERS

E. F. Callery, J.S Abel, *Early Music in the 21st Century*. Ed. Mimi Mitchell. Oxford University Press, New York (2023)

RESEARCH GROUPS

2020 – Member of *Sound, Spaces, and the Aesthetics of the Sublime* research project. Led by Professor Jonathan Berger, Stanford University. International interdisciplinary team investigating how musical and ritual sounds interact with the physical spaces in which they are created, transmitted, and perceived, elicit powerful aesthetic and/or spiritual responses

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in listeners and/or congregants. This project has been awarded approx. Euro 1,000,000 from the Templeton Religious Trust to assist with the research. [http:// ccrma.stanford.edu/~brg/trt/research-team.html](http://ccrma.stanford.edu/~brg/trt/research-team.html)

2017 – 19 Member of *Icons of Sound* Research Group. Led by Professors Bissera V. Pentcheva and Jonathan S. Abel, Stanford University. Studying the role of sound and acoustic in Byzantium religious practices [http:// iconsofsound.stanford.edu](http://iconsofsound.stanford.edu). Assistant Engineer installing and configuring the recording equipment at CCRMA for the *Capella Romana* virtual acoustic recording session, and consulting/assisting at CCRMA with Abel and Canfield-Dafilou on the 5.1 (Film) and Atmos mixes for the Lost Voices of Hagia Sophia album: *Capella Romana “Lost Voices of Hagia Sophia,”* November 2019, CD and Blu-ray - [https://cappellaromana.org/ product/lost-voices-of- hagia-sophia-medieval-byzantine-chant](https://cappellaromana.org/product/lost-voices-of-hagia-sophia-medieval-byzantine-chant)

SELECTED INVITED TALKS

- October 2022 - Lecture and demonstration of virtual acoustic technology for the refurbished Immersive Lab Studio McGill University, Montreal
- May 2022 - Music and the Brain 2023 Conference, Stanford University
- November 2022 - Wesleyan University, Connecticut USA. Invited to present to the MA Composition Seminar
- October 2021 - *Early Music in the 21st Century*, Amsterdam
Invited to present a demonstration with a virtual acoustics for early music research
- October 2020 - Stanford University
Invited to present a lecture of the history of reverberation and studio recording
- July 2020 - Contemporary Music Centre Ireland
Invited to Deliver their Professional Development Lecture on Network Performance Technology
- July 2020 - Sacred Space Meeting on new Technologies for Performance Studies
Invited guest to Yale University’s Institute of Sacred Music emerging technologies planning group.

SELECTED CONFERENCE PRESENTATIONS

- October 2021 - Synthesizing Reverberation Impulse Responses from Audio Signals: Auto-Reverberation and Interactive Environments, *Audio Engineering Society Convention*, Las Vegas 2021.
- July 2021 - IMS Study Group, Cantus Planus Research Forum - The Spacing Chant Project, with Dr. Oscar Mascareñas
- June 2020 - Methods for Performing with Feedback in Virtual Acoustics, *17th Sound and Music Computing Conference*, Torino, June 24th-26th 2020.

RELEASED RECORDINGS

November (2022)

hotchpotch - Miúin Selection Vol. 1, 2022

From The Town of the Dark Stranger to the Hill of the Eight

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(December 2019)

Through a glass darkly, half drunk, and mostly empty

A Binaural Album

(December 2018)

Early MMXVIII – The Essential Indexical

Music for Strings – Live in Santa Cruz Jan 2018

An album featuring two recordings of extended live performances – from KZSU Radio and Indexical Santa Cruz.

(March 2017)

OAKUM - Solo album Available from: Eh? Records

(October 2013)

And After

Now Hear Ensemble's "Made In California" Album and Documentary Project.

(February 2010)

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