

# Edmund Campion Curriculum Vitae (2024)

## **Education**

1984 Bachelor of Music, Composition, University of Texas  
1987 Master of Arts in Music, Columbia University  
1993 Doctor of Musical Arts, Columbia University

### *Additional Education*

1989-90 Conservatoire National Supérieur de Musique et Danse de Paris (CNSMD)  
composition and orchestration w/Gerard Grisey  
1991-92 CNSMD (continuing composition and orchestration w/Gerard Grisey)  
1992 Tanglewood Music Center Summer Courses  
1993-94 Cursus for Composition, Institut de Recherche et Coordination Acoustique/Musique (IRCAM)  
1994 Internationalen Ferienkursen für Neue Musik, Darmstadt

### *Scholarships*

1985-86 Columbia University Fellowship, full year  
1989-90 Fulbright-Hays Award, France with Gérard Grisey  
1991-92 Fondation Nadia and Lili Boulanger  
1992 Columbia University Mellon Fund (full-year tuition scholarship)  
Koussevitzky Music Foundation Fellowship (Tanglewood with John Harbison)  
1993-94 Fondation de France (studies with Gérard Grisey)  
1994 Patenrings stipendium, Darmstadt (Brian Ferneyhough)

### *Academic Honors*

Phi Kappa Phi, Golden Key, Omega Chapter of Pi Kappa Lambda

## **Teaching Positions**

1987-91 Columbia University, Instructor in Music Humanities  
1991-92 Lincoln Center Institute, Teaching-Artist  
1996- University of California at Berkeley  
1996 Assistant Professor, Step III  
1998 Assistant Professor, Step IV  
2000 Assistant Professor, Step VI  
2002 Associate Professor, Step III  
2004 Associate Professor, Step V  
2005 Professor, Step III  
2008 Professor, Step IV  
2010 Professor, Step V  
2014 Professor, Step VI.5  
2016 Professor, Step VIII  
2019 Professor, Step IX

## **Center for New Music and Audio Technologies (CNMAT)**

1996-2004 Composer in Residence  
2005-2014 Co-Director  
2014-2024 Director  
2024- Co-Director

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**Composition Grants and Academic Awards**

- 1990-13 Meet the Composer awards  
1990-13 ASCAP Awards  
1990 Boris and Eda Rapoport Prize, Columbia University, *Stringing the Bow*  
MacDowell Colony Fellow, New Hampshire, summer residency  
1991 Charles Ives Award, American Academy and Institute of Arts and Letters  
Cit  des Arts Resident Fellowship, American Center Paris  
1992 Paul Fromm Award, Tanglewood  
1993 Lili Boulanger Memorial Fund Composition Award, Univ. of Mass.  
IRCAM reading panel selection, one year of computer-related music study in Paris  
Cit  des Arts Resident Fellowship, American Center, Paris  
Boris and Eda Rapoport Prize, Columbia University, *A Treasured Collection of Eddies*  
American Music Center, Mary Jory Copying Assistance Program  
1994 The Bourges International Grand Prix of Electroacoustic Music, Jury Selection for *Losing Touch*  
The Rome Prize, The American Academy in Rome  
1996 Radio France Jury Selection (Comit  de la Cr ation)  
1999 The Bourges International Grand Prix of Electroacoustic Music, Jury Selection for *l'Autre*  
American Academy of Arts and Letters, the Walter Hinrichsen Award  
Peters Edition publication, *Domus Aurea*  
2002-13 Inclusion in Marquis Who's Who in America  
Nominee for the Alpert Award in Music  
2003-04 Civitella Ranieri Foundation Fellow (September-October 2004)  
Nominee for the Distinguished Faculty Mentor Award, UC Berkeley  
2005-06 Aaron Copland Fund Foundation grant for CD recording  
2005-08 Chambers Chair in Music, University of California, Berkeley  
2012-13 Goddard Lieberson Fellowship, given by the American Academy of Arts and Letters  
Given to a composer of exceptional gifts (15k prize), March 2012  
2013-23 ASCAP Awards  
Townsend Center Fellow 13-14  
2015-16 Guggenheim Fellow in Music Composition  
For study at the National Gugak Center in Seoul, Korea  
For the creation a new work for the Gugak Orchestra, *Audible Numbers*)  
Fellow at the International Gugak Workshop, Seoul, South Korea, June 2016  
Distinguished Lecturer in the Science and Technology of Music (CIRMMT)  
Centre for Interdisciplinary Research in Music, Media, and Technology  
McGill University, Canada, *Moving Parts*, <https://youtu.be/U46X-cSRA2I>  
UC Berkeley, BCNM Seed Grant for Faculty Research (5k)  
2021 Visiting Slee Professor at University of Buffalo  
2020-23 Shelly Osborne Chair in Music, Department of Music (15k for 3 years)

**CD Recordings (Commercial releases)**

- 2007-08 *Outside Music*, monograph CD of the music of Edmund Campion  
San Francisco Contemporary Music Players (SFCMP), Albany Records Troy 1037  
2008-09 *Corail*, In Two Worlds, Susan Fancher, Innova Records 736, nominated for Grammy Award  
*Melt Me So...*, Tribute to Chou Wen-Chung, Ellen Ruth Rose, Albany Records (Troy 1064)  
*Losing Touch*, 3 CD set with DVD and 500-page book, Roland Auzet, Percussion  
Presented as a history of the most significant works written for percussion instrument in the  
last decades, preface by Pierre Boulez, Mode records, 189-92

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(CD Recordings (Commercial releases))

- 2011-12 *Ondoyant et Divers (Wavelike and Diverse)*, Les Percussion des Strasbourg  
50<sup>th</sup> Anniversary Edition 15 CD set, presented as the most historically significant works for  
percussion sextet, with “American CD” only containing Varese, Cage, Chavez, and Campion,  
Universal Records 4806512
- 2012-13 *Mystery Variations: Something to go on...*, Anssi Karttunen, Toccata Classics CD 0171
- 2015-16 *Practice (CD release)*, Tech and Techno, American Composers Orchestra
- 2021-22 *Encore des Ronds (Edition Lemoine)*, for multi-tracked solo saxophone, Eudes Bernstein
- 2022-23 *Splits*, for solo violin, Dan Flanagan, The Bow and the Brush, MSR Classics (MS1836)

*QUADRIVIUM*, monograph album with music of Edmund Campion  
performed by members of the EARPLAY Ensemble,  
NEUMA Records (NEUMA 179)

### **Musical Compositions:(commissions, sound installations, first performance dates)**

- 1990 *A Complete Wealth of Time*, two pianos  
*The Map a Dung Beetle Makes*, libretto by John Campion, music by Edmund Campion
- 1991-92 Theodore Presser, USA/Henry Lemoine Editions, Paris  
*Répétition 75*, flute and clarinet, *Rounds*, five alto saxophones and tape  
*Encore des Ronds*, eight cellos, *No Ping-Pong*, clarinet, oboe, and tape
- 1992 *Accordion*, Orchestra  
*A Treasured Collection of Eddies*, fl./picc., clr./b.clr, perc., pn., vln., and vc.  
*Mannequin*, Harpsichord and Bass Clarinet
- 1993 *What goes Up...*, for ensemble, commissioned by the Tanglewood Music Festival  
*Music to Turn On*, Gallery installation for tape
- 1994 *Losing Touch*, solo percussion and electronics
- 1995 *Quadrivium*, four pieces for instruments and electronics (fourth piece completed in 1997)  
*Mathematica*, flutes with quadraphonic tape  
*Geometria*, solo clarinet  
*Astronomia*, marimba with quadraphonic tape  
*Musica*, flute, bass clarinet/clarinet, marimba, and piano, commissioned by The New York New  
Music Ensemble (completed 1997)  
*Ellipsis*, solo piano with choir and tuned glasses (2.5 hours) Acquario Romano, Kristin  
Jones/Andrew Ginzl: installation artists  
Edmund Campion, piano, The New Chamber Singers Rome, Italy, June  
*Flood Stage at the Memory Theatre* for electronic tape (continuous) Gallery Installation with poet  
John Campion and artist T.J. Maybrey, Temple Center of Contemporary Art, Temple, Texas
- 1996 *Natural Selection*, piano with interactive live electronics, commissioned by IRCAM
- 1996-97 *Flood Stage at the Memory Theatre*, electronics (art installation),  
<http://wwwmsc.tamu.edu/MSC/VisualArts/Past/Floodstage/Floodstage.HTML>  
*Natural Selection II*, interactive computer music composition  
*Le Petit Mort*, interactive computer music, with poet John Campion (installation)
- 1997-98 *l'Autre*, horn, 2 perc., harp, soprano/narrator and tape, commissioned by Radio France  
*Spell*, stereo tape, for radio  
*Natural Selection III*, piano and interactive electronics, Center for New American Music  
*Overheard*, carillon duet, for the Fifth Berkeley International Carillon Festival  
*Astronomia II*, marimba and quadraphonic tape, for electronics  
*Castaways*, eight channel tape, composed for the West Coast Electroacoustic Exchange  
*Losing Touch*, IRCAM Les Années 90, Non-commercial CD recording

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(Musical Compositions)

- 1998-99 *Playback*, ensemble and live electronics, evening-length work  
With choreographer Francois Raffinot, commissioned by IRCAM and SACD
- 1999-00 *Domus Aurea*, vibraphone and piano, commissioned by Daniel Ciampolini  
*Ellipsis II*, piano, chorus, and electronics (museum installation)  
*Metronome*, electronic sound installation for Union Square, NYC, commissioned by the New York City Public Art Fund (public art installation)  
*Playback*, sax, vibraphone, bass, live electronics, and six dancers (revised for international tour)
- 2000-01 *Ellipsis*, P.S.1 Volume: Bed of Sound, Non Commercial CD Recording,  
*Sons et Lumières*, video, player piano, and eight-channel tape, (installation)  
*Corail (coral)*, tenor saxophone and live electronics  
*Natural Selection V*, midi-piano and reactive computer (interactive performance piece)  
*Name Calling II*, sampler keyboard and spoken text (installation)
- 2001-02 *Me*, for Baritone and interactive computer system, commissioned by the CIRM in France  
*ADKOM (A Different Kind of Measure)*, for percussion quartet  
Commissioned by the Drumming ensemble in Porto, Portugal  
*Persistent Vision*, interactive computer music with dance  
Non Commercial CD recording, *Natural Selection*, International Computer Music Association  
*Name Calling II*, John and Edmund Campion, TEMPO Festival, UC Berkeley, June
- 2002-03 *Melt Me So With Thy Delicious Numbers*, for viola and interactive computer system  
*Melt Me So With Thy Delicious Numbers*, for cello and interactive computer system
- 2003-04 *Corail*, new versions for Ojai and Berkeley Symphony  
*Losing Touch*, Gerard Billaudot Editions, score with CD (G 7027 B)  
*Incidental music for the Missa Solemnis*, for the Berkeley Symphony
- 2004-05 *Hold that Thought*, for string orchestra and computer  
*Melt Me So (new versions and software rebuilt)*  
*Outside Music*, for flute, clarinet, harp, vibraphone, bass, synthesizer, and computer,  
Commissioned by the Fromm Music Foundation at Harvard University for SFCMP  
*Ondoyants et Divers (Wavelike and Diverse)*, for six percussion, Gerard Billaudot Editions,  
*Commande d'etat* from the French Ministry of Culture
- 2005-06 *Practice*, for orchestra and computer, commissioned by the American Composers Orchestra  
*Practice*, for full orchestra and computer, written for the Berkeley Symphony and Kent Nagano  
Non Commercial CD recording of *Domus Aurea*, Philippe Lomoge
- 2006-07 *Bullitt*, four percussion and computer, commissioned by Drumming Ensemble of Porto, Portugal  
*Domus Aurea*, Peters Editions (engraved score and publication)  
*Natural Selection X*, (new software version of *Natural Selection*)  
*Memorial Dress*, Hunter Reynolds, Art installation, Artist's Space, NYC
- 2007-08 *From Swan Songs*, for Violin and Piano, commissioned by Composers Inc.  
*Melt Me So...* (new software version with added video projection)  
*Natural Selection 2.0*, complete revision and rewrite of software suite (RASH grant)  
*Dream*, 3d animation and sound installation with artist Claudia Hart
- 2008-09 *600 Secondes dans le Vieux Modele* for flute clarinet, piano, percussion, violin, cello,  
Commissioned by Radio France for the 2009 Presence Festival.  
*Practice*, University Symphony with David Milnes, mixed and edited with electronics by Edmund Campion. Released freely to public  
*3 Roulettes*, interactive works for piano and computer
- 2009-10 *Natural Selection XI*, for Augustus Arnone, piano  
New version of piece for specific performer  
*Flow-Debris-Falls*, concerto for digital piano, 17 amplified instruments and computer,  
Three movements, duration 25'

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(Musical Compositions)

- 2010-11 *Mystery Variations: Something to go on...*, for Anssi Karttunen, cello (dur. 3').  
*Recumulation*, six-channel sound installation for 3D animation exhibition(s) of Claudia Hart (dur. 10') (gallery version running continuous)  
*Auditory Fiction*, for four instruments and computer-generated conductors. Commissioned by Société Générale (France) for Zellig Ensemble, (dur. 12')
- 2011-12 *Small Wonder (The Butterfly Effect)*, for amplified ensemble (two clarinets, two violins, two percussion, double bass and electronics) (dur. 20')  
Commissioned by the Koussevitzky Music Foundation for SFCMP  
*Ellipsis-Reprise*, for piano, improvising choir, and live electronics (dur. 50'). Live performance installation with Professor of Architecture at UC Berkeley, Raveevan Choksombatchai  
*Flow, Debris, Falls II*, for ensemble, piano soloist, player-piano, and live electronics (dur. 22')
- 2012-13 *The Last Internal Combustion Engine*, for full orchestra, Kronos quartet, and electronics.  
Commissioned by the Santa Rosa Symphony for the inaugural season of the Green Music Center in Sonoma, CA (see reviews) (dur. 22')
- The Alices*, opera and sound installation with artist Claudia Hart. This work consists of Edmund Campion as performer, software developer, and sound designer (dur. 1 hour).  
*Oscillations- inside out*, sound installation with glass artist Anna Mlasowsky  
Created for the Corning Glassware Museum New York, and for the Glass Factory, Boda, Sweden (continuously running sound generation)
- 2013-14 *Ossicles*, 3 movement for orchestra (dur. 18'). Commissioned by the Berkeley Symphony and Cal Performances with Gerard Schwarz. Zellerbach Hall, Berkeley CA, October 3, 2013.  
*Alices Walking*, a collaborative installation/opera with artist Claudia Hart and five singer actors (dur. 40'). EYEBEAM New Media Center, NYC, March 7, 2014  
*Resonance*, music software in collaboration with glass maker Anna Miasowsky
- 2014-15 *Auditory Fiction II*, for two percussion and computer (dur. 11')  
Commissioned by the Venice Biennale for the ECO Ensemble  
58<sup>th</sup> International Festival of Contemporary Music, Venice  
*Natural Frequencies*, for live seismic data and University Carillon (dur. 30')  
With engineer/artist Ken Goldberg, artist Greg Neimeyer  
for the 100<sup>th</sup> anniversary of the University Carillon  
Featured on NPR with Laura Sydell, Feb. 3, 2015  
<https://ww2.kqed.org/arts/2015/02/02/a-seismic-composition-at-uc-berkeley-campanile-performed-by-the-earth/>  
*Descent*, for violin and piano (dur. 5')  
Written for the Earplay Ensemble in celebration of their 30<sup>th</sup> anniversary  
*Alices Walking*, an art film in collaboration with Arturo Ratton and Claudia Hart (dur. 15') (<http://vimeo.com/93340274>)
- 2015-16 *Cluster X*, for large ensemble, electronics, and video projection (dur. 25')  
A collaboration between audio/visual artist Kurt Hentschlager and Edmund Campion  
Commissioned by the Ensemble Intercontemporain  
Premiered at the Cité de la Musique in Paris, October 2015 and on tour in US  
*Before and After*, for piano solo (dur. 7')  
Commissioned by Marilyn Nonken  
Premiered at the Vortex Temporum Revisted project, Roulette, NYC, May 23, 2016  
*Full Bloom*, for piano, computer, multi-channel sound, and improvising cellist (dur. 20')  
Premiered at the BAM/PFA Full Moon Series, May 21, 2016
- 2016-17 *Migration-Symbiosis*, music for art installation  
With sculptor, T.J. Mabrey and poet, John Campion (dur. 10'/continuous)  
Premiered at the Taos Center for the Arts, July 2016  
*Pablo's Rumble*, for clarinet, piano, violin, viola, and cello, (dur. 7')  
Premiered by Empyrean Ensemble, Ann E. Pitzer Center, UC, Davis, October 21, 2016

## Edmund Campion Curriculum Vitae (2024)

(Musical Compositions)

- Out of Thin Air*, for piano, electronics, organ, and choir (dur. 20')  
Commissioned by the Fleishhacker Foundation Premiered at the Arts Under the Spire at  
First Presbyterian Church of Oakland, Nov. 13, 2016
- Going Down*, for live electronics, organ, and piano (dur. 5').  
Premiered at the Arts Under the Spire at First Presbyterian Church of Oakland, Nov. 13, 2016
- Audible Numbers* (Preview Excerpt), for Gugak Orchestra (dur. 3')  
Premiered at the National Gugak Center, Seoul, Korea, Dec. 8, 2016
- Inside the Flower Matrix*, multi-channel sound installation (dur. 15'/continuous loop)  
With digital art collaborator, Claudia Hart. Natalie and James Thompson Art Gallery, San  
Jose State University, Mar. 7-Apr.14, 2017
- The Flower Matrix*, A multi-dimensional physical, augmented-reality, and virtual-reality  
architectural installation by Claudia Hart with 3D immersive audio by Edmund Campion and  
Cello Improvisations by Danielle Degruittola (dur. 11'/continuous loop) New York Electronic  
Art Festival on Governor's Island, NY, May 26-July 23, 2017
- Magic Square*, for 8 Korean instruments, (dur. 6')  
National Gugak Center, July 2017
- 2017-18 *Audible Numbers*, for Gugak Orchestra (dur. 12')  
Commissioned by the National Gugak Orchestra in Seoul, Korea  
Premiered at Cal Performances, UC Berkeley, Zellerbach Hall, October 28, 2017
- BLAST*, for Wind Ensemble (dur. 8')  
Composed for Robert Calonico  
Premiered by the University Wind Ensemble, Hertz Hall, UC Berkeley, Spring, 2017
- 2018-19 *Late Bloomer*, for piano 4-hands (dur. 20')  
Premiered by Marilyn Nonken and Manual Laufer as part of a one-hour monograph concert  
for Edmund Campion on the 30th Anniversary of the Interpretations Series at Roulette, New  
York, NY, 2019
- Four Bells for Tom*, for metal bowl and electronics (dur. 10')  
Premiered by Edmund Campion as part of a one-hour monograph concert on the 30<sup>th</sup>  
Anniversary of the Interpretations Series at Roulette, New York, NY, May 2019
- Berkeley Rain, 8-channel outdoor sound installation ([link](#)) (dur. 30'/continuous loop)  
Commissioned by the City of Berkeley for the Berkeley BART Plaza  
Running April through June 2019
- Alice Unchained*, A Virtual Chamber for Chamber Music  
Created by media artist Claudia Hart and composer Edmund Campion (dur. 30'),  
Mashes 3D animation, motion-captured live performance and live music  
Premiered at Pioneer Works, New York, NY, December 9, 2018  
Alices Unchained XR purchased by the Whitney Museum of American Art
- Alice Unchained* (art gallery version), with Claudia Hart  
Bitforms Gallery, Oct. 27-Dec. 2, 2018, and Thoma Foundation's Art House, Santa Fe, New  
Mexico, June 2018-May 2019.
- Resonance*, sculptor, Anna Mlasowsky, composer, Edmund Campion (dur. continuous)  
Sculptural glass with sound presented and purchased by the Museum of Art and Design,  
Corning Museum of Glass, 2018
- 2019-20 *Recumulations* (newly created in 2019) (dur. 10')  
Video by digital artist Claudia Hart with sound/music by Edmund Campion,  
Purchased for the permanent collection by the Whitney Museum of American Art, NYC
- A Then Compendium for Carol Robinson*, for Bassett Horn and electronics (dur. 11')  
Carol Robinson and multi-channel electronics with live processing  
Carol performed with Ed processing environment in live performance  
Premiered by Carol Robinson at CNMAT, Oct. 14, 2022

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(Musical Compositions)

- 2020-21 *The Ruins*, a virtual reality art piece for Oculus Rift  
Multi-channel spatial audio and music by Edmund Campion (dur. 10', continuous)  
Part of the Alices Project with digital artist Claudia Hart  
*The Ruins*, a virtual reality art exhibition mounted in Hubs Mozilla  
multi-channel sound and music by Edmund Campion (dur. continuous) Presented  
simultaneously with a real-world physical exhibition and multi-channel sound in the bitforms  
gallery, NYC, Sept. 10-Nov. 1, 2020. With Claudia Hart, Digital Artist.  
*An Imaginary Ruins*, physical exhibition with three screen projection and multi-channel sound  
(dur. continuous) Gazelli Art House, London. (Gazelli Art House focuses on "artists at the  
height of their practice."). Part of the Alices Project with digital artist Claudia Hart  
(<https://gazelliarthouse.com/artists/claudia-hart/works/the-ruins-2020/>)
- 2021-22 *Solving for M*, Marimba with electronics, (dur. 10')  
written for Chris Froh and the San Francisco Contemporary Music Players  
Dec. 19, 2021, San Francisco  
*Splits*, for solo violin, commissioned and recorded for CD by Dan Flanagan  
Premiered at the Marc A. Scorca Hall, National Opera Center, NYC, Oct. 3, 2022  
*ilSuono*, for saxophone, double-bass, and percussion with live electronics  
Premiered by the Suono Giallo ensemble, July 23, 2022, Sansepolcro, Italy
- 2022-23 *These Things Happen (or not)*, for solo Marimba and Electronics (dur. 13')  
Premiered at the Festival Empreintes, Conservatoire National Supérieur Musique et Danse de  
Lyon, Jin-Wei, Marimba  
*The Velvet Algorithm*, for large ensemble and electronics (dur. 15')  
Premiered at the Festival Empreintes, Conservatoire National Supérieur Musique et Danse de  
Lyon, Fabrice Pierre, conductor, Jan. 17, 2023

### Art/Music Film

- 2020-21 [The ALICES PROJECT: Alice, Alices Unchained, The Flower Matrix, and the Ruins \(link\)](#)  
a film by Andrew Blanton made for 2020 ARS ELECTRONICA Festival for Art, Technology  
and Society with discussion between composer Edmund Campion and digital artist Claudia  
Hart regarding their longstanding art collaboration
- [Alices Walking, an art film with Arturo Ratton and Claudia Hart \(link\)](#)  
The Alices Walking sculptural opera was premiered the year before at EYEBEAM in NYC.  
Videographers were onstage and in the house during the performance. The resulting film  
stands both as a documentation for the original piece and as a piece of art in itself.

### Technologies for Composition and Performance

- 2023 *Tesselate OM-Library, 7.2* (public release) with Jean Bresson and Matthew Schumaker  
Based on specifications and compositional practice from Edmund Campion
- 2021-23 *Solving for M* Project (electronic phrase generation in MAX)
- 2021 Motion Capture and Sound Recording Technologies  
[Danielle DeGruttola Motion Capture Session Video](#)  
[Danielle Degruttola XR Virtual Concert Hall Improvising Cellist](#)  
(This project shows me in the role of organizing and building an environment as central  
operative in an art collaboration. Many collaborators were involved including Claudia  
Hart, Andrew Blanton, and Danielle DeGruttola. This a role that I repeat often as the  
Director of CNMAT.)



**Edmund Campion**  
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**Notable Recent Performances**

- 2014-15    *Auditory Fiction II*, RAI Italy radio broadcast, January 3, 2015  
*Auditory Fiction I*, for quartet and computer-generated dynamic tempo maps,  
ECO Ensemble, Festival of New American Music, Nov. 15, 2015
- 2015-16    *Cluster X*, for large ensemble, electronics, and video projection (duration 25').  
With audio/visual artist Kurt Hentschler and Commissioned by the Ensemble Intercontemporain,  
for premiere at the Cité de la Musique in Paris, October 2015, premiered on tour at Cal  
Performances and North Carolina Arts in 2016  
*Astronomia*, for marimba and electronics, Fabien Perreau, Conservatory of Geneva, June 2016  
*Auditory Fiction II*, for percussion duo, Stanford Bing Center, D. Kennedy, L. Mach, Mar. 2016  
*Domus Aurea*, for piano and vibraphone, Hyper Duo, on tour in Basel, Zürich, Fribourg, and  
Neuhasen  
*Melt Me So...*, for cello and live electronics, Marie Yithier, Centro Mexicano para Musica,  
Morelia, Mexico
- 2016-17    *Pablo's Rumble*, for clarinet, piano, violin, viola, and cello, (dur. 7')  
Premiered by Empyrean Ensemble, Ann E. Pitzer Center, UC, Davis, October 21, 2016  
*Out of Thin Air*, for piano, electronics, organ, and choir (dur. 20')  
Commissioned by the Fleishhacker Foundation  
Premiered at the Arts Under the Spire at First Presbyterian Church of Oakland, Nov. 13, 2016  
*Going Down*, for live electronics, organ, and piano (dur. 5').  
Premiered, Arts Under the Spire at First Presbyterian Church of Oakland, Nov. 13, 2016  
*The Flower Matrix*, A multi-dimensional physical, augmented-reality, and virtual-reality  
Architectural installation by Claudia Hart with 3D immersive audio by Edmund Campion and  
Cello Improvisations by Danielle Degruittola (dur. 11'/continuous loop) New York Electronic  
Art Festival on Governor's Island, NY, May 26-July 23, 2017  
*Auditory Fiction*, Radio France, Zellig Ensemble
- 2017-18    *Audible Numbers*, Pacific Rim Music Festival, Santa Cruz. Cal Performances, UC Berkeley,  
National Gugak Center, South Korea  
*Losing Touch (1994)*, Maison de la Radio France, live broadcast, January 14, 2018  
*The Flower Matrix* (VR and physical version), with Digital Artist Claudia Hart,  
Music, Edmund Campion, Transfer Gallery, NYC, November 30, 2017, through Jan. 28,  
2018; ISLAND ELECTRONICS show on Governor's Island from May 30 through July 23, at  
the Governor's Island house in Nolan Park; WALLPLAY VR Speakeasy, Gallery 151, NYC,  
Nov. 30, 2017 - Jan 28, 2018
- 2018-19    *Corail*, for saxophone and computer, Manca Festival, Dec. 4, 2018, Nice, France  
*The Flower Matrix* (VR and physical version), with Digital Artist Claudia Hart,  
Music, Edmund Campion, VR Festival at the Halcyon Art LAB with the Goethe  
Institut in Washington, D.C., Oct. 22-28, 2018, and as part of the show PARADOX:  
The BODY IN THE AGE OF AI, Oct. 5, 2018 - Feb. 3, 2019  
*Losing Touch*, Daniel Druckman, Ohio College of fine Arts, February 8, 2019
- 2019-20    *Monograph Concert* for Edmund Campion  
30th Anniversary of the Interpretations Series at Roulette, New York, NY, May 2019  
*Losing Touch*, Duo Moitiè, 47<sup>th</sup> PAN Music Festival  
International Society of Computer Music, September 23 and 25, 2019, South Korea  
*Audible Numbers*, for Gugak Orchestra, September 28-29, Gugak Center, South Korean  
Reprise performances, recorded and broadcast for television  
[Korea Herald article on Audible Numbers at the National Gugak Center in Seoul, 2019d](#)



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(Notable Recent Performances)

- 2020-21 *Portrait Concert: Outside Music* (2005 ensemble and electronics rebuild 2019),  
*Losing Touch* (vibraphone and electronics), and *Corail* (for saxophone and live electronics)  
Electrocution Festival, Ensemble Sillages, Brest, France, March 26-28, 2021  
*Ondoyant et Divers (Wavelike and Diverse)*, for percussion sextet (Billaudot Editions)  
Opera of Lyon, January 8, 2020, Lyon, France  
*Outside Music*, ensemble and electronics), and *Wavelike/Diverse* (percussion sextet)  
La Biennale des Musiques Exploratoires, CNSMD, Lyon, March 18-30, 2020.  
*Losing Touch* (1994), ANIMA Festival 50<sup>th</sup> Anniversary season  
Canadian Royal Conservatory, October 2020  
National Sawdust, Ryan Scott, August 20, 2020  
Pacific Music Festival, Sapporo, Sae Hashimoto, Japan, August 5, 2020  
*ARS Electronica 2020*, featured composer with zoom appearances and performances  
“CNMAT Garden on Machine Creativity” including works by Edmund Campion  
September 14-October, Linz, Austria (composer was online due to pandemic)  
*Corail* (recreated 2015) (film version <https://youtu.be/Z2K7czQtrpM>),  
AlxMUSIC, hosted by The Grid: Exposure –  
Art +Tech+Policy (Austrian Cultural Institute), September 12, 2020  
*Late Bloomer* (2019), Marilyn Nonken and Manual Laufer, Eco Ensemble, Feb. 29, 2020
- 2021-22 *The Ruins* with digital artist Claudia Hart, New York Electronic Music Festival  
(on-line due to pandemic)  
*Lost in the Flower Matrix and The Ruins*  
Video installation with multi-channel sound, digital artist Claudia Hart  
Digital Combines Exhibition, Bitforms Gallery, San Francisco April 23-June 11, 2022  
(music and software programming for a custom algorithmic sound engine by the composer.)  
*ADKOM*, for 4 percussionists,  
Brian Archinal Ensemble, Hochschule der Künste HKB, Bern Switzerland, May 6, 2021
- 2022-23 *The Velvet Algorithm*, for large ensemble and electronics, US premiere,  
ECO Ensemble, David Milnes, conductor, Cal Performances, February 4, 2023  
*The Last Internal Combustion Engine*, full orchestra and electronics  
University Symphony Orchestra, David Milnes, conductor, May 5-6, 2023  
*These Things Happen (or not)*, Festival Empreintes, Lyon, Jan. 2023  
Marimba with electronics and live sound installation  
*ilSuono*, Suono Giallo Ensemble, Sansepolcro, Italy, July, 2022  
Ensemble with live electronics  
*Splits*, for solo violin, composed for Dan Flanagan  
University of Oregon, Feb. 5, 2023  
Stern Pissaro Gallery, London, Feb. 16, 2023  
Hertz Hall, UC Berkeley, March 5, 2023  
Mosswood Sound, Oakland, CA, March 26, 2023  
University of North Texas, April 10, 2023  
University of Houston, April 13, 2023  
University of California, Riverside, May 10, 2023  
*Losing Touch*, Sae Hashimoto, The Stone, New York City, October 19, 2023

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**Publications and Press Reviews**

- 2004-05 Keeril Makan, *Interview with Edmund Campion*, Computer Music Journal, Volume 28, Number 4, Winter 2004  
*Informal Education: Space weather Music Using Sonification of Solar Wind Data*, American Astronomical Society, May, co-author with Peticolas and Manzanares
- 2005-06 The Monthly: Volume 26, Number 5, Feb., Laptop Solo  
Future Shock; Frank J. Oteri on the legacy of ACO's Orchestra Tech Initiative
- 2006-07 New York Times, The classical and the Vernacular, a Cohesive Choice of the Contemporary, Allan Kozinn, Review of Outside Music at Tanglewood
- 2007-08 CNMAT Information Infrastructure, Schmeder, Wright, Freed, Campion, Wessel, International Computer Music Conference, Volume 1, p. 325-328  
Design and Implementation of CNMAT's Pedagogical Software, Zybszynki, Wright, Campion, International Computer Music Conference, Volume 2, p. 57-60  
San Francisco Classical Voice, Oct. 14, 2008, Composers Inc., premiere of From Swan Songs
- 2008-09 Fanfare Magazine, Jan-Feb 09, Campion Outside Music, CD Review  
American Record Guide, Jan-Feb 09, Campion Outside Music, CD Review  
California Magazine, Avant Garden: The Center for New Music and Technology cultivates the sonic frontier, March-April  
600 Secondes dans le Vieux Modele, Editions Billaudot, Thoedore Presser (US)
- 2009-10 San Francisco Examiner, Oct. 6, 2009, The Composer as Listener, SFCMP, US premiere of 600 seconds in the worn out model  
Sequenza 21, Jan. 10, Campion Outside Music, CD Review  
Sequenza 21, April 26, Fancher: In Two worlds, Corail, CD Review  
New Music Connoisseur, Volume 18:1, Spring 2010, Fancher, Corail, CD Review  
Fanfare Magazine, July-Aug. 2009, Tribute to Chou Wen-Chung, Melt Me so..., CD review  
Gramophone, Dec. 2009, Fancher CD review, Corail
- 2010-11 San Francisco Chronicle, November 9, 2010, Ensemble Zellig: Virtuosity in 6 scores  
Chicago Tribune, Dec. 14, 2010, Corail, Music Now in step with pulse of the times  
San Francisco Chronicle, March 15, 2011, Les Percussions de Strasbourg: Sonic Arsenal of Virtuosity
- 2011-12 Contemporary Music Review, Volume 31, Part 4, 2012, Pedagogical Praxis and Curricular Infrastructure in Graduate Music Composition, Fitting Music Composition Studies for the 21<sup>st</sup>-Century American University, Edmund Campion  
The New York Times, January 20, 2012, A Digital Touch in Eco Ensemble's New Season  
San Francisco Chronicle, May 2, 2012, Campion wraps up a compelling Music Players Season  
San Francisco Chronicle, October 9, 2012, Santa Rosa Symphony: A New Era
- 2012-13 Chester Music Limited, Mystery Variations, for Anssi Karttunen  
Gramophone, Vol. 90 Issue 1093, p.100, review of *Wavelike and Diverse*
- 2013-14 Parisians in America: From Musique Spectrale to "Spectral Music", I care if you Listen Magazine, Matt Mendez interviewing Edmund Campion and others, Feb. 7, 2014
- 2015-16 Turbulences Numériques, Interview with Edmund Campion with the Ensemble Intercontemporain on Cluster.X  
Edmund Campion's Losing Touch for Amplified Vibraphone and Fixed Electronic Sounds (1994): An Analysis and Performance Guide, Kevin Sakamoto, thesis, California State University, Long Beach, May 2015  
San Francisco Classical Review, Auditory Fiction II, Festival of New American Music, Nov. 2014  
The Spectral Piano, From Liszt, Scriabin, and Debussy to the Digital Age, Marilyn Nonken, with analysis of Edmund Campion's Complete Wealth of Time, pp. 128-142.  
Boston Classical Review, Before and After, May 20, 2016

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(Publications and Press Reviews)

- Inclusion in the Contemporary Composers Web Archive*  
Initiative of consortium of music librarians from Brown, Columbia, Cornell, Armouth, Harvard, Princeton, Yate and others
- 2017-18 *TESSELLATE, software library created by Edmund Campion with Matthew Schumaker.* The library was released in the Open Music platform and has had over 500 downloads since its release. Ideas and concepts for the library belonged to Edmund Campion and Matthew Schumaker created the software in LISP programming.  
[DUAL REFLECTIONS: A conversation with Kaija Saariaho and Jean-Baptiste Barriere \(link\)](#)  
Journal article published in Computer Music Journal, Volume 41, Fall 2017 with Edmund Campion as primary author and Saariano, Barriere, and DeGruttola as secondary authors.  
[https://www.mitpressjournals.org/doi/abs/10.1162/comj\\_a\\_00426](https://www.mitpressjournals.org/doi/abs/10.1162/comj_a_00426)
- 2018-19 *De la scène augmentée à la poétique de l'hypermatière: le digital dans The Alices (Walking)*  
Editors Naugrette and Danan, Paris, Presses de la Sorbonne Nouvelle, 2018, pp.101- 106.  
(Edmund Campion was a co-creator of the Alices Walking Opera)
- 2019-20 *Sonic writing: Technologies of material, Symbolic, and Signal Inscriptions*  
Thor Magnusson, Bloomsbury Publishing  
(Interviewed, thanked in the acknowledgments, and quoted for the book.)
- 2020-21 *QuBits, a System for Interactive Sonic Virtual Reality*, 2021 International Computer Music Conference, (second author with graduate student Jon Kulpa first)
- 2023-24 [Oxford Handbook of Spectral Music, Spectral Moments \(link\)](#)  
*Edmund Campion's Musical Influences from the Paris Years*, Oxford Univ Press, 2023  
(<https://academic.oup.com/edited-volume/37085/chapter-abstract/403213570?redirectedFrom=fulltext>)

### **Recent Lectures, Guest Professorships, Panels, and Invited Papers**

- 2015-16 *Pierre Boulez and the Future of Contemporary Music*, panel discussion with Matias Tarnopolsky Cal Performances, and Matthias Pinscher (*Ensemble Intercontemporain*), UC Berkeley, Nov. 7, 2015  
*On Contemporary Music*, with Emil Kang and Matthias Pinscher at the North Carolina Performing Arts Center, Nov. 11, 2015  
*Revisions in Time: Curating Performance Across the Arts*, Arts Research Center, Magnes Collection of Jewish Art and Life, Nov. 16, 2015  
Stanford Learning Summit, Digital Humanities at Berkeley, April 15-16, 2016  
*Architectural Sketches of Xenakis*, BAM/PFA public lecture, Feb. 2016  
University of Winnipeg, Composer Colloquium, Feb. 2016  
Charter Hill Roundtable Presentation, April 18, 2016  
Composers Colloquium, Univ. of California, Santa Cruz, April 11, 2016  
Distinguished Lecture  
Centre for Interdisciplinary Research in Music Media and Technology (CCRMT), McGill University, Feb. 25, 2016 <https://youtu.be/U46X-cSRA2I>  
Composers Colloquium, University of Manitoba, Canada, Feb. 23, 2016
- 2016-17 Composers Colloquium, University of California, Davis, April 20, 2017
- 2017-18 Panel discussion, Cal Performances, University of California, Alumni House, Oct. 28, 2017  
Invited Lecture, Pacific Rim Festival, University of California, Santa Cruz, Oct. 29, 2017  
Faculty Panel on Teaching with VR and Immersive Technologies  
Academic Innovation Studio, UC Berkeley, April 19, 2019
- 2018-19 Invited for residency at the Hong Kong Baptist University (declined)

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(Recent Lectures, Guest Professorships, Panels, and Invited Papers))

- 2018-23 Affiliate in the Institute of European Studies at UC Berkeley
- 2019-20 Invited Composer in Residence at the Conservatoire National Supérieur Musique et Dans de Lyon, CNMSD Biennale, March 18-30, 2020. (postponed due to pandemic)  
Invited Composer in Residence for the Electrocutation Festival in Brest, France, March 26-28.  
(Unable to attend due to pandemic restrictions.)
- 2021-22 Visiting Slee Professor at the University of Buffalo  
(The first Univ. of Buffalo Visiting Slee Professor was Aaron Copland in 1957.)  
Article for the National Gugak Center Bimonthly Magazine, Gugaknuri.  
(A recounting of my experience working at the Gugak Center in Korea and the creation of Audible Numbers with the NGC Gugak Orchestra in 2017-18.)  
*The Convergence of Western and Korean Music Through Electroacoustic Music*  
PhD dissertation by Jong-Chan Lee with interview with Edmund Campion  
Invitation to teach 2-week class at the Cal State University Summer Arts program (declined)  
*Play the Ink*, Contemporary Art Music Project  
30 min. interview with composer Edmund Campion <https://youtu.be/GGy2rPSHZFA>
- 2022-23 *ilSUONO* 2022 Summer Academy for Young Composers  
Invited Resident Composer and jury member  
12 invited international level composition students selected from a pool of over 100  
Sansepolcro, Italy, July 16-24, 2022  
Berkeley Arts and Design, BAMPFA, lecture, November 3, 2022.  
*Human/Expression/Emotion/Technology/Machine/Me* <https://youtu.be/fIQMfBExyAw>  
(Lecture in the style of a TED talk covering my views on sound and making music.)  
Visiting Professor and Composer in Residence for the Empreintes Festival  
Conservatoire National Supérieur Musique et Danse de Lyon. (master classes and lessons)  
*Speaking the Unspeakable*, Berkeley Hillel, April 19, 2023  
“Four distinguished UCB faculty members conversing with Rabbi Adam about God.”  
*Copyright and AI: Creativity’s Friend or Foe?* Cal Performances/Cal Day Panel  
With Jennifer Urban, Co-Director for Berkeley Center for Law and Technology  
and Eric Stallman, Assoc. Director of Samuelson Law

### **Teaching, Mentoring, and Course Development (highlights)**

- 2015-16 Mellon Foundation Grant (70k) for creation of new music technology curriculum in the Department of Music (Music 158A/B)
- 2021 Pandemic response redesign of Music 29 for online teaching to asynchronous with over 300 students
- 2022-23 50k Grant for Instructional Technology to upgrade Music and Technology Curriculum including Music 29, 158A/B
- 2014-23 CHAIR of DISSERTATION COMMITTEE  
Matthew Schumaker (Assoc. Professor of composition at UC Berkeley Santa Cruz)  
Sivan Eldar (French Rome Prize at the Villa Medici and operatic composer)  
Andrew Ly (Official in the State Department)  
Rafael Valle (Interdisciplinary Ph.D., currently research scientist at NVIDIA)  
Jonathan Kulpa (CNMAT researcher)  
Jason Cress and Selim Goncu  
Maija Hynninen Maija (active professional composer with major commissions)  
Oren Boneh (active professional composer with major commissions in Belgium)  
Didem Coskunseven (active professional composer with major commissions in France)
- 2014-23 Dissertation and Qualifying Exam member for at least 16 composers during this period

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**DEPARTMENT OF MUSIC SERVICE (highlights)**

- 2014-23 Music Technology Committee
- 2015-23 Executive Committee (advisory to the Chair)
- 2014-23 Stanford/CNMAT graduate composer exchange
- 2014-23 French and Spanish language exam grader
- 2014-15 COCI Music 107 for independent undergraduate research at CNMAT
- 2015-16 Jazz Theory and Performance Lecturer search committee
- 2015-16 Kaija Saariaho Bloch Lecturer
- Following on three years of advance planning, composer Kaija Saariaho took up residence in Berkeley as the 2015 Bloch Professor in Music. I organized and produced this with help from the Department of Music, The Townsend Center for the Humanities, CNMAT, The Berkeley Symphony, The University Symphony, The San Francisco Contemporary Music Players, the ECO Ensemble, the Left Coast Ensemble and many others. I coordinated Saariaho's residency with ancillary visits from her equally famous collaborators. Her husband, composer and audiovisual artist, Jean-Baptiste Barrière, became the first recipient of the David Wessel Residency in Music and Science; Cellist and Regent's Lecturer Anssi Karttunen agreed to be the soloist in the Cal Performances Saariaho portrait concert with David Milnes and the ECO Ensemble; Camilla Hoitenga, Jennifer Koh, and Susanna Malkki all agreed to appear on the stage with Ms. Saariaho for lectures and live performances. Cal Performances' Matias Tarnolpolsky moderated the lecture series.*
- Ad Hoc Committee, Step VI
- Ad Hoc Committee, Step VI
- 2016-23 Music and Technology curricular redesign.
- New courses aligned with Digital Humanities and Designated Emphasis in Design.
- Design and oversight for the lecturer pool in Music Technology and Music Cognition
- 2016-19 DeCal Course Faculty Supervisor, Abelton Live
- Various departmental prize juries including the Hertz hall Travelling Fellowship
- 2016-17 Department of Music Graduate Committee, compositional representative
- Summer Undergraduate Research Fellowship (SURF) for Andrew Rahman, Music
- 2017-18 Organized and presented the Martin Matalon, Bloch Lectureship
- 2018-19 MA exams for Ethnomusicology
- Mentored Matthew Hough for the Presidential Chair Fellowship
- Lead organizer for the Olly Wilson Memorial and Symposium
- Creative Discovery Grant for Music and Technology Curriculum
- 2019-20 Chair of Search Committee for Music and Technology Professor
- (Carmine Cella, Assistant Professor)
- 2020-23 125 Morrison Hall Design Committee
- 2021-22 Graduate Advisor in Composition
- Curriculum Committee for revised undergraduate major
- 2022-23 Faculty supervisor for the creation of new course, Music 57 and other courses
- Music 57 provides a gateway to the more advanced music and technology curriculum as part of an alignment with UC Berkeley "Discovery" pedagogical design practices

## Edmund Campion Curriculum Vitae (2024)

### UNIVERSITY SERVICE (highlights)

- 2014-23 Berkeley Center for New Media Executive Committee (nine years)
- 2014-18 Digital Humanities Council at UC Berkeley  
I was member of the original steering committee to establish/expand the Digital Humanities at the University of California, Berkeley
- 2014-16 Graduate Council (two years)
- 2014-15 Proposal Reviewer for the France-Berkeley Fund
- 2015-16 Cohort Leader for the Arts Research Fellows program  
Symposiums: *Curating across the arts with Shannon Jackson*  
*Revisions in Time*  
*The Role of Curation in Experimental Performance*
- 2017-18 University ad hoc committee service (tenure review)
- 2017-18 Acting Chair of the Department of Music for the 2017-18 academic year.  
Faculty Panel: Teaching with VR/AR, Academic Innovation Studio, April 19, 2018
- 2017-23 Human Technologies Futures (HTF)  
Working group established by Cathryn Carson to rebuild solid connections with Social Sciences, Arts, and Computing Data Science and Society (CDSS) on the UC Berkeley campus
- 2018-19 Qualifying Exam in EECS (Composable, Reactive Systems)
- 2018-23 AHAC meetings (monthly) with Dean, Department Chairs, Directors, of Arts and Humanities
- 2018-19 Inclusive Intelligence committee for the future of technology at UC Berkeley.  
(Recognized Professors at UC Berkeley who on the request of the Chancellor gathered monthly to discuss emerging forms of human and machine-based knowledge and the anticipated impacts of such on research and education at UC Berkeley.)  
Cal Performances preconcert talk with cellist Anssi Karttunen
- 2019-20 Ad hoc committee for Full Professor promotion, Art Practice
- 2021-22 Dennis Russell Davies and digital artist Cori O’Lan in concert at Hertz Hall.  
(I supported this production in collaboration with the Other Minds and to encourage greater community between our campus and the Bay Area new music presenters.)  
Reviewer for the France-Berkeley Fund  
L&S Music Salon, invited by Janet Broughton to present to donors
- 2021-23 Arts and Design Council with Lisa Wymore and others to help coordinate with the Dean of Arts and Humanities initiatives related to Arts on the UC Berkeley campus.
- 2021-23 Dean’s council of Arts Directors and Chairs meeting. Meets at least once a semester to discuss initiatives for the Arts on the UC Berkeley campus.
- 2022-23 Illuminations: Human and Machine, Educational Design Committee, Cal Performances.  
Helped organize and served as Juror for the Human and Machine Song Contest at Cal Day in Wheeler Hall, April 22, 2023  
DeLorenzo Prize Chair and Participating Judge  
Graduate Council (GC) Academic Senate (continuing). Exercises administrative functions in the Graduate Division including Degree Proposal and Departmental Reviews.  
Coordinating Committee for Graduate Affairs (CCGA) System Wide Academic Senate (continuing). Reviews and approves all campus proposals for new graduate programs and schools.  
I serve as UC Berkeley representative for the GC, but I also perform reviews for other campuses in the system. This year, I served as Lead Reviewer for a program in Microbiology for Riverside campus. The CCGA meets year-round including summer months. In June of 2023 I conducted review of the proposed [Psychiatric Mental Health Nurse Practitioner Certificate at UC Davis](#)  
Joined the Graduate Group in Science, Technology and Society in the Center for Science, Technology, Medicine and Society (beginning Fall of 2023)



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**PROFESSIONAL SERVICE (highlights)**

- 2014-18 Juror and member for the Artistic Committee for the French Ministry of Culture, FACE foundation
- 2014-15 New Music USA, judge for music commissioning program
- 2015-16 Icelandic Research proposal reviewer  
Tenure review, McGill University
- 2016-17 External Departmental Reviewer for UCSD, Department of Music  
Senior Lecturer review, Stanford University  
Tenure review, DePaul University  
Tenure review, University North Carolina  
Music Reviewer Sonic Arts Festival, Hamberg, Germany
- 2017-18 Juror for the Città di Udine, International Electroacoustic Composition contest  
Tenure review, Miami University, Ohio  
Tenure review, Stanford
- 2018-19 Erasmus Institutional Program Coordinator for the Academy of Music in Krakow, Poland  
Full Professor promotion review, NYU  
Tenure review, NYU
- 2019-20 Distinguished Professor Promotion, UCSD  
Full Professor promotion review, Virginia Tech  
Research Grant Reviewer for the United Arab Emirates
- 2020-21 Distinguished Professor Promotion, UCSD  
Tenure review, Columbia University  
Doctoral thesis committee for Ph.D. of Giovanni Santini, Hong Kong Baptist University  
Doctoral Thesis committee for Ph.D. of Mr. Petit Bertrand, École Doctorale, Sciences et Technologies de L'information et de la Communication, Université, Cote D'Azur, France
- 2021-22 Reviewer for the International Conference on New Interfaces for Musical Expression, NIME 2022  
Step VI promotion review, Assoc. Director at the QUALCOM (Cal/IT2) UCSD  
Reviewer for the International Conference on New Interfaces for Musical Expression
- 2023-24 Reviewer, Routledge Taylor and Francis Group publishers.  
Reviewer, International Conference on New Interfaces for Musical Expression, NIME 2023  
Tenure Promotion review, Stephens Institute of Technology,  
Security of Employment (SOE) review, UC Davis  
Tenure Promotion review for Full Professor, Northwestern University

**CNMAT SERVICE and DIRECTORSHIP (Highlights with Activities Reports)**

- 2018-19 Signing of the education convention between the University Cote d'Azur and CNMAT
- 2021-25 Reappointment as continuing CNMAT Director by Arts and Humanities Dean
- 2021-23 Sound Encounters with the San Francisco Contemporary Music Players presenting emerging artists from CNMAT in concert in San Francisco. A three-year project that resulted in premieres from ten graduate students from our music composition program.
- 2021-23 Exchange Partnership with the CNSMD in Lyon. Three students from each institution were part of the exchange and received premiers of new works at each institution.
- 2022-23 Hewlett and NEA Grant finalists
- 2023-24 Bridging Chasms, an interdisciplinary retreat for the purpose of increasing communication between all disciplines.  
As a member of the Bridging Chasms Steering Committee, I organized with support from CNMAT staff, the 3<sup>rd</sup> Bridging Chasms retreat for Saturday, May 13, 2023. Participants included musicians, composers, media artists, scientific and scholarly researchers from different sectors of academia and from diverse institutions.

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**CNMAT ACTIVITIES REPORTS and NEWSLETTERS**

[CNMAT ACTIVITIES REPORT AY18-19](#)

[CNMAT ACTIVITIES REPORT AY19-20](#)

[CNMAT NEWSLETTER FALL 2020](#)

[CNMAT NEWSLETTER SPRING 2021](#)

[CNMAT ACTIVITIES REPORT AY21-22](#)

[CNMAT ACTIVITIES REPORT AY22-23](#)