

Edmund Campion

Commissions, Compositions, and Collaborative Projects Since 2000

- 2000-01 CD Recording, *Ellipsis*, P.S.1 Volume: Bed of Sound
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
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 chamber orchestra and computer, commissioned by the American
Composers Orchestra
Practice, for full orchestra and computer, written for the Berkeley Symphony and Kent
Nagano
CD recording of *Domus Aurea*, Philippe Lomoge
- 2006-07 *Bullitt*, for four percussion and computer, commissioned by the 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, CD recording, 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'
- 2010-11 *Mystery Variations: Something to go on...*, for Anssi Karttunen, cello (duration 3
minutes).

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- Recumulation*, six-channel sound installation for 3D animation exhibition(s) of Claudia Hart (duration 10 minutes) (gallery version running continuous)
- Auditory Fiction*, for four instruments and computer-generated conductors.
Commissioned by Société Générale (France) for Zellig Ensemble, (duration 12 minutes)
- 2011-12 *Small Wonder (The Butterfly Effect)*, for amplified ensemble (two clarinets, two violins, two percussion, double bass and electronics) (duration 20 minutes).
Commissioned by the Koussevitzky Music Foundation in the Library of Congress for SFCMP.
- Ellipsis-Reprise*, for piano, improvising choir, and live electronics (duration 50 minutes).
Live performance installation in collaboration with designer and Professor of Architecture at UC Berkeley, Raveevan Choksombatchai
- Flow, Debris, Falls II*, for ensemble, piano soloist, player-piano, and live electronics (duration, 22 minutes).
- 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) (duration 22 minutes)
- The Alices*, opera and sound installation with artist Claudia Hart. This work consists of Edmund Campion as performer, software developer, and sound designer (duration, 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 (duration 18'). Commissioned by the Berkeley Symphony and Cal Performances with Gerard Schwarz. Premiered at Zellerbach Hall, Berkeley CA, October 3, 2013.
- Alices Walking* (duration 40'), a collaborative installation/opera with artist Claudia Hart and five singer actors (duration 40'). Premiered at the 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 (duration 11')
Commissioned by the Venice Biennale for the ECO Ensemble, Aug., 2013
- Natural Frequencies*, for live seismic data and University Carillon (duration 30'). A collaboration with engineer Ken Goldberg, artist Greg Neimeyer. Featured on NPR with Laura Sydell, and premiered in Feb. 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 (duration 5'). Written for the Earplay Ensemble in celebration of their 30th anniversary
- 2015-16 *Cluster X*, for large ensemble, electronics, and video projection (duration 25').
A collaborative art work between audio/visual artist Kurt Hentschlagler and Composer Edmund Campion. Commissioned by the Ensemble Intercontemporain, for premiere at the Cité de la Musique in Paris, October 2015
- Before and After*, for piano solo (duration 7'). Commissioned by Marilyn Nonken, and premiered as part of the Vortex Temporum Revisted project, Roulette, NYC, May 23, 2016
- Full Bloom*, for piano, computer, multi-channel sound, and improvising cellist (duration 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) Taos Center for the Arts, July 2016

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- Pablo's Rumble*, for clarinet, piano, violin, viola, and cello, (dur. 5'). Premiered by the Empyrean Ensemble, Ann E. Pitzer Center, University of California, Davis, October, 21, 2016
- Out of Thin Air*, for piano, electronics, organ, and choir (dur. 20'). Commissioned by the Fleishhacker Foundation and premiered at the Arts Under the Spire at First Presbyterian Church of Oakland, November, 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, November, 13, 2016
- Audible Numbers* (Preview Excerpt), for Gugak Orchestra (dur. 3'). Premiered at the National Gugak Center, Seoul, Korea, December 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, March 7-April 14, 2017
- The Flower Matrix*, A multi-dimensional real-world, 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) Premiered at the New York Electronic Art Festival on Governor's Island, NY, May 26-July 23, 2017
- 2017-18 *Audible Numbers*, for Gugak Orchestra (dur. 12'). Commissioned and Premiered by the National Gugak Orchestra at Cal Performances, UC Berkeley, Zellerbach Hall, October 28, 2017
<https://vcresearch.berkeley.edu/news/new-technology-meets-ancient-instruments-audible-numbers>
- BLAST*, for Wind Ensemble (dur. 8'). Composed for Robert Calonico and Premiered by the University Wind Ensemble, UC Berkeley, Spring 2017
- 2018-19 *Late Bloomer*, for piano 4-hands (dur. 20'), Premiered by Marilyn Nonken and Manual Laufer, part of a one-hour monograph concert for Edmund Campion on the 30th Anniversary of the Interpretations Series at Roulette, New York, NY, May, 2019
- Four Bells for Tom*, for metal bowl and electronics (dur. 10'), premiered by Edmund Campion part of a one-hour monograph concert on the 30th Anniversary of the Interpretations Series at Roulette, New York, NY, May, 2019
- Berkeley Rain*, 8-channel sound installation (dur. 30'/continuous loop). Commissioned by the City of Berkeley and composed for the Berkeley BART Plaza, April through June, 2019
- Alice Unchained*, A Virtual Chamber for Chamber Music, created by media artist Claudia Hart and composer Edmund Campion. The piece mashes 3D animation, motion-captured live performance and music whose sound is analyzed in real-time and remixed in the bodies of animated sculptural avatars (dur. 30'). Premiered at Pioneer Works, New York, NY, December 9, 2018.
- Alice Unchained* (art gallery version), with Claudia Hart, Thoma Foundation's Art House, Santa Fe, New Mexico, June 2018-May 2019.

Publications

- 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 on Music, Art, and Technology*. 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.