

# Joseph Di Ponio

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## **Education:**

**Ph.D.**; Music Composition, SUNY Stony Brook (2008. Dissertation – *Toward Innumerable Futures* for 2 singers, 14 instruments and amplified melting ice on text by Robert Smithson. Advisor – Daniel Weymouth).

**Advanced Graduate Certificate**, Art and Philosophy, SUNY Stony Brook (2004. Advisor – Hugh Silverman).

**Master of Music**, Music Composition, Hartt School of Music, University of Hartford (2000)

**Bachelor of Music**, Music Composition, Western Michigan University (1996)

## **Areas of Expertise:**

- The history and theory of music.
- Music composition and orchestration.
- Music technology (Finale, Logic, Protocols, Reason, MAX/MSP)
- Aesthetics and Critical Theory especially Adorno, Deleuze, Heidegger, Kuspit and Lyotard.
- Art of the 20th and 21st centuries.

## **Teaching Experience:**

**September 2008 – Present**

**Adjunct Assistant Professor of Music**

Queensborough Community College, CUNY: Bayside, NY

- Currently teaching courses in musicianship and music appreciation.

**September 2007 – May 2008**

**Adjunct Lecturer in Music**

Queensborough Community College, CUNY: Bayside, NY

- Taught courses in digital recording and sequencing.
- Taught “Music from Around the World” – an introductory course in non-Western music.

**September 2003 – May 2007**

**Adjunct Instructor in Music**

SUNY Stony Brook: Stony Brook, NY

- Taught courses in the history of 20th century music, Romantic music, Music Appreciation, harmony and counterpoint.
- Taught multimedia courses in cooperation with the art department.

**September 2001 - May 2003**

**Teaching Assistant**

SUNY Stony Brook: Stony Brook, NY

- Prepared and presented class lectures.
- Performed general maintenance of the Electronic Music and Computer Music Studios.

**August 1999 - June 2001**

**Adjunct Professor/Coordinator of Computer Music**

Central Connecticut State University: New Britain, CT

- Taught courses in music theory, orchestration and music technology.
- Managed a 20 station computer music lab (trouble shooting, purchasing equipment, etc.).
- Responsible for assigning duties to teaching assistants and student employees.
- Worked with other faculty members to design curricula for first and second year students.

**September 1998 – May 2001**

**Saxophone and Composition Teacher**

Neighborhood Music School: New Haven, CT

- Taught private saxophone and composition lessons primarily to high school students.
- Organized student recitals.
- Coached chamber music ensembles.

**September 1996 – May 1998**

**Teaching Assistant**

The Hartt School – University of Hartford: Hartford, CT

- Tutored students in harmony, form and analysis.
- Tutored students in electronic music specifically Max/MSP, Digital Performer, and ProTools.

### **Other Relevant Work Experience:**

**July 2009 – Present**

**Curatorial Fellow**

AC Institute: New York, NY

- Review and select works for exhibitions.
- Contribute to and edit exhibition catalogs
- Review and select articles for a forthcoming edition to be published by AC Books.
- Grant writing.

**Intermittently between 1999 and 2001**

**Guest Lecturer**

Greater New Haven Arts Council: New Haven, CT.

- Delivered lectures on music to adult non musicians. Topics included Debussy, Gauguin and Exoticism: The Apollinian and Dionysian Drives in Schoenberg and Stravinsky, The Expressive in Webern and Kandinsky and Russian Symbolism in Peter and the Wolf.

**September 1997 - June 2001**

**Assistant Editor/ Office Assistant**

Musica Russica: Madison, CT

- Proofread and edited scholarly editions of Russian sacred choral music to be published. Editions include the complete sacred choral works of Rimsky-Korsikov, Rachmaninoff, Yukechev, and Kalinikov as well as smaller publications.

### **Invited Symposia:**

**July 2006** - Institute for Contemporary Performance – Mannes College of Music, New York City. Topic: Music and Society

### **Conference Presentations:**

Becoming Temporal and Entropic: The Aesthetics of Time in James Tenney's *Having Never Written a Note for Percussion* and Robert Smithson's *Spiral Jetty*. Presented at the 2009 International Conference on Minimalist Music, UMKC; Kansas City, MO.

Freudian Identity and the Prism of Deleuze and Guattari: (De)Territorializing the Narrative of Salvatore Sciarrino's *Infinito Nero*. Presented at the 2007 ECHO conference, UCLA; Los Angeles.

Traversing Media: The Politics of Genre in the Work of Gary Hill and Gérard Grisey. Presented at the 2006 International Association for Philosophy and Literature conference, Freiburg, Germany.

### **Colloquia Titles:**

Networks, Multiplicities, and Singularity: Exploring Salvatore Sciarrino's *Infinito Nero* (Ph.D. Colloquium, SUNY Stony Brook. Delivered February, 2005).

Between Four: Kandinsky, Webern, Rothko, and Feldman (Presented at the New Haven Public Library-New Haven, CT; September 2004).

## Articles:

Being, Becoming and Mutiplicity: Exploring Salvatore Sciarrino's *Infinito Nero* (in review).

Thinking the Aesthetics of Temporality in James Tenney's "Postcard Pieces": A Deleuzian approach (in progress).

## Selected Performances:

April 7, 2009: **C. Bechstein Piano Gallery, New York.** *Sifting the Contents of Time*

March 8, 2009: **2009 Armory Show, New York.** *Mutable Gestures for a Confined Space*

December 18, 2008: **Gregory Singer Fine Violins, New York.** *Improvisation I*

October 10, 2007: **The Player's Theater, New York.** *Improvisation II* for double bass.

May 20, 2007: **SPACE Gallery, New York.** *Color Fields* for solo double bass.

April 12, 2007: **Art 242; Port Jefferson, New York.** *Color Fields* for solo double bass.

November 6, 2006: **University of Windsor; Windsor, Ontario.** *Transits* for string quartet.

October 20, 2006: **Boston University, Boston.** *Three Songs on Text by e.e. cummings.*

May 15, 2006: **Tenri Cultural Institute, New York.** *Transits* for string quartet.

May 15, 2006: **Tenri Cultural Institute, New York.** *Midnight* for violin and piano.

December 2, 2005: **Northwestern University; Evanston, Illinois.** *Four Images of Sleep.*

October 30, 2005: **SUNY Stony Brook; Stony Brook, New York.** *Screens* for solo voice.

July 10, 2005: **Sprague Hall at Yale University; New Haven.** *Midnight*

April 5, 2005: **Charles B. Wang Center; Stony Brook, New York.** *Midnight*

November 20, 2004: **Issue Project Room; Brooklyn, New York.** *(Re)Visiting Machaut* for fixed media.

## Commissions:

2009 – "Untitled" for 2 pianists and 2 percussionists (in progress). Commissioned by Yarn/Wire.

2009 – "Time Tables" for percussion trio (in progress). Commissioned by Time Table percussion trio.

2008 – "Sifting the Contents of Time" for piano, 4 hands. Commissioned by Laura Barger and David Kalhous.

2008 – "Mutable Gestures for a Confined Space" for toy piano and violin. Commissioned by the New York Armory Show.

2006 – "Color Fields" for solo Double Bass. Commissioned by Jenny Labonte

2004 – "Midnight" for violin and piano. Commissioned by Benjamin Robison and Ardesco.

2003 – "And the World..." for percussion trio. Commissioned by Time Table Percussion Trio.

2000 – "Improvisation II" for solo double bass. Commissioned by Steve Gilewski.

2000 – "(Re)Invention" for piano duo. Commissioned by Istvan B'Racz and Laura Richling.

1999 – "(Re)Visiting Machaut" for fixed media. Commissioned by the New Haven Arts Council.

1997 – "Improvisation I" for solo violin. Commissioned by Katie Lansdale for the Hartt School violin studio.

## Collaborative Work:

2008 – A sound and video installation in collaboration with Lawrence Mesich (in progress).

2002 – Sound design for "RePlay" a multi part video installation by Christa Erickson.

2000 – Original music and sound design for the play "Out Takes" written and directed by Carla Stockton.

1999 – Original music, sound design and improvisatory structures for a live accompaniment to the film "Nosferatu" together with Istvan B'Racz and Edward Ludvigsen.

1998 – Original music and sound design for the play "Chamber Music" directed by Carla Stockton.

## Other Works:

2008 – "Toward Innumerable Futures" for 2 singers, 14 instruments and amplified melting ice (Ph.D. dissertation, SUNY Stony Brook)

2005 – "Screens" for soprano with auxiliary percussion and stage directions.

2004 – "Transits" for string quartet.

2003 – "Four Images of Night" for clarinet, piano, and percussion.

2002 – "Three Songs on Texts by e e cummings" for soprano, viola, and two percussionists.

2000 – "Two Pieces for Personal Use" for small orchestra.

1998 – “Duo” for Violin and Cello.  
1997 – “Construction on Two Paintings by Walter Quirt” for flute, clarinet, cello, and piano.  
1996 – “for Richard Will” for fixed media.  
1995 – “Winter 1995” for orchestra.  
1995 – “Walking Music” for Clarinet and Piano.  
1994 – “Trio” for Alto Saxophone, Cello, and Piano.  
1993 – “Untitled” for Jazz Orchestra.

### **Courses Taught at SUNY Stony Brook:**

- **Music Appreciation**

- **Romantic Music**

- **Tonal Harmony**

- **Interactive Performance Media:** A multi media course team taught with a member of the studio art faculty. The focus of this course was on the creation of interactive art installations using primarily video and sound. The projects were required to possess an interactive or performative element. To this end, the students were instructed in the interactive possibilities of Max/MSP and Jitter in conjunction with the use of a variety of interactive hardware.

- **Music and the Moving Image:** A multi media course team taught with a member of the studio art faculty. The focus of this course is the creation of multi media art pieces that integrate video and sound. The students create these works using a variety of software including FinalCut Pro, Logic, and Reason. In addition to the technical aspect of the course, the aesthetics and history of video art and sound design are discussed.

- **Technology and the Arts:** A multi media course team taught with a member of the studio art faculty. In this course, the students create web based art works which incorporate image, sound and animation using a variety of software (Flash, Dreamweaver, Logic, etc.). Since these works are internet based, discussions concerning the linearity of narrative are built into the lectures.

- **Music since 1900:** A survey course for non music majors concerned with the development of music from 1900 to the present. This course examined not only the diachronic development of music from Debussy to the present but also attempted to place this music in a larger synchronic frame work. In order to accomplish this, trends in the visual arts and philosophy were explored for a particular time period as well as the music.

- **Music, Technology and Society:** A seminar focusing on the musical, aesthetic and social implications of technology from 1900 to the present. Readings were selected from the writings of Joseph Auner, Walter Benjamin, Gilles Deleuze, Bernard Steigler and Iannis Xenakis.

### **Courses Taught at Central Connecticut State University:**

- **Harmony I**

- **Music Technology:** A required course for music majors in Finale and Performer.

- **Orchestration**

- **Analysis of 20th Century Music**

### **Areas of Special Research:**

- The aesthetics of contemporary and 20th century music especially from a post-structuralist standpoint.
- The relationship between music and the other arts especially painting and video art.
- Adorno’s aesthetics as can be applied to music and art before 1945.

### **Honors and Awards:**

- ASCAP Plus Award (2008, 2009)
- Stony Brook Alumni Association Development Grant
- Full scholarship from SUNY Stony Brook.
- Graduate Teaching Fellowship at the Hartt School.
- Member Pi Kappa Lambda National Music Honor Society.

### **Miscellaneous:**

- Session chair at the 2004 International Association for Philosophy and Literature conference.
- Studies in music composition with Daniel Weymouth, Daria Semegen, Sheila Silver, Robert Carl, James Sellars, and Ramon Zupko.
- Analysis with Judith Lockhead, Daniel Weymouth, and Michael Schiano.
- Aesthetics and philosophy with Hugh J. Silverman.
- Art history and criticism with Donald Kuspit and Joseph Monteyne.

### **Languages:**

French (reading and speaking)  
Italian (reading)

### **Professional Affiliations:**

- Society of Composers, Inc.
- American Musicological Society
- American Music Center
- International Association of Philosophy and Literature
- College Art Association