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## Education

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**2016 (expected): Ph.D, Music Composition**

The Graduate Center of the City University of New York

**2010: Master of Music, Music Composition**

Brooklyn College of the City University of New York

**2003: Bachelor of Arts, Music**

University of Rochester (with music studies at the Eastman School)

## Awards and Fellowships

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**2014–Present:** Quantitative Reasoning Fellowship, CUNY Graduate Center

**2010–Present:** University Tuition Fellowship, CUNY Graduate Center

**2010–2012:** University Teaching Fellowship, CUNY Graduate Center

**2009–2010:** Graduate Assistantship, Brooklyn College

**2008:** John Cage Award, for excellence in experimental music, Brooklyn College

**1999-2003:** Rush Rhees Scholarship, University of Rochester

## Teaching Experience

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Sole Instructor—All Instruction at Brooklyn College, City University of New York

**Winter 2010: Music: Its Language, History and Culture, 20 Students**

Developed curriculum for and taught a general music course, covering musical terminology, the history of Western Art Music and the history of popular music with special emphasis on the socio-political factors influencing music-making in various times and places.

**Spring 2011: Music Technology Internship Supervision, 5 Students.**

Supervised undergraduate Music Technology Interns in the production of on-campus concerts.

**Fall 2011: Music: Its Language, History and Culture, *Two sections* of 40 Students each.**

**Winter 2012: Music: Its Language, History and Culture, 20 Students.**

**Spring 2012: Electro-Acoustic Music 2, 20 Students**

The second course in the Brooklyn College Center for Computer Music's Electroacoustic music sequence, this course focuses on synthesis techniques and algorithmic music in Max/MSP, as well as techniques of interactive music in Max/MSP and Ableton Live. Graduate and undergraduate.

**Brooklyn Electronic Ensemble, 6 Members, Director**

A listed chamber music course, the Brooklyn Electronic Ensemble is Brooklyn College's interpretation of the "laptop orchestra." Incorporating laptop performance, handmade instruments, live processing of acoustic instruments, video and networked control structures, BEE interprets music from all eras, from Medieval to 21st century, through a technological lens, as well as drawing on Brooklyn College's community of composers to further develop the repertoire for this young ensemble form.

**Fall 2012: Music: Its Language, History and Culture, 40 Students.**

**Introduction to Music Technology, 18 Students**

Taught and developed curriculum for this course providing foundational skills for further exploration of music technology. Topics include recording and sequencing in Pro Tools, live sound applications, synthesis and sampling, and the technological and mathematical basis for digital audio. Graduate and undergraduate.

**Brooklyn Electronic Ensemble, 12 Members, Director**

**Winter 2013: Music: Its Language, History and Culture, 20 Students**

**Spring 2013: Music: Its Language, History and Culture, 50 Students**

**Introduction to Music Technology, 18 Students**

**Brooklyn Electronic Ensemble, 8 Members, Director**

**Fall 2013: Music: Its Language, History and Culture, 50 Students**

**Introduction to Music Technology, 18 Students**

**Spring 2014: Music: Its Language, History and Culture, 50 Students**

**Introduction to Music Technology, 18 Students**

**Fall 2014: Introduction to Music Technology, 18 Students**

**Electro-Acoustic Music 1, 18 Students**

The first course in the Brooklyn College Center for Computer Music's Electroacoustic music sequence, this course focuses on fixed media composition and studio techniques. Students are introduced to psychoacoustics, sound collage, audio manipulation, and composing effectively with sound. Graduate and undergraduate.

**Spring 2015: Electro-Acoustic Music 2, 18 Students**

**Fall 2015: Electro-Acoustic Music 1, 14 Students**

Redesigned this offering of this class as a team-based learning class, focusing on in-class group activities and a "flipped classroom."

## Related Experience

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### Sound and Music

**2011–Present: Technical Director, Ensemble Moto Perpetuo, New York, NY**

Ensemble Moto Perpetuo is a flexible, modular chamber ensemble based in New York City and dedicated to performing the most challenging and demanding works of the modern repertoire. As Technical Director I am responsible for meeting the complex audio, video and lighting needs of pieces by such composers as Manos Tsangaris, Chaya Chernowin, Phillippe Manoury and Karlheinz Stockhausen.

**2010–Present: Assistant Technical Director, International Electro-Acoustic Music Festival, Brooklyn, NY**

Directed by Professor George Brunner, composers from New York and around the world gather for the concerts of the International Electroacoustic Music Festival. As Assistant Technical Director I am responsible for day-to-day management of technical needs for six concerts per year, including live sound reproduction and some stage management. In this capacity managed concerts for Morton Subotnick, Pauline Oliveros, Walter Branchi, John Appleton, Françoise Barrière, Tania León, Eric Chasalow, Hubert Howe and many others.

**October, 2015: Sound design and live sound processing for “The Music of John Eaton: 80th birthday year celebration.”**

A retrospective concert presented by the American Composer’s Alliance at Symphony Space, New York, NY

**October, 2012: Sound Design and Live Sound Processing for the premiere of the opera *Re-routed* by John Eaton.**

Premiere over three nights at Symphony Space, New York, NY

**May, 2010: Sound Design and Live Sound Processing for the premiere of the opera *The Curious Case of Benjamin Button* by John Eaton.**

Premiere over three nights at Symphony Space, New York, NY

**2008–2010: Music Laboratory Director, Brooklyn College Center for Computer Music**

Responsible for staffing, labour, inventory and acquisition in one 14-workstation music computer lab, one 5-workstation electro-acoustic music studio, one keyboard lab, and one three-room recording studio. Provide technical assistance to composers, students, faculty and Composers-in-Residence. Recording and organizing the technical aspects of on- and off-campus concerts.

## Theatre

**August 2014: Video Projection and Sound Design, Outlook Festival, Schwatz Austria**

Designed video projection and sound for performance by Low Brass Connection of The Netherlands for concert featuring trombonist Dave Taylor.

**November 2011: Interactive Technology Demo for Red Bull, USA, New York, NY**

Designed sensor and sound array for interactive performance environment sponsored by Red Bull USA.

**November 2010: Sound Design, *Some Editing and Some Theme Music*, New Orleans, LA**

Interactive live sound design for production of *Some Editing and Some Theme Music* by Jean Ann Douglass, on the New Orleans Fringe Festival.

## Film

**March 2014: Post-production Sound and Score, *Future Perfect*, New York, NY**

Full audio post-production and music score for 20 minute short film by Liam Billingham. Subsequent screenings on the Tribeca Film Festival, Portland Independent Film Festival, and others.

**February 2012: Post-production Sound and Score, *Purple*, Tie Day Media, New York, NY**

Full audio post-production and music score for 15 minute short film by Liam Billingham. Premiere on the Big Apple Film Festival.

**November 2011: Dialogue Editing and Mixing, Web Series, *Stay at Home*, New York, NY**

Dialogue editing and mixing for still-running web series with comedian Ben Jaeger-Thomas.

## Selected Music Software Proficiencies

Pro Tools	NI Komplete Package	CSound	PWGL	Finale/Sibelius
Max/MSP	PureData	IanniX	Ableton Live	QLab
C/C++	Lisp	Open Music	Music21	LillyPond

**Publications and Presentations**


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2015, **International Computer Music Conference (ICMC)**, Austin, TX. Studio Report.

2015, **Mise-en Festival**, New York, NY. Invited two-hour presentation on notational best-practices in 21st Century music.

2014, **Society for Electro-Acoustic Music in the United States (SEAMUS)** conference, Virginia Tech, VA. 45 minute workshop on algorithmic composition in PWGL.

2013, **Brooklyn College, Brooklyn, NY**. Day-long presentation on production and post-production in the Pro Tools environment.

## Memberships

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Society of Electro-acoustic Music in the United States (SEAMUS)

Society of Composers International (SCI)

American Society of Composers, Authors and Publishers (ASCAP)

## Professional Service

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**2010-Present: Brooklyn College Center for Computer Music, Technology Group.**

Meeting bi-weekly with Faculty and Graduate Lab Assistant to discuss acquisitions, staffing and planning for the BC-CCM music technology labs.

**2012–Present: Brooklyn College Center for Computer Music, Curriculum Working Group**

Meeting monthly with other Faculty and Instructors in the BC-CCM to design and re-design course offerings leading up to the launch of two new MFA programs, in Sonic Arts and Media Scoring.

**April 2012: Symposium on Electroacoustic Performance (SEMP), at Brooklyn College**

In 2012, the Symposium on Electroacoustic Performance (SEMP) gathered composers and performers together to investigate and discuss innovative ideas in live performance of music with electronics. With other faculty provided technical support and moderated panels and presentations.

## Composition Instruction

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2011–2013: Jason Eckardt, Composition      2008–2010: Morton Subotnick, Composition

2010–2011: Douglas Geers, Composition      2002–2003: Stefan Freund, Orchestration and Notation

2009–2010: George Brunner, Composition      2002–2003: Marco Aluno, Composition,

## Selected Recent Works

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Full List Available at: [www.nicknelson.nyc](http://www.nicknelson.nyc)

*The Attitudes Passionnelles of the* Iconographis Photographique de la Salpêtrière (2015)

Flute, Violoncello, Harp (7')

Premiere: July 2015, Auvillar, France. Etchings Festival, by Ecce Ensemble

Included in Composers Forum syllabus for Fall 2015 at the Boston Conservatory.

*How Many People Have to Remember you Before You're Certain you Exist?* (2015)

Flute, Clarinet, Horn, Trombone, Violin, Double Bass, Live-Electronics, Video (10')

Premiere: May 2015, Mise-en Music Festival, New York, by Ensemble mise-en.

*This is the Female Form...* (2014)

Amplified Speaking Flautist (10')

Premiere: December 2014, Elebash Recital Hall, New York, NY

Further Performances in Berlin, Germany and Brooklyn, NY.

*West Florissant, 2014 (the year they stopped caring who's watching)* (2014)

8 Voices (SSAATTBB), Flute, Clarinet, Bassoon, Trombone, String Quartet (15')

Premiere: November 2014, Goethe Institut, Boston by Ensemble Moto Perpetuo

Further Performances in Washington, DC and New York, NY.

*The Fox: The Messenger of Mars* (2014)

Solo Tenor Trombone, Live Electronics and Video (9')

Premiere: July 2014, Amsterdam, NL as part of "Sounds after the Oil War."

Further Performance in Schwatz Austria on the "Outlook Festival"

*Pars Pro Toto (on the autotomic regeneration of G. Verdi's Stabat Mater)* (2013)

Tenor Trombone Solo, Fixed Media and Trombone Consort (9')

Premiere: September 2013, DiMenna Center for Classical Music, New York, NY

Further Performances by David Whitwell on a tour of American universities sponsored by Lätzsch Brass.

*Watching* (2012)

Improvising Dancer, Microsoft Kinect, Max/MSP, quad spatialization. (9')

Premiere: November 2012, International Electro-Acoustic Music Festival, Brooklyn, NY

*Collective Improvisation #2* (2011)

4 Mixed Ensembles, 5 Laptops, iPad (13')

Premiere: December 2012, DiMenna Center for Classical Music, New York, NY, by Ensemble Moto Perpetuo

*The Light over Brooklyn Looks like Sunrise* (2010)

Chamber Orchestra. (9')

Premiere: February 2011, Elebash Recital Hall, New York, NY, conducted by Whitney George

## References

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