

LOUISE FRISTENSKY



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EDUCATION

P.h.D., Music Composition, University of North Texas, (2016-present)

Composition Studies with Andrew May and Kirsten Broberg

M.A. Courses, Music Composition, Rutgers University, September 2014 - 2016

Composition Studies with Steven Kemper.

B.A., Music Theory and Composition; Creative Writing, New York University, May 2011

Composition studies with Youngmi Ha.

TEACHING EXPERIENCE

University of North Texas

Composition Lessons

Teaching Fellow, Fall 2017; Teaching Fellow, Spring 2018

Assist and instruct students in the completion of at least one substantial composition for performance in the Sophomore readings, help maintain and update portfolio and meet department portfolio requirements, and provide additional listening, score study, and reading to expand the students' compositional palate and understanding.

Beginning Composition II / Class Composition II

Teaching Assistant to Joseph Klein, Fall 2017; Teaching Fellow, Spring 2018

Both the primary instructor and teaching assistant for the subsequent section of the first-year composition courses introducing students to set theory, extended performance techniques, time manipulation, indeterminacy, minimalism, non-standard notation & graphic notation, experimentalism, and incorporating technology, with a continuing overview of 20th century music history.

Beginning Composition I / Class Composition I

Teaching Assistant to Joseph Klein, Fall 2016; Teaching Fellow, Spring 2017

Both the primary instructor and teaching assistant for the first section of the first-year composition courses introducing students to standard & cluster notation, melodic and harmonic variation, text setting, extended harmony, polytonality, 12-tone thought & technique, microtonality, orchestration, instrumentation, and an overview of 20th century music history.

nief-norf Summer Fest 2017

Composition Teaching Assistant to Christopher Adler, Summer 2017

I assisted and instruct (as needed) composition fellows in score and part preparation, rehearsal management and performance preparation, orchestration concerns and any technological applications such as live processing, amplification, or working with fixed media.

PUBLICATIONS

Author: Louise Fristensky, Editor: Dan Trueman. "Mikroétudes: And so, Juxtaposed Weather, Listen, Quickie" (2015)

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RESEARCH EXPERIENCE

University of North Texas

Center for Experimental Music and Intermedia (CEMI)
Graduate Assistant to Panayiotis Kokoras, Fall 2016 - Spring 2017

Duties and experience include intermedia concert coordination, technical experience with mixing boards, live audio diffusion, computer audio and video, lighting design, equipment maintenance, and 24.3-channel theater, and live amplification.

Nova Ensemble
Graduate Assistant to Elizabeth McNutt, Fall 2016 - Spring 2017

Duties and experience include assisting with contemporary programming for a modular ensemble, concert program research, promotion, program notes, and technical assistance with amplification and diffusion.

FESTIVALS / RESIDENCIES

nief-norf Summer Fest 2017, Composition Fellow, Composition TA

Composition Studies with Christopher Adler, Nina C. Young, Mark Mellits; Composition TA Award.

LaTex 2016, UT Austin

Composer/Performer: Live diffusion of *New Thing*

nief-norf Summer Fest 2016, Composition Fellow

Composition Studies with Christopher Adler, Tonia Ko, and Christopher Burns; Improvisation work with Tim Feeney.

AWARDS / COMMISSIONS

Composition Teaching Assistantship, nief-norf Summer Fest 2017

Andrea Violet Lodge, work for piano & electronics, 2017-2018

Aaron Hynds, work for tuba & electronics (optional ensemble), 2017-2018

Atelmos, work for soprano & flute (optional electronics), 2017-2018

Graduate Assistant Tuition Scholarship for "superior academic achievement and exceptional promise for scholarly success in graduate studies," University of North Texas, 2016 - present.

Partial Scholarship, Scholarship Fund of Mason Gross School of the Arts, Department of Music, Rutgers University, Spring 2015

Outstanding Leadership in the Undergraduate Music Composition and Theory Program, NYU Steinhardt 04/28/2010

SERVICE AND ORGANIZATIONS

ScoreFollower.com Organization

Video Production / Curating Consultant, February 2017 - present

Duties include researching and compiling composers and works to feature, editing the score and audio to create the score-following video, and posting/promoting the featured videos.

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University of North Texas

Graduate Composers Forum: President 2017 - 2018 scholastic year

Duties and experience include organizing and coordinating Composers Forum events such as visiting artist/ensemble readings and concerts of student works, coordinating and hosting CF meetings and information/instruction sessions with UNT faculty, social events, and curating production projects including the creating of a CD of UNT composer works.

Rutgers University

Graduate Composers Forum: Vice President 2015 - 2016 scholastic year

Duties and experience include organizing and coordinating Composers Forum events such as visiting artist/ensemble readings and concerts of student works, coordinating and hosting CF meetings and information/instruction sessions with Rutgers faculty in instrument-specific composition (harp, percussion), working with electronics, orchestrational practices, and professional development

Co-founder and co-chair of Listen Up! a Rutgers composer and performer collaboration program, performance 04/02/2016

Duties and experience include coordinating a lottery-style performer and composer pairing, obtaining funding through the Graduate Composers Forum, securing a performance venue, organizing instrument and tech-equipment reservations, running a tech (fixed and click track) rehearsal and dress rehearsal

PROFESSIONAL MEMBERSHIPS

Society of Composers, Inc. (SCI), The American Composers Forum, Society for Electroacoustic Music in the United States (SEAMUS)

TECHNICAL SKILLS

Digital Audio/Music: *Intermediate*: Logic, Max/MSP, Pro Tools, BitKlavier; *Moderate*: Reaper, Dante network audio, Garage Band; *Beginner*: RTCmix, Pure Data, Chuck

Digital Video: *Intermediate*: iMovie, Final Cut Pro

Graphical Layout: *Moderate*: Photoshop, Gimp

Notation: *Advanced*: Sibelius; *Intermediate*: Finale; *Beginner*: Dorico

Programming / Other: *Intermediate*: HTML, CSS; *Beginner*: Arduino, 3d Printing, CAD

LANGUAGES

Native language, English; Beginner reading and writing skills in German and French

SELECTED PERFORMANCES

And so... (bitKlavier). SōSI & Legacy Arts International present bitKlavier Concert, Taplin Auditorium, Fine Hall, Princeton University, 07/18/2017 *world premiere

CORPO-REALITY: Bloodletting, (24 channel fixed electronics, video, lighting, 4 performers), developed in collaboration with Christopher Poovey, Elaine DiFalco, and Joshua Lambert. Intermedia Showcase, The Merrill Ellis Intermedia Theater, College of Music, The University of North Texas, 04/17/2017 *world premiere

I leaned forward, but my feet had melted (alto saxophone, tenor trombone, electric guitar, contrabass, 2 percussionists). nief-norf Summer Fest Premiers Concert, Natalie L. Haslam Music Center, University of Tennessee, Knoxville, 06/20/2017 *world premiere

New Thing (fixed electronics). LaTex 2016 concert, Jessen Auditorium, University of Texas at Austin, 11/04/2016

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A Boat (soprano, violin, cello). Contemporary Undercurrent of Song Project "CUSP" & Stone Mason Projects Present Fury, the will to be heard | music of women composers. All Saints' Episcopal Church, 10/21/2016 *world premiere

The Audacity (flute, violin, bass clarinet, 2 percussionists, live & fixed electronics). nief-norf Summer Fest, Natalie L. Haslam Music Center, University of Tennessee, Knoxville, 06/17/2016 *world premiere

I Am Not Yours (Pierrot ensemble and soprano). Helix! New Music Ensemble @ Le Poisson Rouge, with soprano Pamela Stein, Le Poisson Rouge, New York, NY, 05/01/2016

New Thing (fixed electronics). Rutgers BFA Senior Solo Duet Concert, in collaboration with Dancer/Choreographer Nicole Cameli, Loree Dance Theater, Rutgers University, 11/05/2015 & 11/07/2015 *world premiere

The head called to the body (glass armonica, mixed percussion). Recital of Chui Ling Tan, recipient of the Colonel Robert B. and Charlotte M. Craig Glass Armonica Fellowship, Richard H. Shindell Choral Hall, Rutgers University, 05/03/2015 *world premiere

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LIST OF WORKS

| Year | Title / Instrumentation | Duration |
|-------------|---|--------------|
| In Progress | <i>(Rebel Buns)</i> Flute, Alto Saxophone, BitKlavier | Duration TBD |
| | <i>(Blue Flamingo)</i> Fixed Electronics | Duration TBD |
| | [Untitled] - Andrea Violet Lodge commission Piano, Fixed & Live Electronics | Duration TBD |
| In Revision | <i>I leaned forward, but my feet had melted</i> Alto Saxophone, Trombone, Electric Guitar, Contrabass, 2 Percussionists | Duration TBD |
| 2017 | <i>There Will Come Soft Rains</i> for 8 voices (Soprano I & II, Alto I & II, Tenor, Baritone I & II, Bass) | 7' |
| 2016 | <i>That Shines and Burns</i> Alto Saxophone & Double Bass | 8' |
| | <i>The Audacity</i> Flute, Violin, Bass Clarinet, 2 Percussionists, Live & Fixed Electronics | 6' |
| | <i>Listen!</i> Harp | 4'30" |
| | <i>There was a goat's head</i> Violin | 2'30" |
| 2015 | <i>New Thing</i> Fixed Electronics | 5'46" |
| | <i>The Ravening Clouds: Don't kill us, cumulonimbus!</i> Percussion Trio | 6'29" |
| | <i>To the Roaring Wind</i> Flute & Live Electronics | 4'20" |
| | Mikroetudes: <i>Juxtaposed Weather</i> <i>And so</i> <i>Listen</i> <i>Quickie</i> BitKlavier: Prepared Digital Piano | 6' |
| | <i>The head called to the body</i> Glass Armonica, Mixed Percussion | 9'10" |
| 2014 | <i>In a neon valley</i> Flute, Fixed Electronics | 2'04" |
| | <i>I Am Not Yours: Sara Teasdale</i> Pierrot Ensemble, Soprano | 3'57" |
| | <i>A Boat: Richard Brautigan</i> Mezzo Soprano, Violin, Cello | 2'05" |

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| Year | Title / Instrumentation | Duration |
|-----------|---|----------|
| | Miniature Études for Flute: <i>No. 1 Nubivagant</i> Flute | 1'45" |
| 2013 | <i>All watched over: Richard Brautigan</i> Mature Tenor, Flute, Electronics | 7'08" |
| | <i>Beautiful Violence</i> String Quartet | 2'15" |
| 2012 | <i>Sileneophor</i> Violin (Scordatura G Db A E), Piano | 1'37" |
| | <i>Renga:Cage:100:Louise Fristensky</i> Player 1: digital turntable Player 2: 3 pieces of wood, 2 tuning forks Player 3: glass bottle, suspended cymbol, tambourine Player 4: 3 metal cans, orchestral whip, vibraslap <i>* Written in participation as one of 100 composers in Third Coast Percussion's Renga:Cage:100 in celebration of John Cage's 100th Birthday</i> | 1'00" |
| | <i>Icarus</i> Fixed Electronics | 1'00" |
| 2011 | <i>The Halcyon Days of the Beast</i> Double String Quintet or Small String Orchestra | 2'15" |
| | <i>Balaenoptera Musculus</i> Contrabass | 1'37" |
| 2010 | <i>First Garden: Mercurial Plantlife</i> Amplified Violin (Scordatura G Db A E) | 6'32" |
| | <i>String Quartet No. 1, Sapphic Stanzas</i> I. Allegro II. Canzone III. Waltz Agitato String Quartet | 5'54" |
| | <i>Glass Portrait No. 2, Brittle Branches</i> Flute, Clarinet, Percussion | 3'24" |
| | <i>Paniskoi No. 1 & 2</i> Piano | 1'37" |
| 2009-2013 | American Songs: Bad Poetry <i>I. Soft - Smiling Cheeks</i> <i>II. Her WantonWild</i> <i>III. Bastardized Villanelle</i> <i>IV. Jarred Starlight Condensation</i> <i>V. Margot!</i> Countertenor, Piano | 3'46" |

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| Year | Title / Instrumentation | Duration |
|-----------|---|----------|
| 2009 | New American Songs: Kelsey Amos 1. <i>Landscape</i> 2. <i>Dry Season</i> 3. <i>Second Landscape</i> 4. <i>Process</i> 5. <i>Third Landscape</i> 6. <i>A Beautiful Name, Which Has Been Forgotten</i> Tenor, Violin (Scordatura G Db A E) , Banjo | 11'29" |
| | <i>Paeon, Oh! See the softly slumbring blossoms</i> SSATB Chorus | 1'32" |
| | <i>Il dolce suono...</i> Player 1: Glockenspiel Player 2: Vibraphone Player 3: Timpani | 35" |
| | <i>Glass Portrait No. 1, Passerine Figures</i> I. <i>Vif</i> II. <i>Lent</i> III. <i>Trés Vite</i> Flute | 5'54" |
| 2008-2009 | Pictures from Brueghel: William Carlos Williams II. <i>Landscape With The Fall Of Icarus</i> III. <i>The Hunters In The Snow</i> V. <i>Peasant Wedding</i> VI. <i>Haymaking</i> Postlude Soprano, Piano | 8' |
| 2008 | <i>Prelude in the style of Debussy</i> Piano | 48" |
| | <i>Solo for Cello</i> | 1'26" |