

SANDRA SPRECHER

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EDUCATION

DMA, Composition, Columbia University, New York, N.Y. May 97.

M.M. Composition, with distinction . May 1988. Indiana University, Bloomington, IN.

Diplôme Superieur in Piano, with unanimous decision from the jury. June 1982 Ecole Normale de Musique, Paris, France.

B.A. Piano and Composition, summa cum laude. May 1980. Washington University, St. Louis, Mo.

AWARDS

- ❖ 2017 The Nouveau Classical Project Visionary Award Recipient
- ❖ 2007 NYSCA Individual Artisi/Composers Commissions
- ❖ 2003 Meet the Composer Artist Award
- ❖ 1998 New York Foundation for the Arts Award
- ❖ 1997 Meet the Composers/Arts Endowment Commissioning Music Award
- ❖ Boris and Edna Rapaport Prize for 1997. Awarded for City of Towers, City of Voices and Invasions.
- ❖ Mellon Research Fellowship , Summer of 96.
- ❖ Commission by Clarinetist Beth Weimann.
- ❖ Columbia University 1994-95 Travel Fellowship. Awarded to resesarch and begin a theatre-opera piece based on the painter Caravaggio.
- ❖ Mellon Fellowship, Columbia University. Academic years Fall 92 -Spring 97
- ❖ Winner of the 1993 League of Composers ISCM Competition.
- ❖ Fromm Foundation Award, 1993.
- ❖ Commission by The New Renaissance Ensemble
- ❖ Commission by The New Millenium Ensemble , 1993
- ❖ Commission by The Stony Brook Contemporary Chamber Players, 1992
- ❖ Villa Montalvo Artist in Residence, Aug.- Sept. 1991.
- ❖ International Festival of Contemporary Music, Roma, Italy, June 1991.
- ❖ Commission for The San Francisco Contemporary Music Players, 1990
- ❖ Darmstadt Internationale Ferienkurse für Neue Music, 1990.
- ❖ Wellsley Composers Conference, 1989.
- ❖ Dorland Mountain Colony Artist in Residence, April-June, 1989.
- ❖ Millay Colony Artist in Residence, Feb., 1989.
- ❖ June in Buffalo, 1987, 1988.

COMPOSITIONS

Dark Energy, 2018 Music for String Quartet, 2 Percussion, 2 pianos and engineer for live processing. Currently realized through improvisation in Abelton Live. Written for The Rhythm Method String Quartet, Adam Tendler and Sandra Sprecher: Pianos, Satoshi Takeishi and Andrew Drury: Percussion

First Light, 2018 Currently in Graphic Score form for Improvisation, played by Briggan Krauss: Sax and Guitar, Andrew Drury: Percussion, Sandra Sprecher: Piano, Jonah Rosenberg: MAX. Preparing a solo piano arrangement plus one for String Quartet

Flash Back, 2016 Fixed Media and Piano with live processing

Flash, 2016/17 Audio Video. Performance will be at the next season's Music of the Spheres program at Imiloa Planetarium in Hilo, Hawaii

Break Out, 2015

2 pianos, Electronics, and Whammy pedal

Out Break, 2014

3 Contrabass Clarinets, Commissioned by Bohdan Hilash premiered June 2014 at The Firehouse Space

Goin' Down, 2010 Installation commissioned by Le Petit Versailles, Gardens NY, NY.

Video Installation consisting of 6 adult and 2 child people with video heads. The video is a response to global warming with surreal images of fragments of building structures crashing into the water, people under water, a long sequence of faces slowly submerging and absurd quotes about the non existence of global warming along with some typical scientific explanations about the situation. The overall idea is that we will all drown while the debate rages on.

Screaming Forest, 2009/11

Commissioned by The Medicine Show Theater and Meet The Composer. Multiple Videos, Sculptures and Sound. The multiple videos, and sculptures evoke abstract, scary surreal scenes of the forests, their beauty, their souls and their cries for help as anthropomorphic images clash with metal crushers, cranes, and landfill sites. The videos are accompanied by her large rich, noisy, orchestral music, including haunting vocals by Mindy Levokove and Valentina Fler.

Now What.... 2002/03 Commissioned by The Medicine Show Theater and Meet The Composers

Video, Music, Narrator and Keyboard. The piece is a somewhat surreal montage of images that depict the creation of the earth, its transformation and man's potentially destructive intervention. The sound that accompanies the images is assembled from a complete range of environmental noise to original instrumental music The text fragments are taken from Ovid's Metamorphoses and T.S. Eliot's Four Quartets.

The Elementals, 2000/2001

An ongoing multipart series of pieces for video, live voices, pre-recorded instrumental and vocal sounds in addition to a catalogue of various sounds from the environment which have then been altered or manip-

ulated with various computer sound processing techniques.

Self portrait, 1997/98

realized on an SGI Unix Computer with real time audio processing software and MIX sound file mixer. Awarded the Fromm Foundation Award.

City of Towers, City of Voices, Invasion, 1996/7, Winner of the Edna Rapaprt Prize in Composition for 3 Vla, 3 Vlc, 3Cb, T.Sax, BsCl, Bs.Cl/CBs.Cl, Pno, Timp,Vibes and Drums. Premier May 97.St Peters Church, NYC.

Submersion, 1995

for Bass Clarinet and Piano, Commissioned by B. Wiemann. Premier at Salibury State Univ by the composer and B. Wiemann.

The Hunchback of Notre-Dame. A Dance Suite., 94

Reading by the Riverside Symphony Orchestra, George Rothman conductor. Premier - May 1993, Miller Theatre, New York City

Deucalion and Pyhhra, 1994

for Cl./B.Cl., Fl./Alto Fl.,Pno., and Frame Drums. Commission by The New Rennaissance Ensemble with the composer. Premier-May 1993, Greenwich House, New York City.

Tempus, 1993

for Vln., Vlc., Cl., Fl., Pno., and Perc. Commissioned by the New Millennium Ensemble. Premiere-Oct. 1993, NJ.

Stephanoferous, 1993

for small Vocal Chamber Ensemble. Commissioned by by the Greg Smith Singers- July 1992, Lake Saranac, NY.

Film Noir, 1993

for Tape, Alto Sax., Bass CL, and Prepared Pno. Poetry by Nicholas Christopher.Tim Smith B. Cl. and Sax. and the composer Pno. Premiere- May 1993, Miller Thatre.

And her phantom globe will track us down....., 1993

for Percussion, Violin and Cello. D. Tunick Per., L. Forbes Vln., G. Hesselnick Vlc. Premier March 1993, Miller Theatre.

The Promised Land, 1992.

for Chorus, Soloists, Narrator and Orchestra. Commissioned by Musica Sacra di Roma. Premiered at Santa Maria Maggiore, Roma with the Chorus and Orchestra of Kosice, Slovakia, Sept. 1992. Published by Rugginenti. Prerecorded live for Italian Radio and Television RAI Uno.

BooWho Blu Shus, 1992.

for Prepared Piano. Premiered,by the composer, at the Americam Academy in Roma, Feb., 1992. Published by Semar. Prerecorded live for Italian Radio, RAI Uno.

Il Viaggio into the Rosegarden, 1992.

for Tape and Prepared Piano. Premiered at the Videoteatro, Roma. May 1992.

White Plaid, 1991.

for Tpt., Cl., Vln., Vla., Vlc.,Cb, 2 Pno., 2Perc. Premiered at Merkin Hall, April, 1992.Commissioned by the Stony Brook Contemporary Chamber Players.

Masks of Man, 1991.

for Flute and Piano. Premiered at Teatro Ghione,Roma, June 1991. Commissioned by L. Weiss and performed by L. Weiss- Fl. and the Composer- Pno. Published by Edipan, CD recording by Edipan.

The World As I Found It, 1990-91,

for Piano and Orchestra.

***The Seduction of St. Mateo*, 1990**

for Piano and Percussion. Premiered at the Darmstadt Festival, July, 1990.

***Il Diavolo Bianco*, 1990**

for 9 instruments. Premiered at the San Francisco Museum of Modern Art, San Francisco, CA., March 1990. Commissioned by the San Francisco Contemporary Music Players.

***String Quartet II*, 1989.**

Premiered at the Wellsley Conference, Aug. 1989.

***Three Pieces for Piano and Chamber Orchestra, mis en abîme*, 1989.**

for Trombone and Piano. Premiered at Indiana U, 1989. Commissioned by Andrew Glendening.

***The Goliard Dances*, 1988.**

for Cl., Fl., Vln., Vlc., Pno., Perc. Premiered at Indiana U. with IU New Music Ensemble, conducted by Harvey Sollberger, choreographed and Commissioned by Jean-Pierre Bonnefoux, April 1989.

***The Tell-Tale Heart*, 1988.**

for Chamber Choir. Received Honorable Mention in the Carmichael Competition posored by WFIU .

***Stille*, 1987.**

for Flute Solo. Premiered at IU , 1988. Commissioned and Recorded by H. Sollberger on CD by NEUME.

***Either/Or* for Vln and Pianos, 1987**

***Fractured Topology*, 1988**

For Chamber Orchestra, . Premiered at Indiana U. with IU New Music Ensemble, conducted by Harvey Sollberger

***Trio* for VI, Vlc and Piano, 1983**

***Duologuye* for Flute and Sop Sax, 1983**

***Quintet* for VI, Ob, Vlc, Pno and Percussion, 1983**

***Landscapes* for Percussion Ensemble, 1980**

FIXED MEDIA FOR IMPROVISATION

Water 2017

Monteverde Memories 2017

Flash 2017

Flash Backs 2016

Cloakshadowrambo 2015

SOUND DESIGN/COMPOSITION FOR DANCE, THEATER, FILM

Niz Baby, compiled from the writing of Milt Gross. Contributions included several songs and computer generated sounds. Performances June 2010, The Medicine Show Theater

TRANSIT(ION) III: Dancing on the Rainbow

Ballet Mink Colbert A panoramic jog through the cultural ups and downs of the nineteen thirties to the present, with choreography by Margot Mink Colbert and a music collage of Leonard Bernstein to the Beastie Boys. TRANSIT(ION) III, the conclusion of the choreographic trilogy exploring the story of Jewish immigration to the United States: from Jewish immigrant to American of Jewish descent.

Premiere Copenhagen, Denmark on June 12, 2009

Bathers, Sound for Film (Film by Douglas Urbank) 2009
Yellow, Sound for Film (Film by Douglas Urbank) 2008
Red, Sound for Film (Film by Douglas Urban) 2008
The Scream, Sound for Film (Film by Douglas Urbank) 2008
On the Border, written by **Howard Pfanzer** 2008
The Balcony, written by **Jean Genet** 2006
Fire Exit, written by **VR Lang** 2005
Finnegan's Wake, written by **James Joyce** 2004
Frank N Stein, short plays by **Frank O'Hara** and **Gertrude Stein** 2002
The Lynching of Leo Frank, written by **Robert Myers** 2001
 Music for theatre including extensive incidental dance, background, entre acts. Pre-recorded instrumental and Midi along with DSP sounds.
Ubu Takes Mamhattan , 2001 Based on in part, Alfred Jarry's Ubu sur la Butte.
 Music for theatre written for solo, choral, live instrumentalists, dance and Midi along with computer manipulated tape music
The Bilbao Song 2000, a complete deconstruction of the original Weill song , choreographed by Margot Mink Colbert, premiered in Copenhagen, Denmark
Don Juan in Hell, written by **Shaw** 1998-99
The Cat and the Moon, 1998-99
 Music for theatre written for soloist, live instrumentalists, dance and Midi along with computer manipulated tape music.
 Written as partial fulfillment for a Meet the Composers Collaborative Grant with the Medicine Show Theatre.
In the Beginning, 1998-99
 Music for theatre- Midi along with computer manipulated tape music.
 Written as partial fulfillment for a Meet the Composers Collaborative Grant with the Medicine Show Theatre.

TEACHING, WORK EXPERIENCE

- ❖ Artistic Director of The Firehouse Space – 2011-2016 A Music venue in NYC dedicated to the promotion of challenging music and video in a serious listening environment.
- ❖ Owner and Curator of *DENSITY 21.5* a new performance gallery space for the promotion of multimedia and art for the environment. 2003-2009
- ❖ Sound Design for theater and film productions including original composition. Current
- ❖ Freelance music copying and post production film editing. Using Finale, Pro Tools Digital Performer, Final Cut Pro, Vienna Symphony sound Library, etc. Current
- ❖ Adjunct Professor Fordam University, Fall 1997 - Fall 1998
Music History.
- ❖ Adjunct Professor Columbia University, Fall 1997 and Spring 98
Music History
- ❖ Adjunct Professor Kingsborough College City University of New York, Spring 98
Music History and Basic Theory/Song Writing
- ❖ Studio of Private Students which includes individual lessons to a wide range of ages and levels teaching theory, ear training, piano and basic vocal techniques.
- ❖ Music Director for The Medicine Show Theatre. Job includes arranging, coaching and performance of all musical productions particularly contemporary opera.
- ❖ Instructor in Ear Training, Columbia University, Sept. 1995 to Spring 1997

- Instructor in Piano and Theory, Bloomingdale House of Music, September to May 1996.
- ❖ Teaching Undergraduate Composition, Columbia University, 1993. Introduction to Composition. Class and individual lessons including a survey of diverse styles in relationship to particular compositional techniques such as scales, modes, rhythmic devices, melodic development, variation, etc.
 - ❖ Associate Instructor in Piano, Indiana University 1985-88. The job included individual lessons as well as class piano geared specifically toward the preparation for the required piano proficiency exam. There was a concentration on basic technique, scales, chord progressions, transpositions, sight reading.
 - ❖ Instructor in Piano, The Deerfield Music Center, Chicago, Il., 1982-85. A wide variety of students from 5 years to adult from beginners to very advanced.
 - ❖ Piano Accompanist, Columbia College Dance Center, Ellis Duboulay Studio and the Chicago City Ballet, Chicago, Il., 1982-85.