

James Budinich

james.budinich@gmail.com | www.jamesbudinich.com

EDUCATION

Duke University, Ph.D., Music Composition	2022
Duke University, Certificate in College Teaching	2022
Duke University, M.A., Music Composition	2019
Binghamton University (SUNY), M.M., Music Composition	2016
College of the Holy Cross, B.A., Music and Spanish	2012

TEACHING EXPERIENCE

As Instructor of Record

- Intro to Music Theory, Duke University Fall 2022
- Intro to Music Theory, Duke University Fall 2021
- Duke New Music Ensemble, Duke University Fall 2019 & Spring 2020

As Teaching Assistant

- Sound, Music, and Death, Duke University Spring 2022
- Hip Hop / Rap Music Appreciation, Duke University Fall 2020
- Intro to Performing Arts Management, Duke University Spring 2019
- African Music, Duke University Fall 2018
- Music Theory II, Binghamton University Spring 2016
- Music of Asia, Binghamton University Spring 2016
- Intro to Composition, Binghamton University Fall 2015
- Music Theory III, Binghamton University Fall 2015
- Music Appreciation, Binghamton University Fall 2015
- Music Theory II, Binghamton University Spring 2015
- Music Theory I, Binghamton University Fall 2014

As Graduate Assistant

- Arts Policy, Leadership, and Engagement, Public Policy 213 Fall 2022
Redevelopment of course that covers arts leadership topics for Duke's Sanford School of Public Policy, including syllabus, case studies, visiting speakers, and site visits for the Spring 2023 class
- Nasher Museum of Art, Department of Academic Affairs Summer 2020
Developed interactive online lesson plans for undergraduate engagement with the Nasher Museum of Art at Duke University

FELLOWSHIPS AND GRANTS

Fulbright Fellowship to Copenhagen, Denmark	2021
• for dissertation research, affiliated with the Royal Danish Academy of Music	
American Scandinavian Foundation, Fellowship	2021
• Supporting dissertation research in Denmark	
Lois Roth Endowment, Grant Award	2021
• Supporting dissertation research in Denmark	
Ph.D. Lab for Digital Knowledge, Fellowship	2019-20
• Fellow in interdisciplinary digital humanities lab	

D-SIGN, Grant Award 2018-19

- in support of multi-year community arts project, "Community as Creator;" Co-Director of events series engaging Durham, NC community members in performance and artistic creation

American Scandinavian Foundation, Grant Award 2018

- supporting composition study with Ole Buck in Lolland, Denmark

COMMISSIONS

The Choreography of CRISPR, Pigeonwing Dance 2022

- for electronics, premiered at the **MIT Museum**, installed as a film; based on CRISPR gene editing, choreography by Gabrielle Lamb

Apoksiomen, Ensemble Illyrica 2021

- for flute, guitar, viola, and cello; premiered in Croatia, Summer 2021, to be performed in Ireland, Austria and the Czech Republic in 2022

Rotation Study, Ciompi Quartet 2020

- for string quartet, designed for a socially distanced performance

5x8, Pigeonwing Dance 2020

- for guitar and electronics, recorded by the composer; for **Works & Process at the Guggenheim** Virtual Commissions series; choreographed and danced by Gabrielle Lamb

Plexus: a work in knots, Pigeonwing Dance 2020

- for electronics, evening length work for dance; supported by the CUNY Dance Initiative, and the Charles and Joan Gross Family Foundation

Tiled Fields, **Raleigh Civic Chamber Orchestra** 2019

- for orchestra, 2.2.2.2 – 2.2.0.0 – 2 perc. – pno. – str.

AWARDS, RESIDENCIES, AND FESTIVALS

Virginia Center for the Creative Arts, Residency 2023

Kimmel Harding Nelson Center for the Arts, Residency 2023

William Klenz Prize Winner (*Third-Millennium Heart*) 2022

Yarn / Wire Institute, Composer Fellow 2019

UT Martin New Music Group, Call for Scores Winner (*Evening, in the Open Air*) 2018

Next Festival for Emerging Artists, Composer Fellow 2018

Ensemble Mise-En, Call for Scores Winner (*Evening, in the Open Air*) 2018

Norfolk New Music Workshop, Composer Fellow 2017

Brian M. Israel Prize, Honorable Mention (*Separate Realities*) 2017

SELECTED PERFORMANCES AND INSTALLATIONS

The Choreography of CRISPR Fall 2022

- Film installation of collaboration with Pigeonwing Dance in the **MIT Museum's** "Gene Cultures" exhibition

Apoksiomen Summer and Fall 2022

- Performed in Vienna, Prague, Dublin, and Zagreb

TAUTOLOGY November 2021

- Ligeti String Quartet, Copenhagen, Denmark

<i>Fractured Matter</i>	October 2021
• F-PLUS, Chicago, IL for the Ear Taxi Music Festival	
<i>Apoksiomen</i>	August 2021
• Ensemble Illyrica, Novi Vinodolski and Zagreb, Croatia for the Amadeo Festival	
<i>Fragments Cast in Bronze</i>	May 2021
• Alex Sopp, flute, online premiere	
<i>Rotation Study</i>	April 2021
• Ciompi Quartet, online premiere	
<i>White Stone (after Agnes Martin)</i>	March 2021
• William Crock, violin, Copenhagen, Denmark, for the PULSAR Festival	
<i>5x8</i>	August 2020
• Gabrielle Lamb, dance, and James Budinich, guitar and electronics, online premiere	
<i>Manual City</i>	March 2020
• Interactive installation with visual artist Mao Wei, postponed due to COVID-19	
<i>Plexus: a work in knots</i>	February 2020
• Pigeonwing Dance, Gerald W. Lynch Theater, New York City	
<i>Tiled Fields</i>	November 2019
• Raleigh Civic Chamber Orchestra, Raleigh, NC	
<i>White Stone (after Agnes Martin)</i>	November 2019
• Kate Dreyfuss, violin, Nelson Music Room, Durham, NC	
<i>Pachelbel's Canon</i>	October 2019
• Interactive installation, Durham, NC	
<i>A Late Frame</i>	June 2019
• Andrew Anderson and Laura Barger, pianos, Russell Greenberg and Abigail Foehrkolb, percussion, Stony Brook University	
<i>Your Plaintive Anthem</i>	December 2018
• Verena Mosenbichler-Bryant, conductor, Rubinstein Arts Center, Durham, NC	
<i>Fractured Matter</i>	November 2018
• F-PLUS, University of Cincinnati CCM	
<i>Evening, in the Open Air</i>	November 2018
• UT Martin Contemporary Music Ensemble, Martin, TN	
<i>Flatlands</i>	September 2018
• Hypercube, Nelson Music Room, Durham, NC	
<i>Evening, in the Open Air</i>	June 2018
• Ensemble Mise-En , New York City	

READINGS

<i>Three</i> – for woodwind quintet, Imani Winds	2019
<i>Lines, Breaks, and Spaces</i> – for string quartet, JACK Quartet	2018-19
<i>The Sea Called</i> – for treble vocal ensemble, Lorelei Ensemble	2018
<i>Vehv</i> – for vocal ensemble, Roomful of Teeth	2016
<i>Nothing Gold Can Stay</i> – for two pianos and two percussionists, Yarn / Wire	2016
<i>Saturno y su hijo</i> – Binghamton University Symphony Orchestra	2015

RECORDINGS

<i>Apoksiomen</i>	2023
<ul style="list-style-type: none"> Ensemble Illyrica, forthcoming 	
<i>scenes from a pigeon's wing</i>	2021
<ul style="list-style-type: none"> self-released EP featuring music from <i>Plexus: a work in knots</i> 	
<i>Peace, O Lord</i>	2019
<ul style="list-style-type: none"> St. Vladimir's Seminary Octet, released on <i>Arise! Music of the Psalms</i>, St. Vladimir's Seminary Press 	

SERVICE / ADMINISTRATIVE EXPERIENCE

Graduate Student Affairs Liaison, Duke University	2019 – present
Duke New Music Ensemble, Artistic Director	2019-20
Composer Meeting Coordinator, Duke University	2018-19
Production Assistant, Momenta Quartet	2016-17
Artistic Apprentice, The American Opera Project	2016-17
Composers at the Confluence, Director, Binghamton University	2014-16
English Teacher, Pontevedra, Spain, Spanish Ministry of Education	2012-13

INVITED TALKS

Department Colloquium, Duke University Department of Music	2022
<ul style="list-style-type: none"> presented <i>Third-Millennium Heart</i>, an evening length work for soprano and large chamber ensemble, to faculty and students in Duke University's Department of Music 	
Sonifying CRISPR: Composing New Music Inspired by Genetic Editing, Duke GRADx	2022
<ul style="list-style-type: none"> TED Talk style presentation on <i>The Choreography of CRISPR</i>, a new work for electronics and dance, detailing my approach to composing new music based on CRISPR genetic editing 	
Composition Seminar, Royal Danish Academy of Music	2021
<ul style="list-style-type: none"> presenting <i>Third-Millennium Heart</i>, an evening length work for soprano and large chamber ensemble, at the Royal Danish Academy of Music, Copenhagen, Denmark 	
Long Distance Collaboration, Next Fest Connects (virtual)	2020
<ul style="list-style-type: none"> with Gabrielle Lamb, Artistic Director and Choreographer of Pigeonwing Dance, discussing our collaborative process that lead to <i>Plexus: a work in knots</i>, an evening-length work for electronics and dance 	

SOFTWARE PROFICIENCY

Sibelius, Ableton Live, Logic, Pro Tools, Reaper, Max, Pixelmator, Final Cut Pro

LANGUAGE PROFICIENCY

Spanish (advanced), Croatian (intermediate), Danish (basic)

REFERENCES

Available upon request