DEVIN MAXWELL

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CV

EDUCATION

PhD, Music Composition
2011-16
University of Utah, Salt Lake City, UT
Higher Education Teaching Specialist Certification
Dissertation Committee Chair: Dr. Morris Rosenzweig

Dissertation topics: *Chester, NJ* an original composition for electronics and orchestra and a theory paper exploring strange loops, as defined by Douglas Hofstadter in Beat Furrer's *Konzert für Klavier und Orchester*.

MFA, Music (Composer/Performer)
2000-02
California Institute of the Arts, Valencia, CA

Thesis Chair: Morton Subotnick

BM, Percussion Performance
1996-2000
University of Cincinnati College-Conservatory of Music, Cincinnati, OH

Primary Instructor: Allen Otte, Percussion Group Cincinnati

WORK EXPERIENCE

Music Entrepreneur
2003-10
LoudLouderLoudest Music Production Company, Brooklyn, NY

Co-Founder of NYC-based LoudLouderLoudest, which provided mobile production services for major record labels and media companies including Warner Music Group, Universal Music Group, ADA, Disney, HBO, 20th Century Fox and others in addition to providing original music and sound for mobile applications.

LLL employed more than 13 musicians and composers who converted over 8 million ringtones for over 100 mobile partners in the US, Canada, Europe and Latin America. LLL worked directly with over 500 record labels and our software was acquired by Wireless Developer Agency in late 2010. I lead the content production team, oversaw

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development of our software, managed the hiring process, negotiated contracts, worked on business development, created industry-wide best practices for mobile audio production, led our creative team that provided original music for games and applications, and specialized in mastering audio for the small speaker.

Our digital audio work and entrepreneurship was profiled in *Details* magazine, *Mix* magazine and *Film & Video*. In addition, I authored the chapter on Mobile Game Audio for the book "Open GLS" and presented on mobile audio at the Game Developer's Conference (GDC), AES, CTIA, Project BBQ, and the 2006 WMG Artists and Repertoire Convention.

Audio Director/Composer
2002-03
Ternary Software, Exton, PA

Oversaw creation, outsourcing, and overall management for all audio production (SFX and music) for a start-up video game developer.

Freelance Musician (selected projects)
1994-current
NY, NY; Los Angeles, CA; Cincinnati, OH; SLC, UT

Drumset/Percussion for Grand Theft Auto 4, Lady Lucille, Spider, Magic Caravan, the Texas Democrats, Bat for Lashes, Asobi Seksu, and others.

Drummer and producer for Anni Rossi on her Steve Albini recorded debut release *Rockwel*l on 4AD Records. Toured, recorded and performed with Anni and co-produced *Heavy Meadow* released on 3Syllables Records. Acted as music director. Performed at SXSW, Monolith, String Theory, CMJ, and as tour support for Camera Obscura's US tour.

Performed with So Percussion, Code Ensemble, Ethos Percussion, Dither, Object Collection, Jason Ajemian's Who Care How Long you Sink, Larry Polansky Ensemble, Vinny Golia Large Ensemble, John Luther Adams *Inuksuit* at the Armory and Columbia University, the Astoria Symphony and many other chamber groups and orchestras at venues and events such as Joes Pub (NY), The Kitchen (NY), Issue Project Room (NY), St. Paul's Chapel at Columbia University (NY), Green Umbrella Series (LA), SOUND at the Schindler House (LA), Pianos (NY), The Stone (NY) and Carnegie Hall (NY).

Produced numerous records or tracking sessions with artists/composers including Doug Perkins, Tristan Perich, Kevin Farrell, Quentin Tolimieri, Morris Rosenzweig, Miguel Chuaqui, John Luther Adams, Larry Polansky, Craig Shepard, Michael Pisaro, Rollin Hunt, Anni Rossi, and for recording artists on Mode, Parlophone, 4AD, Fat

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Possum, Kemado Records, Polyvinyl, Erstwhile (Gravity Wave) and Social Registry, among others.

Composed music and sound effects for Disney, Nascar, Atlantic Records, Ford, THQ, Atlantic Records, IFC, and HBO.

UNIVERSITY TEACHING EXPERIENCE

Director of Music Technology and Composition
2021-current
Westminster University, Salt Lake City, UT
Primary Responsibilities:

Develop curriculum for composition and music technology
Develop internships for concert and commercial composers and music technology students
Develop and implement livestream strategy for concerts and online instruction
Maintain recording studio and music technology lab
Support current faculty for online teaching and performance presentations
Organize events for recruitment including: screening *Sisters with Transistors*, composer visits including Arlene Sierra and others, open mic nights, and other events

Teach music technology, music business, electronic music, film/media scoring, composition, and music theory classes based on enrollment numbers

Adjunct Associate Instructor, Sound for Games
2025 - Current
University of Utah, Salt Lake City, UT

Courses Taught: Introduction to Audio for Games

Adjunct Associate Professor, Music Composition
2025 - Current
University of Utah, Salt Lake City, UT

Courses Taught: Music for Film and Games, Honors Thesis, Orchestration/Advanced Orchestration, Junior Composition, Senior Composition, Senior Project, New Music Ensemble, Electronic Music Composition/Advanced Electronic Music Composition I+II, Intro to Music Tech, Music Theory I, Music Tech I, 20th Century Techniques

Adjunct Assistant Professor, Music Composition
2016-19/2022-2024
University of Utah, Salt Lake City, UT

Courses Taught: Music for Film and Games, Honors Thesis, Orchestration/Advanced Orchestration, Junior Composition, Senior Composition, Senior Project, New Music

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Ensemble, Electronic Music Composition/Advanced Electronic Music Composition I+II, Intro to Music Tech, Music Theory I, Music Tech I, 20th Century Techniques

Adjunct Instructor
2016 - 2019
University of Utah, Salt Lake City, UT

Courses Taught: Musicianship I-IV, Instrumentation, Music Tech I, New Music Ensemble, Orchestration/Advanced Orchestration, Junior Composition, Senior Composition, Senior Project

Core Adjunct, Composition, Music Technology, and Percussion
2020-current
Westminster College, Salt Lake City, UT
Primary Responsibilities:

Courses Taught: Private Composition Lessons, Private Percussion Lessons, WCore class: Sound, Music, and Technology, Music Theory I, Music Fundamentals, Music Tech I: Audio Production and Music Business, Music Tech II: Scoring for Film, Games, and Media and Live Sound, Music Tech III: Electronic Music

Artists-in-Residence: Red Desert Ensemble
2019-20
Florence J Gillmor School of Music
Westminster College, Salt Lake City, UT
Primary Responsibilities:

Present three concerts as Red Desert Ensemble including new commissions by historically underrepresented composers
Present 10 workshops covering a range of topics in music, experimental music, entrepreneurship, and student success
Have open office hours for one-on-one student consultation about music entrepreneurship
Compose new works for Red Desert Ensemble as well as Chamber Players
Coach the Westminster Orchestra and Chamber Players as needed
Develop music technology and composition curriculum
Recruit music technology and composition students
Establish strategic partnerships and relationships with local and national music technology programs, companies, and individuals in order to ensure student success
Maintain recording studio and music technology lab
Organized event with Ableton featuring Matt Mateus from Spy Hop
Organize and promote events with strategic partners for recruitment
Organize a summit in March of 2020 focused on Pedagogy in Music Technology
Establish opportunities for Westminster student composers
Work with marketing and communications to message the availability and scope of the music composition and technology courses available at Westminster

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Applied Music Instructor: Music Composition, Music Technology, Music Theory, and Percussion
2016-20
Westminster College, Salt Lake City, UT

Courses Taught: Private Composition Lessons, Private Percussion Lessons, WCore class: Sound, Music, and Technology, Music Theory I, Music Fundamentals, Music Tech I: Audio Production and Music Business

Teaching Assistant – Instructor of Record
2011-14
University of Utah, Salt Lake City, UT

Courses Taught: Musicianship I-IV, Instrumentation, Music Tech I
Other Responsibilities:

Advanced Electroacoustic Music Composition I+II, 2011-2014
Working with Dr. Miguel Chuaqui, I assisted with classroom instruction, concert production, and occasionally taught the 3-credit mixed graduate and undergraduate electroacoustic composition sequence.

Studio Maintenance and Design
Working with Dr. David Michael Cottle and Jason Choi, I designed and maintained the University of Utah electronic music studios.

OTHER TEACHING EXPERIENCE

Co-Founder & Composer Mentor
2015-current
Young Composers Project
Utah Youth Orchestras and Ensembles
Salt Lake City, UT

Co-founded annual series of 10 workshops for very young composers grades 4-12, composition lessons, group discussions, software instruction, part and score making workshops, peer lead orchestral reading sessions with Utah Youth Orchestras. Orchestral works by young composers were performed on the 2018 Utah Arts Festival. Invited and interviewed visiting guest composers: Ines Thiebaut, Andrew Norman, Steve Roens, Haruhito Miyagi, Elisabet Curbelo, Luke Dahn, Anna Meredith.

Private Composition Instructor
2012-current
Salt Lake City, UT

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Taught several award-winning private composition students. My students have had music performed at BUTI, Luna Lab, Hypercube, and received commissions from the St. Paul Chamber Orchestra. I also successfully placed students into NYU and Mannes for graduate degrees and Curtis Institute for Music and Harvard for undergraduate degrees.

Percussion Instructor
1994-07
New Jersey, New York

Taught a wide range of students a wide range of skills, from preparatory orchestral percussion for very young children to Brooklyn-based drummers.

Summer Camp Preparatory Instructor
1999
Cincinnati, OH
University of Cincinnati College-Conservatory of Music, Cincinnati, OH

Launched first ever youth percussion summer intensive with Jonathan Bisesi. Responsibilities included recruitment, curricular design, and percussion instructor for week-long percussion camp through the Cincinnati College-Conservatory of Music preparatory division.

NON-PROFIT LEADERSHIP

Hear and Now Commission, Organizer, Adjudicator
2022-Current

Reviewed submissions and awarded a substantial commission to the composer
Kennedy Dixon original composition premiered by Westminster Faculty in 2023.
Xavier Music original composition premiered by Westminster Faculty in 2024.
Droki Ouro original composition premiered by Westminster Faculty in 2025.

New Music Ensemble Commission
2022-2023

Commissioned a new work from Elizabeth Baker to be premiered by the University of Utah New Music Ensemble in 2023.

Weilenmann School of Discovery, Board Member, Vice Chair, Chair
2015-2023

Board member for K-8 charter school for the arts and sciences in Park City, UT. Helped transition music programs, restored arts programs, and integrated active, project-based, student-directed learning into the K-8 curriculum. Oversaw building plans and construction plans for substantial renovation as well as search for a new

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Executive Director. Current Chair of the Academic Excellence Committee. Help re-establish a relationship with Matt Mateus and Spy Hop.

Vu Symposium, Chair
2016-current

Chair for symposium on Experimental, Electronic and Improvised Music, July 2016, 2018, 2019 and planned for summer 2021, Park City Library, Park City, Utah.

Listen/Space Commissions and Residencies, Founder and Board Member
2014-current

Main role of curator, technical director, conductor and visionary.

MP Duo, Board Member
2008-current

Board member for Doug Perkins/Todd Meehan new music percussion duo.

Percussive Arts Society, Secretary of Utah Chapter
2018-19

Voted secretary of the Utah Chapter of the PAS.

University of Utah, Entrepreneurial Faculty Scholar
2016-19

Invited to participate in a cohort of scholars exploring entrepreneurship within academia.

Westminster College, Opportunity Quest Mentor
2016-18

Mentored a group proposing a business plan as part of a small competition. Also provided feedback to other groups and attended networking events.

Louis Moreau Institute for New Music Performance, New Orleans, Board Member
2013-2026

Board member for music institute in New Orleans, Louisiana. Produced a series of concerts in New Orleans in March 2015 at Marigny Opera House and Zeitgeist. Helped plan and organized 2016 -2019 seasons.

Louis Moreau Institute for New Music Performance, New Orleans, Executive Director
2016-17

Responsibilities include: arranging concerts, drafting contracts, assembling literature, organizing rehearsals, maintaining relationships with venues, maintaining social media presence, publicizing concerts, and recording concerts.

Salty Cricket Composers Collective, Board Member

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2015-2019

Board member for the new music performance and music education collective that promotes local composers as well as provides Il Sistema-based after school programs to underprivileged students in Salt Lake City, UT.

University Composers Collective, Vice President
2013

Organized and recorded concerts of University of Utah School of Music Composer's works.

Listen/Space, Founder
2008-2010

Opened and ran a venue in Williamsburg, Brooklyn that presented concerts of new and experimental music.

PRIMARY COMPOSITION TEACHERS

Morris Rosenzweig
University of Utah, 2012 – 15

Steve Roens
University of Utah, 2011 – 12

Morton Subotnick
California Institute of the Arts, 2001 – 02

Michael Pisaro
California Institute of the Arts, 2000 – 01

Allen Otte
Cincinnati College-Conservatory of Music, 1996 – 2000

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HONORS AND AWARDS

Champion Educator, Next Notes, American Composers Forum
2019

Awarded Champion Educator by the American Composers Forum, for instruction of young composer Maya Miro Johnson, Next Notes winner 2019.

Graduate Research Fellow
2014-15
University of Utah, Salt Lake City, UT

Awarded University of Utah-wide research fellowship to compose an original work for orchestra and electronics.

Gladd Composition Scholarship
2014-15
University of Utah, Salt Lake City, UT

Awarded University of Utah Composition scholarship.

Leroy Robertson Scholarship
2013
University of Utah, Salt Lake City, UT

Winner of the prestigious Leroy Robertson Scholarship, given to one graduate student every two years for producing excellent academic work while attending the University of Utah School of Music.

American Composers Orchestra Underwood Readings Honorable Mention
2013
New York, New York

Honorable Mention for *Six Short Places* for orchestra.

Commissioning Music/USA New Music USA
2013
New York, New York

Awarded grant to compose original score for choreographer Jessica Gaynor's *Intimate Gestures.*

Deer Valley Music Festival Emerging Composers
2013
Deer Valley, UT

One of two composer fellows selected and mentored by Joan Tower. *Bouquet Canyon, CA* was performed by the Skyros Quartet at the Deer Valley Music Festival in Aug 2013.

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Call for Scores Winner: Nief-Norf Music Festival
2012
South Carolina

Bentonia for percussion was selected as winner of the call for scores at the Nief-Norf Music Festival, South Carolina.

Best Experimental Short Film, NY Independent Film Festival
2006
New York, New York

Composed music for *Untitled 17*, recorded live at Columbia University, then edited found video footage of vacations from the 60s to act as a stand-alone film or as a film/music Installation.

UC Honors Undergraduate Research Grant
1999
University of Cincinnati, Cincinnati, OH

World Percussion Etudes: Composed 50 etudes based off world music that would develop specific techniques helpful for the orchestral percussionist.

UC Honors Undergraduate Research Grant
1998
University of Cincinnati, Cincinnati, OH

Xylophone Music: Composed original music for xylophone based on traditional American novelty tradition.

ELECTRONIC & ELECTROACOUSTIC CONFERENCES, FESTIVALS, PERFORMANCES, PRESENTATIONS

Sofia Music and Art Festival, 2026, Sofia, Bulgaria, *Cloudseeding 16 (Fallstreak Holes)*, for small orchestra and two solo flutes

High Voltage Concert - Summit for Adventurous Electric Guitar, 2025, New Orleans, Louisiana, *Cloudseeding 14 (Snow Days)*, for electronics and electric guitar.

Experiments in Electronic Sound Festival, 2024, Valencia, California, *PH1ll*, performed by Sunny Johnson, viola, Lauren Posey, cello, and Devin Maxwell, electronics.

Ostrava Days Festival 2021, Ostrava, Czech Republic, Aug 2021, Selected Performance of *Bonneville Park II* for Chamber Orchestra and electronics. Performed by the Ostravaska Banda, conducted by Petr Kotik.

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SEAMUS 2021, Virtual, Performance of *PH 12* for violin and Electronics. Performed by Maya Miro Johnson.

NYCEMF/ICMC (New York City Electroacoustic Music Festival/ International Computer Music Conference) NYC, NY, July 2019 Selected Performance of *Cloudseeding 9 (Wind Harmonics)* for electronics.

Ostrava Days Festival 2019, Ostrava, Czech Republic, Aug 2015, Selected Performance of String Quartet, *Cloudseeding 10.* Performed by the Slavíková Quartet.

Estalagem da Ponta do Sol Residency for Contemporary Music and Electronics, Capela Sao Sebastiao, Madeira, Portugal, December 20, 2018, Performance of *Cloudseeding 4* for bass clarinet and electronics. Performed by Katie Porter.

MoxSonic, University of Central Missouri, Warrensburg, MO, March 2018. Selected performance of *Cloudseeding 5* for vibraphone, snare drum, and electronics. Performed by Devin Maxwell.

VU Symposium, Park City Library, Park City, Utah, July 2017. Selected Performance of *bluesnoblues* for electronics.

Ostrava Days Festival 2017, Ostrava, Czech Republic, Aug 2015, Selected Performance of *Six Short Places* for full orchestra

Ostrava Days Festival 2015, Ostrava, Czech Republic, Aug 2015, Selected Performance of *Chester, NJ* for orchestra and electronics

SEAMUS Conference (Society for Electroacoustic Music United States) Virginia Tech, Blacksburg, Virginia, March, 2015 Selected Performance of *Party Music* for clarinet and electronics

Joint Conference ICMC- SMC (International Computer Music Conference - Sound and Music Computing Conference) Onassis Cultural Center, Athens, Greece, Sept 2014 Selected Performance of *Bonneville Park* for electronics

NYCEMF (New York City Electroacoustic Music Festival) NYC, NY, May 2014 Selected Performance of *Bonneville Park* for electronics

ARTSAHA, Omaha, NB, Sept 2007 Selected Performance of *Music for Spaceships* for fixed-media electronics and 4 players

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EDUCATIONAL TRAINING

Xenharmonic Summer Workshop
2019
UnTwelve at Gesundheit Institute

Studied various tunings and temperaments at the Xenharmonic Summer Workshop including 72-EDO, Boylan-Pierce, Pythagorean, and Just Intonation.

Board Training
2014-Current
Weilenmann School of Discovery

Received regular board training as part of responsibilities of serving on the board of a local charter school: The Weilenmann School of Discovery.

Higher Education Teaching Specialist Certification
2013-15
University of Utah

The HETS program is a rigorous program designed to improve higher education teaching. After completing the TA scholars program, I underwent numerous classroom observations, attended workshops, and completed extra courses dedicated to researching teaching in higher education in order to fulfill the requirements of the HETS certification.

TA Scholars Program
2012
University of Utah, Salt Lake City, UT

Participated in a cohort of graduate students that explored teaching in higher education. Each student was required to work on a project and I produced MAX/MSP-based software to accelerate musicianship learning in the classroom.

SELECTED COMMISSIONS AND PREMIERES OF ORIGINAL COMPOSITIONS

Cloudseeding 16
2026

This work, a double flute concerto with a small orchestra, was premiered in Sofia, Bulgaria at the Sofia Music and Arts Festival.

PH1ll
2024

This work, for viola, cello, and electronics is dedicated to Phill Niblock and was premiered on the University of Utah Sundays@7 Composition Faculty Concert

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Cloudseeding 13
2023

This piece, for harp and electronics, was performed at the Walden School Creative Musicians Retreat by Jacqueline Kerrod

OPERA (pending)
2022

OPERA is a two-hour long setting of one chapter of the Iliad for singers, string quartet, and electronics. Funded in part by Westminster college, this project will likely be premiered digitally in fall of 2023.

Bonneville Park II
2021

This work for chamber orchestra and electronics was premiered at the 2021 Ostrava Days Festival by the Ostravska Banda conducted by Peter Kotik.

Cloudseeding 11
2022

Written for Noriko Kishi, cello. Performed on the Abravanel Concert Series, 10 Minutes Max, and the Mundi Concert Series.

PH12
2021

Commissioned by Maya Johnson. This solo work for violin and electronics was premiered in spring 2021 at the Composers Now festival as well as at SEAMUS 2021.

PH 11a
2020

PH 11a is a virtual quartet for vibraphone, clarinet, violin, flute, and electronics that was commissioned as part of the Red Desert Artist Residency at Westminster College.

Bonneville Park 3
2019

This piece for clarinet and electronics was commissioned as part of the Red Desert Artist Residency at Westminster College.

PH 11
2019

Performed in New York City on New Year's Day 2020, *PH 11* was written for Katie Porter, clarinet, and Teodora Stepancic, piano.

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Dissent 1, Dissent 2
2019

This piece is a sonification of Greta Thunberg's 2019 UN speech. It is a cumulative piece for any two instruments and electronics first performed by Will Lang on trombone and Katie Porter on clarinet,

For Kelsey
2019

This work for electronics and wooden furniture was presented as part of Kelsey Garrison's UMOCA installation *Never an hour for thought.*

PH9 (Blinking), flute, clarinet, violin, cello, piano, percussion
2019

Commissioned by the Utah Arts Festival for Sinfonia Salt Lake Sextet. Premiered June 22, 2019 at the Utah Arts Festival.

Wave Piece 1
2019

Wave Piece 1 was composed as part of the Scientists and Artists Learning Together program in conjunction with the Great Salt Lake Institute and the UnTwelve microtonal music community. The first element of the piece was recorded at the UnTwelve microtonal summer workshop and the second element was performed at Casper College in Spring of 2021.

***Haydn* for fixed-media electronics**
2019

Haydn was premiered at the University of Utah and was made using various recordings of Haydn's Symphony No. 45.

***Cloudseeding 10* for string quartet**
2018

Cloudseeding 10 was written for the Tribeca Ensemble and premiered at the Urban Arts Gallery in SLC in Feb 2019. Selected for concert festival performance at the Ostrava Days Festival 2019 in the Czech Republic by the Slavikova Quartet in Aug 2019.

***Cloudseeding 6 (safety first in bass jumping)* for double bass and chamber orchestra**
2018

Cloudseeding 6, a 15-minute concerto for double bass, was commissioned by the Sinfonia Salt Lake and Salty Cricket Composers Collective in celebration of their 10th anniversary. Premiered by Denson Angelou, bass and Sinfonia Salt Lake conducted by Conner Grey Covington on Jan 7, 2019.

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***Cloudseeding 9 (wind harmonics),* for electronics**
2018

Premiered at the Utah Museum of Fine Arts, Sept 2018 and chosen for concert performance at NYCEMF/ICMC Conference in NYC on July 19, 2019.

***bluesnoblues*, for electronics**
2017

Premiered at the VU2 Symposium in Park City, Utah on July 28, 2017 and subsequently performed at Fridman Gallery's 5th Anniversary festival in New York City on Sept 17, 2018.

***Cloudseeding 4*, for solo bass clarinet and electronics**
2017

Cloudseeding 4, a 30-minute composition, was commissioned by the Utah Museum of Fine Arts to celebrate its re-opening after a lengthy renovation and was premiered by Katie Porter on August 27, 2017 and subsequently performed in Boston, Santa Cruz, BYU, San Francisco and the Estalagem da Ponta do Sol Residency for Contemporary Music and Electronics in Madeira, Portugal.

***Six Short Places*, for full orchestra**
2017

Six Short Places was premiered at the Ostrava New Orchestra inaugural concert on August 27, 2017 at Ostrava Days Festival, Ostrava, Czech Republic.

***Cloudseeding 5*, for vibraphone and electronics**
2017

Cloudseeding 5 was commissioned by the NEXT Ensemble and premiered by the composer in January of 2017.

***Upfront Face tunaMeltdown*, for 4 disklaviers**
2017

Upfront Face tunaMeltdown was commissioned by Object Collection for *Notes From Sub-Underground: a compilation of music, sound, and aural ephemera in protest of Inauguration Day,* all proceeds for ACLU.

***The Selection Procedure*, for baritone and string quartet**
Libretto by Brian Higgins and Devin Maxwell
2016

Collaborative digital opera commissioned by the Utah Symphony/Utah Opera based off a narrated story by Brian Higgins from The Hive. Premiered in 2016.

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***Chester, NJ*, for full orchestra and electronics**
2015

Premiered at Ostrava Days 2015 Festival for New and Experimental Music in Ostrava, Czech Republic in Aug 2015 by the Ostravská Banda. Commissioned and composed with support from the Graduate Research Fellowship at the University of Utah. Private composition lessons with Ostrava Days faculty: Petr Kotik, Christian Wolff, Bernhard Lang, Richard Ayers and Phill Niblock.

***Bonneville Park* for electronics**
2014

Premiered at the NYCEMF (New York City Electroacoustic Music Festival) in May 2014 and the joint ICSMC –SMC conference in Athens, Greece in September 2014.

Bent Frequency Duo Project
2013- 15

Seven Hills, OH, a seven movement work for Saxophone and Percussion was Premiered at the Goat Farm in Atlanta, Georgia for Bent Frequency's 10th Anniversary and subsequently performed at Tage Aktueller Music, Nuremberg, Germany, Sam Houston State Contemporary Music Festival, University of Wisconsin-Milwaukee, Indiana University, Ball State University, Roosevelt University, University of Illinois, New York University, Hartt School of Music, University of Connecticut, Boston Conservatory, College of the Holy Cross, University of Wisconsin- Whitewater and Northern Illinois University, among others.

Ensemble Dedalus, NY Premiere and performances in France
2013

Commissioned by Montpellier, France-based group Ensemble Dedalus. *40° 44' 59.82" N, 74° 1' 38.53" W* was performed at Roulette in NYC, at Instants Chavirés, Paris, and Montpellier and described as "amiably strident" by *The New York Times.*

Deer Valley Music Festival Emerging Quartets and Composers Program
2013

Bouquet Canyon, CA Premiered by the Skyros String Quartet and commissioned by the Deer Valley Music Festival program mentored by Joan Tower and the Muir Quartet.

Music for *Red Left Blue Right*
2012

Chord Toss 2 was commissioned by Phillip Niemeyer for Red Left Blue Right in conjunction with a group show of art and design for anaglyph 3-D glasses. Premiered at the opening for the show at the Picture Farm Gallery in NYC.

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High Score Festival, Pavia Italy
2012

String quartet *Flatbush, NY* was selected and performed at the High Score Festival festival in Pavia, Italy.

mmm... ensemble, Tokyo, Japan
2011

Trio piece *Drifting* for mmm... ensemble to benefit Tsunami disaster relief in Japan, recorded and published in the weekly digital music magazine HIBARI.

Dartmouth College, *The Way to Go Out*
2009

Invited guest artist. Concert of original work and presented work to new media/composition students.

Kenyon College with the O-X-O Ensemble
2005

Multi-day residency with multiple official performances of original work, guided student-led interpretations of experimental "classics", worked with student composers and presented work to students.

SELECTED PUBLIC PRESENTATIONS

Composition Pedagogy Summit
2023
Salt Lake City, UT

Presented on fostering self-care for composition students at the composition pedagogy summit at the University of Utah.

Radical Quiet Guest Lecturer
2023
Salt Lake City, UT

Lectured on silence and radical ideas in music and art.

Hillary Hahn Young Composers Critique
2022
Salt Lake City, UT

Ran a composition critique of young composers works with esteemed violinist Hillary Hahn.

Fordham University, Online Composition Presentation
2022
Online

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Presented original compositions to student composers under the direction of Kevin Farrell.

Composers Chats Interviews
2020-2021
Westminster College, Salt Lake City, UT

In partnership with the Utah Symphony/Utah Opera, interviewed Pulitzer-Prize winning composer, Kevin Putz and librettist Mark Campbell, Grammy winning composer Andrew Norman, and Zepick Modern Opera Commission winner Lisa Despain.

California State University, Online Composition Presentation
2020 - Online

Presented original compositions to student composers under the direction of Dr. Kevin Zhang.

University of Utah, Fridays with Faculty: "Musical Organization in the New Discipline"
3/22, 2019

Talk and performance focusing on musical analysis of multi-modal works, centered on Johannes Kriedler's *Fantasies of Downfall*.

Percussion Master Classes
2017-2019

Performed and presented master classes at the University of Utah, Juan Diego Memorial High School, Weilenmann School of Discovery, Utah Valley University, the American International School of Utah, and Park City High School

Casper New Music Day – Casper College
10/21, 2017

Invited to Casper College to perform with Red Desert and give an hour-long presentation on my original work.

Lassonde Institute – Coffee with Creatives
10/6, 2016

Co-presented entrepreneurship experiences to budding entrepreneurs with Katie Porter.

Internationale Ferienkurse für Neue Musik Darmstadt
2016

Presented music from the Listen/Space commissions at the Darmstadt summer course Open Space program.

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University of Utah, Fridays with Faculty: "Uses of the Chromatic Scale in Beat Furrer's Konzert für Klavier und Orchester"
2/19, 2016

Presented excerpts of my recently defended dissertation, which included an extensive theoretical analysis of Swiss-Austrian composer Beat Furrer's *Konzert für Klavier und Orchester*. Throughout this work, the chromatic scale is presented in a variety of ways, from surface material to structural framework. This hour-long talk explored the potential musical, compositional, and philosophical ramifications of the comprehensive use of the chromatic collection in Furrer's piano concerto.

Presentation at American International School of Utah
2014

Shared experiences and worked with performing arts charter school students focusing on composing and songwriting.

Presentation at University of Utah
2013

Lectured on entrepreneurship and leadership in music for the school of music.

CalArts Clinician, Guest Composer
2012

Invited guest artist. Gave clinic at Performer's Forum, percussion master class, and attended CalArts orchestra rehearsals for *PH1* which received its Premiere performance on April 12, 2012

AES (Audio Engineering Society), Panelist
2006

Panel speaker at Audio Engineering Society Conference, NYC. Spoke to audio engineers about complications facing content producers of mobile audio.

WMG (Warner Music Group) A&R Conference, Featured Speaker
2006

Featured speaker on mobile audio at the WMG A&R Conference Oral presentation to Warner Music Group producers, song publishers, and executives about possibilities for mobile content.

GDC (Game Developers Conference), Featured Speaker
2005

Featured Speaker at Game Developer's Conference, San Francisco, CA authored and presented "Mobile Audio 101 for Producers" geared at informing mobile game producers of best practices for producing audio content and overview of current software capabilities.

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SELECTED PERFORMANCES AS PERFORMER

Alvin Lucier Festival
2022

Performed *Music for Snare Drum, Pure Wave Oscillator, and One or More Reflective Surfaces* by Alvin Lucier in Baltimore, Maryland.

Devin Maxwell @ Mundi
2022

Presented an evening-length concert of original compositions and works by Herbert Brün, Nina C. Young, and Tim Parkinson with Katie Porter, clarinets.

Red Desert Ensemble
2013-Current

Red Desert Ensemble (Katie Porter, clarinets and Devin Maxwell, composer/percussion) highlighted performances include: the Spiral Jetty, the Sun Tunnels, Westminster College, Casper New Music Day, NEXT Ensemble, the San Francisco Center for New Music, the Indexical Series Santa Cruz, the Calhoun School NYC, Fridman Gallery 5th Anniversary Festival NYC, and the Utah Museum of Fine Arts. Regularly perform works by Johanna Beyer, Susanna Gartmayer, Giacinto Scelsi, Adrian Democ, Morton Feldman, John Cage, Pauline Oliveros, Lucie Vitkova, Daniel Goode, Iannis Xenakis, David Dunn, John Cage, James Tenney, Johannes Kreidler, commissions by Carolyn Chen, Judith Berkson, Teodora Stepancic, Andre Cormier and many others. Recordings released on Infrequent Seams (NYC), Wandelweiser and Phill Niblock's XI label.
Residencies at: Casper College, San Francisco State, Brigham Young University, Westminster College, and Cornell University

***Inuksuit*, John Luther Adams**
2011/2016

Percussionist for performances at the Tippet Rise Art Center, The Armory NYC, and Morningside Park NYC, Columbia University, NYC.

***SILA,* John Luther Adams**
2014

Percussionist for world Premiere performances at Lincoln Center in New York City, NY.

***NO HOTEL*, an opera by Object Collection**
2013

Played drum set in Object Collection's opera No Hotel Incubator Arts Project, St. Marks Church, NYC that was well reviewed by *The New York Times.*

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CalArts/REDCAT with the Code Ensemble
2010

Performed and conducted hour-long concert of composer Steve Horowitz's work at REDCAT.

Cincinnati College-Conservatory Wind Symphony
1999

Xylophone soloist with the CCM Wind Symphony.

SELECTED COLLABORATIVE WORKS

Collection Hic et Nunc by Editions Sisyphe
2019 (pending)

Collaboration of music and poetry with poet Craig Dworkin for publication in the art book series Hic et Nunc, a single binding of two disciplines of art. Commissioned by Editions Sisyphe. String Quartet recording by the Rosco Quartet.

HIV Music
2017 (pending)

Composing original score for TED fellow Janet Iwasa's animations of the inner workings of the HIV Virus.

Inland/Outland Utah
2014

Composed music for films of the salt flats in Utah created by Icelandic photographer Svavar Jónatansson. Recently performed at "A Critical Rediscovery of the Rockies" at Montana State University, *A Sense of Place* - the 2016 University of Utah President's Art Gallery, the Utah Museum of Contemporary Art (UMOCA) and Kimball Art Center, Park City, UT.

Music for *Flight Song* by Sari Carel
2014

Composed and performed a piece for artist Sari Carel's sound installation art opening at the Silent Barn, Brooklyn, NY.

Music for *Intimate Gestures*
2013

Awarded a Commissioning Music/New Music USA grant to compose the score for *Intimate Gestures* choreographed by Jessica Gaynor.

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Music for *HERO* by Jessica Gaynor Dance
2012

Composed 40-minute original score for original choreography *HERO* by Jessica Gaynor Dance Premiered at Triskelion Arts in NYC and excerpted at Grand Canyon University, Gowanus Art + Production, Jacob's Pillow Inside/Out, Fall Further II: Ailey Citigroup Theater and Peridance APAP Showcase.

Music for *One* by Jessica Gaynor Dance
2011

Composed 50- minute original score, Premiered at Triskelion Arts and subsequent performances at Martha's Vineyard.

Music for *x,y,z* by Jessica Gaynor Dance
2010

Composed 50- minute original score, Premiered at Triskelion Arts and subsequent performances at Dance Theater Workshop and 92nd Street Y.

***4th of July* by Devin Maxwell and Rollin Hunt**
2009

Composed *4th of July* with film by Rollin Hunt, Premiered at the Ontological-Hysteric Incubator NYC.

Musical Director for Sintroca's *Lasanta*
2008

Arranged and co-composed original music with the band Lady Lucille for one act theater production produced at the Ontological-Hysteric Incubator in NYC

PUBLICATIONS

Czech Music Quarterly

"Ostrava Days 2010 - A Festival Twenty Years Young," Czech Music Quarterly, 2021, Issue 3.

Frog Peak Music
2019

Listen/Space Volume I, II, and III. Chamber ensemble works for Listen/Space Commissions: *Ogden UT, Cloudseeding 2,* and *Cloudseeding 3* released as scores and recordings.

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Marriott Library Digital Archives
2016-19

Selected Proceedings from the VU Symposiums, 2016-19. Organized, cataloged, archived and published all papers, concert programs, audio and video recordings of three VU Symposiums for experimental, electronic and improvised music.

Good Child Music
2008-Current

All compositions excluding the *PH* series published by New York-based Good Child Music.

Éditions musique SISYPHE
2007-Current

PH series of compositions published by Canada-based publisher Éditions musique SISYPHE.

OpenGL ES Game Development
2006

Authored "Chapter 7: Audio for Mobile Devices," which outlined best audio production practices and current capabilities for mobile game development.

Bar-B-Q Group Report
2005

Co-Authored "New Approaches for Developing Interactive Audio Production Systems." This report, co-authored at a think tank for audio in video games, dealt with how to overcome the lack of an authoring tool when developing interactive music systems.

PRESS

Bandcamp
Margasak, Peter - *Megadrought* Best Contemporary Classical Music, January 2026
https://daily.bandcamp.com/best-contemporary-classical/the-best-contemporary-classical-music-on-bandcamp-january-2026
"I'm particularly fond of "Cloudseeding 15," which the composer says explores the notion of "cloudstreak holes," the voids produced when a jet pierces a cloud, leaving them as, in his words, "floating donuts." I don't really get the sonic relationship, but I love the way he processed the dense array of sustained French horn samples provided by Nicolee Kuester into a churning drone marbled with endless transformations and unstable harmonies."

Pop Matters
Ingalls, Chris "Devin Maxwell's 'Megadrought' Is Ambitious and Inspiring", February 2, 2026
https://www.popmatters.com/devin-maxwell-megadrought

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Megadrought is filled with ambition and inspiration, and Devin Maxwell seems to revel in allowing the musicians the opportunity to stretch their respective instruments as far as they can.

Bandcamp
Margasak, Peter - *Timebending* Best Contemporary Classical Music, July, 2024
https://daily.bandcamp.com/best-contemporary-classical/the-best-contemporary-classical-music-on-bandcamp-july-2024
"the focus is on sound itself, gently, subtly tweaked in the midst of luxuriant tones that spread out towards infinity."

The Wire, Album Review, September 2024
"*Timebending* provides a consistently stimulating overview of the varied nature and scope of this Utah based multi-instrumentalist's work pitching acoustic instruments against electronics, vigorous and animated gestures against conceptually elegant forms."

The Quietus
Ague, Vanessa, "Devin Maxwell - Timebending", August 6, 2024.
https://thequietus.com/quietus-reviews/devin-maxwell-timebending-review/
"Between coarse strings and nervous flutes, the Utah-based composer may be screwing with the whole space-time continuum."

Roka, Les. "Reviews confirm the exciting return to live performances: RDT Link Series' Sandbox, Bachauer recital with Sergey Belyavsky, NOVA Chamber Music Series' Songs of Life." The Utah Review, S:C, UT, 11/17/2021.
https://www.theutahreview.com/reviews-confirm-the-exciting-return-to-live-performances-rdt-link-series-sandbox-bachauer-recital-with-sergey-belyavsky-nova-chamber-music-series-songs-of-life/
"Devin Maxwell's 2014 *Git Along Little Dogies* used samples from Woody Guthrie's cover of the classic Roy Rogers song in a perfect ensemble version that encapsulates what it means to envision the Old West in a new light."

Cowley, Julian. "Modern Composition." *The Wire*, Issue 443, January 2021.
https://www.thewire.co.uk/issues/443
"Maxwell's own Bonneville Park 3 is a spectral tour de force pitching acoustic instruments against textured electronics. Performances that testify to the deep affinity and meshed horizons that unite and energise Red Desert Ensemble."

Lockie, Audrey. "Chorochronos." SLUG Magazine February 24, 2021.
https://www.slugmag.com/music/reviews-music/local-music-reviews/red-desert-ensemble-chorochronos/
"CHOROCHRONOS lives in the crevices in between sounds; in the space between an incidental grumble and an actualized statement. But rather than drift toward ambience or

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sonic wallpaper, the duo of Katie Porter (clarinet and bass clarinet) and Devin Maxwell (percussion and electronics) favor a balanced determinism…"

Heaton, Roger. "Red Desert *Chorochronos*. Porter, Maxwell Infrequent Seams 24." TEMPO The Quarterly Review of New Music Vol. 75 No.297.
https://www.cambridge.org/core/journals/tempo/article/abs/red-desert-red-desert-chorochronos-porter-maxwell-infrequent-seams-24/551C603E1218089B8777D3F0FFDC752A
"One begins to see that the Wandelweiser aesthetic (wide-ranging as it is), with it's Cagean/Wolffian roots, the importance of silence, space and sounds in space, seems, on the evidence of this disc and the pair's extraordinarily devoted work in the performance and promotion of experimental music, to be particularly important to Red Desert, not least in the way they have presented new work in small-scale, informal and unusual spaces."

Tatar, Kıvanç. "Concert No. 12." ARRAY—Special Issue International Computer Music Conference ICMC 2019, NewYork(USA), 2019.
http://www.computermusic.org/media/documents/array/array_special_ICMC2019.pdf

"The first 'replay' piece, Devin Maxwell's *Cloudseeding 9,* was built on an interesting contrast between noise and pseudo random tones. Particularly interesting was how the development of the pitch material was infused in a quasi-instrumental articulation fashion, while the noise ostinato prevailed as a crude reference. The ending had a very well crafted, humorous 'tone' , how refreshing!"

Shimkus, Ali. "'Pushing the Envelope': Vu Symposium 2019.'" SLUG Magazine, July 3, 2019.
https://www.slugmag.com/music-features/pushing-the-envelope-vu-symposium-2019/

"For Vu co-founders Porter and Devin Maxwell, keeping the symposium as inclusive as possible was an important tenet of the symposium's founding. 'Vu itself also has three meanings: Vladimir Ussachevsky, a pioneer in electronic music who taught at the University of Utah, shorthand for volume units—one measure of the loudness of sound, and sounds like the French word for you (vous),' says Porter. 'The last meaning is most important to us—this symposium is about your work and your personal growth as a participant.' In this same vein, the symposium is open to papers and performances—even 'works-in-progress' that are not yet complete. The idea is to encourage peer review and inspiration rather than competition. 'As competition for slots in national or international conferences or festivals becomes more fierce, it's important for people to have a place to incubate their thoughts. Vu can be that place,' says Porter."

Roka, Les. "Red Desert Ensemble's spring concert a mesmerizing jam session." The Utah Review, April 25, 2019.
https://www.theutahreview.com/red-desert-ensembles-spring-concert-a-mesmerizing-jam-session/

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"The sonic palette became even more versatile with Maxwell's PH8, composed last year, and part of an ongoing series involving various combinations of instrumentalists. This installment featured Porter on bass clarinet, Maxwell on marimba, and Jacob Rosenzweig on bass. This work capped the distinct contemplative tone that had been set throughout the concert's first half."

Krider, Laura, "Educators of the Winners of the NextNotes High School Composition Awards Program Recognized" American Composers Forum, Thursday May 30, 2019.
https://composersforum.org/educators-of-the-winners-of-the-nextnotes-high-school-composition-awards-program-recognized/

Roka, Les. "Audacious, Experimental, Unflinching: Top Ten Moments of the Utah Enlightenment for 2018" The Utah Review, December 21, 2018.
https://www.theutahreview.com/audacious-experimental-unflinching-top-ten-moments-of-the-utah-enlightenment-for-2018/
"One of the most imaginative concerts of the year, Red Desert presented more than 80 years of experimental music in a continuous stream that ultimately comprised a one-hour composition. The Utah performance followed two recent appearances in New York City. The concert was presented in the Great Hall gallery of the Utah Museum of Fine Arts – a fitting venue."

Roka, Les. "Red Desert's experimental music program excellent, highly absorbing stretch of artistic entrepreneurialism." The Utah Review, September 24, 2018.
https://www.theutahreview.com/red-deserts-experimental-music-program-excellent-highly-absorbing-stretch-artistic-entrepreneurialism/
"The order and the selected works were curated carefully. Experimentalism is not haphazard nor is it trivial nor a novel curiosity. Indeed, the Red Desert performance offered an enlightening perspective of how experimentalism shapes and affirms new sounds and techniques in the long game approach of reaching musicians and listeners."
"Certainly, as provocative or as unconventional as Red Desert's program may have seemed for some, the overall performance conveyed an artistic elegance that easily would disarm critics or those skeptical or intimidated by the idea of such programming."

Durham, Laura. "Katie Porter and Devin Maxwell's Listen/Space Brings New Music to the Mountains." *15-Bytes*, June 8, 2016.
http://artistsofutah.org/15Bytes/index.php/katie-porter-and-devin-maxwells-listenspace-brings-new-music-to-the-mountains/

Galil, Leor. "*Reader* exclusive: Album stream of Rollin Hunt's *The Phoney*." April 23, 2013.
https://www.chicagoreader.com/Bleader/archives/2013/04/23/reader-exclusive-album-stream-of-rollin-hunts-the-phoney
"Hunt spent several years recording *The Phoney*, and he roped in an impressive list of musicians to help out, including singer and violist Anni Rossi, onetime . . . And You Will Know Us by

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the Trail of Dead percussionist Doni Schroader (who also produced the album), and experimental composer Devin Maxwell.
These musicians helped transform Hunt's ramshackle songs into lush, fleshed-out pop—the tunes are so intricately detailed it helped give rise to the album's name. Hunt says the songs on The Phoney are partially inspired by his feelings about his family's transient nature; the amount of time he spent working and reworking these 11 songs is a marked contrast to his upbringing."

Smith, Steve. "Hammered Chords and Meditative Intensity Dedalus Ensemble Has Its Debut at Roulette." *The New York Times*, September 10, 2013. http://www.nytimes.com/2013/09/11/arts/music/dedalus-ensemble-has-its-debut-at-roulette.html.
"40° 44' 5.82" N, 74° 1' 38.53" W," by Devin Maxwell, was an amiably strident greeting, with chords and clusters hammered insistently, then lightly, in ragged unison."

Smith, Steve. "Opera and the Theater Have a Back and Forth In 'No Hotel,' the Screen Is a Star Onstage." *The New York Times*, September 8, 2013. http://www.nytimes.com/2013/09/09/arts/music/in-no-hotel-the-screen-is-a-star-onstage.html?_r=0.
"Devin Maxwell on drums. As Mr. Just's music murmurs, natters and erupts into spasmodic punk-metal hammering, ... (actors) embrace, dance, exchange wigs, blurt non sequiturs and repeatedly murder one another."

"Deer Valley Music Festival Showcasing Local Talent." *KSL News at Noon*. KSL TV. Salt Lake City, 30 July 2013. Web. https://www.ksl.com/?sid=26225843.

Priest, Eldritch. *Boring Formless Nonsense: Experimental Music and the Aesthetics of Failure*. New York: Bloomsbury, 2013. Print.

Priest, Eldritch. "Listening to Nothing in Particular: Boredom and Contemporary Experimental Music." *Postmodern Culture 21, no. 2*, January 2011. http://muse.jhu.edu/journals/postmodern_culture/v021/21.2.priest.html.

"PH4 develops a form of waiting from within its refrain that shifts attention to the event of the moment's happening, taking time away from the *meaning* of our expectations and giving it to the *feeling*, the intensity, of anticipation. In *PH4* the listener is made to wait and to listen out for waiting, not for what follows waiting but for the event that (much like dying) is both something we do and something that happens to us. The listener is encouraged to witness *PH4*'s event not as an occasion *of* attention but as an occasion *for* attention, where waiting is what happens while it happens."

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Carew, Anthony. "Anni Rossi, Rockwell, 10 Killer Under-the-Radar LPs from 2010." *About Entertainment* (2010). Web.
http://altmusic.about.com/od/top10lists/tp/10-Killer-Under-The-Radar-Lps-From-2010.htm
"..The record full of swift, tight, bright, sharply-delivered tunes loaded with forceful melody and blessed with bona fide pop hooks."

Clarke, Mia. "Anni Rossi Rockwell 4AD; 2009." *Pitchfork* (2009). Web.
http://pitchfork.com/reviews/albums/12747-rockwell/.
"The result is far closer in sound to her splendid, confident live shows and less cluttered...New York City based composer Devin Maxwell, who provides effective and unobtrusive drumming."

Colly, Joe. "4. Bat For Lashes "Daniel" [Parlophone/Astralwerks] The Top 100 Tracks of 2009." *Pitchfork* (2009). Web.
http://pitchfork.com/features/staff-lists/7742-the-top-100-tracks-of-2009/10/.

RECORDINGS – COMPOSER

Megadrought, Infrequent Seams Records, 2026
Cloudseeding 10, Cloudseeding 11, Cloudseeding 13, Cloudseeding 14, Cloudseeding 15

Selfies, Infrequent Seams Records, 2025
PH 12, PH 9, PH 11, PH 15

Timebending, Infrequent Seams Records, 2024
Bonneville Park 4, blusnoblues, PH1LL, Wassatch Front, blusnoblues2

Ostrava Days, Ostrava Days Live: 2019-2021, 2020
Bonneville Park II (2020) for chamber orchestra and electronics

Ron Coulter, Commissions 1, Kreating SounD, 2021
Wave Piece 1 (2020) for five percussionists and electronics

Red Desert Ensemble, CHOROCHRONOS, Infrequent Seams Records, 2020
Bonneville Park 3 (2020) for clarinet and electronics

Listen/Space Volumes I, II, and III, Frog Peak Music, 2019
Ogden UT, Cloudseeding 2, and *Cloudseeding 3* released as scores and recordings.

Bent Frequency Duo Project, Centaur Records, 2017
Seven Hills, OH for saxophone and percussion released on compilation record.

Notes From Sub-Underground: a compilation of music, sound, and aural ephemera in protest of Inauguration Day, Object Collection, 2017

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Upfront Face tunaMeltdown for four disklaviers released on compilation. All proceeds from this record go to the ACLU.

Devin Maxwell Works 2011-2014, Infrequent Seams Records, 2016
Bunt Do Gone, Chester, NJ, Drifting, Chord Toss 3, Flatbush, NY, Bonneville Park

Double Mono, Aagoo Records, 2013
Chord Toss 2 released on compilation record.

HIBARI to benefit disaster relief in Japan, Online Journal, 2011
Drifting commissioned by mmm... ensemble (Tokyo, Japan) in online recording compilation.

Four Trio, Arsenic-Free Records, 2006
PH3, PH4, and *Untitled 17* released on compilation record.

SELECTED RECORDINGS – PERFORMER/PRODUCER

Red Desert Ensemble, CHOROCHRONOS
Devin Maxwell percussion, electronics on commissioned works for clarinet & percussion duo by Lucie Vitkova, Michael Pisaro, Devin Maxwell, and Andre Cormier, Infrequent Seams Records, NYC, 2020

Red Desert live at 597 Series Brooklyn, NY New Years Day 2020
Devin Maxwell, solo percussion (Pauline Oliveros, Tim Parkinson), LOVE Records, NYC, 2020

Red Desert – Single Stroke Roll Meditation (Pauline Oliveros), Devin Maxwell, percussion, The Essential Indexical: Early MMXVIII, 2018

Parallels, Tristan Perich, Meehan/Perkins Duo, Session Producer, 2015
Top 20 Avant Albums of 2015, Rolling Stone Magazine
The South Shore, Michael Vincent Waller, XI (Experimental Intermedia) Records, Red Desert, Percussion, 2015

No Song, Object Collection, Khalija Records, Percussion, 2014

Doug Perkins Simple Songs, New Focus Recordings, Producer, 2013

Inuksuit, John Luther Adams, Cantaloupe Records, Associate Producer, 2013
Associate producer credit for the critically-acclaimed recording *Inuksuit* by John Luther Adams released by Cantaloupe Records.

The Phoney, Rollin Hunt, Moniker Records, Percussion/Producer, 2013

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Fluorescence, Asobi Seksu, Polyvinyl, Percussion, 2011
Asleep, Street, Pipes, Tones, Michael Pisaro, Gravity Wave Records, Producer, 2010

Heavy Meadow, Anni Rossi, 4AD, Producer and Drumset, 2010
Anni Rossi's LP *Heavy Meadow* was featured as number 2 in "10 Killer Under-the-Radar LPs from 2010" on *about.com*.

Daniel, Bat for Lashes, Parlophone, Timpani, 2009
Pitchfork featured "Daniel" as 4th best song of the year in 2009.

House of the Future, Lady Lucille, Release Pending, Producer, Guitar and Drumset, 2008

The Re-Taking of Pelham 1,2,3, Steve Horowitz, Fluff Tone Records, Conductor/Percussion 2008

CONCERT ORGANIZER/CONDUCTOR/CURATOR/PERFORMER

Vu Symposium, July 2016, July 2023

Produced symposium, fifteen concerts, six presentations and two lecture concerts over three days with 40+ participants in Park City, Utah.

Concert Series at Westminster College, Spring 2022

Organized a concert celebrating women's contributions to electronic music that included performing works by Nina C. Young, Michelle Lou, and Éliane Radigue to accompany a screening of *Sisters with Transistors.*

Residency, Red Desert Ensemble, San Francisco State University, Spring 2022

Performed and recorded undergraduate student and faculty compositions at San Francisco State University.

Residency, Red Desert Ensemble, Cornell University, Fall 2021

Performed and recorded graduate student compositions at Cornell University

Residency, Red Desert Ensemble Artist Residency Westminster College Florence J Gillmor School of Music 2019/20

Produced and performed three evening-length concerts of duo and solo music for clarinet, percussion and electronics, including 8 new commissions.

NOVA Chamber Music Series 2019/20
March 2020 (Postponed)

Conductor, Iannis Xenakis, *Etona* with pianist Jason Hardink and members of the Utah Symphony brass section.

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Residency, The Creative Music Series at Casper College
February 2020
Casper College, Wyoming

Red Desert in residence at Casper College, includes concerts, commission of new work, recordings and clinics.

Ableton Live University Tour with presenter Matt Mateus
Sept 2019
Westminster College, SLC

Hosted and organized a free evening-length workshop with Ableton Live and Spyhop founder and composer Matt Mateaus at Westminster College. Participants learned production techniques, commercial music production, beatmaking and received career advice.

Ostrava Days 2019
The Coming, String Quartet Night, Last Call, and The Long Night
August 2019, Ostrava Czech Republic

Performed, conducted, and organized music by Peter Ablinger, Jon Myers, Yves Klein, and Michael Gancz.

VU3 Symposium for experimental, electronic and improvised music
July 10-12, 2019, Park City, Utah

Co-Organizer of three day symposium, with 12 concerts, 9 paper presentations and 6 lecture recitals. Produced concerts and co-curated event with over 40 musicians from around the country.

Red Desert and Radical Quiet
Red Desert Ensemble and Friends at the Utah Museum of Fine Arts
April 17, 2019

Red Desert ensemble and Radical Quiet, an Honors College course that cultivates presence and awareness through mindful experience of the arts, presented Terry Riley's *In C*, Morton Feldman's *Bass Clarinet and Percussion*, Pauline Oliveros' *Bye Bye Butterfly* and Devin Maxwell's *PH8*.

Wild UP: We The People
Feb 2019

Co-Organized, performed and assembled student performers with the Los Angeles-based ensemble Wild Up for social justice concert with Utah Presents at Libby Gardner Hall in Salt Lake City.

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Beginnings and Ends
Red Desert Ensemble and Friends at the Utah Museum of Fine Arts
September 2018

Produced and performed concert featuring works by Susanna Gartmayer, Johanna Beyer, John Cage, Adrian Democ, Devin Maxwell, Lucie Vitkova, Giacinto Scelsi, James Tenney, and Christian Wolff.

Avant Vespers
June 2018

Performed a set of solo percussion works by Devin Maxwell, Alvin Lucier, Pauline Oliveros, and Phill Niblock.

MoxSonic
March 2018

Performed a set of solo percussion works by Devin Maxwell and Johannes Kriedler.

NOVA Chamber Music Series
Feb, 25, 2018

Conducted the premiere of Morris Rosenzweig's *...snip,snip...* and Steve Mackey's *Micro-Concerto* performed by the Ulysses Quartet and members of the Utah Symphony.

Red Desert at Next Ensemble
January 20, 2018

Performed *Rebonds a* by Iannis Xenakis and works by Alvin Lucier, Lucie Vitkova, and Devin Maxwell.

An Evening of Percussion and Bass Clarinet
October 2017

Produced and performed with students in the first ever percussion ensemble concert at Westminster College.

Salty Cricket – *Stratospheres*

Conducted and produced 2 concerts for piccolo, Eb clarinet, and piccolo trumpet. One concert was featured on the Utah Arts Festival in 2016.

Crosstalk
2015-2022

Produced eight University of Utah Electroacoustic Music Concerts featuring original student works.

Listen/Space Commissions and Residencies

DEVIN MAXWELL

6980 N. Earl Street
Park City, UT, 84098
www.devinmaxwell.net
hello@devinmaxwell.net
917 971 5979

2014-current

In 2015 Listen/Space commissioned 6 new works for 9 players and brought the ensemble in residence to Park City, Utah to rehearse, record and perform. In 2016 Listen/Space has commissioned 11 new works and will bring an ensemble to Utah for a week-long residency. Main role: curator, conductor, technical director.

John Cage Musiccircus

2012

Organized concert to celebrate Cage Centennial at University of Utah.

Listen/Space

2008-2010

Co-founded experimental music venue in Williamsburg, Brooklyn, NY. Main role as curator, technical director, and visionary.
Musicians, composers and artists presented:
Aaron McClendon, Aaron Meicht, Aaron Schimberg, Aaron Siegel, Diller 5tet, Alessandro Bossetti, Alex Waterman, Alexander Rishaug, Oslo Alfred Schnittke, Amy Denio, André Cormier, Andrea La Rose, Andrea Neumann, Andrew Drury, Andrew Greenwald, Andrew Lafkas, Andrew McIntosh, Andrew Tholl, Andrian Pertout, Angharad Davies, Antoine Beuer, Area C, Art Jarvenin, Arvo Part, Ashely Waters, La Barbara Loden, Barry Weisblat, Bartosz Smoragiewicz, Beat Keller, Ben Owen, Beth Schenck, Bill Frisell, Billy Mintz, Bob Marsh, Bonnie Jones, Bora Yoon, Brendan Dougherty, Brendan Regimbal, Bryan Eubanks, Byron Westbrook/Corridors, Cassia Streb, Chad Canter, Chris Forsythe, Chris Newman, Christ Mann, Christian Kobi, Christian Wolff, Christine Tavolacci, Christopher Williams, Craig Shepard, Dan Joseph, Dan Lipel, Daniel Kotter, Dave Barnes, David Lang, David Linaburg, David Watson, Devin Maxwell, Dither, Dizzy Spells Martian, Douglas Wadle, Dowager Marchylove, Either/Or Ensemble, Eivind Opsvik, Emi Inaba, Eric Glick Rieman, Eric KM Clark, Formalist Quartet, Francesco Gagliardi, Fred Frith, G. Douglas Barrett, Georg Hajdu, Harris Eisenstadt, Harris Wulfson, Heinrich Biber, Henri Vaxby, Howard Skempton, Ige*Timer Ensemble, Izabela Buchowska, Jack Wright, Jacob Wick, James Moore, James Orsher, James Saunders, James Tenney, Jane Rigler, Jason Ajemian, Jason Bogan, Jason Mears, Jason Nazary, Jay Rozen, Jay Sullivan, Jeff Davis, Jennifer Walshe, Jeph Jerman, Jeremy Woodruff, Jesse Peterson, Johann Sebastian Bach, John Lely, John Mark Sherlock, John White, Johnny Chang, Jonathan Goldberger, Jonathan Marmor, Jonathan Zorn, Joseph Drew, Joseph Kudirka, Josh Lopes, Kamran Sadeghi, Kara Feely, Katie Porter, Kerstin Fuchs, Kevin Farrell, Klaus Janek, Kristen Swanback, Kristian Ireland, Lanie Fefferman, Lauren McClung, Laura Cetilia, Laura Steenberge, Laura Thomas-Merino, Lauren Luloff, Laurence Crane, Lee Patterson, Lei Liang, Marie Perry, Marina Peterson, Marius Watz, Mark Cetilia, Mark Menzies, La Mark Rice, Mark So, Matt Bauder, Matt Wrobel, Matthew Shlomowitz, Mattin, Mem1 Ensemble, Michael Bates, Michael Hanf, Michael Parsons, Michael Pisaro, Michael Wilhelmi, Mike Bullock, Mike Pride, Mike Wexler, Miranda Hardy,

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Morris Rosenzweig, Nate Wooley, New Solutions Series, Nick Didkovsky, Nobuko Miyazaki, Object Collection Ensemble, Orin Hildestadt, Orlando Di Lasso, Owen Stewart-Robertson, Pagan, Pamela Z, Paul Neidhardt, Paul Whitty, Paula Matthusen, Miami Peiyi Wong, Peter Ksander, Phyllis Chen, Quentin Tolimieri, Rachelle Van Zanten, Reed Rosenberg, Reuben Radding, Ricardo Arias, Richard Emsley, Richard Garet, Richard Kamerman, Rob Dietz, Roberto Fega, Robin Streb, Roy Scranton, Sam Sfirri, Samara Naeymi, Sean Meehan, Shayna Dulberger, Simon Berz, Simon Kafka, Suna No Onna, Taku Sugimoto, Tandem Electrics, Tashi Wada, Taylor Levine, Thelonious Monk, Tigran Mansurjan, Tim Parkinson, Tim Ruedeman, Todd Capp, Tokyo Zagan Quintet, Tom Mulligan, Tom Swafford, Travis Just, Tucker Dulin, Tyler Wilcox, Vanessa McDonnell, Wadada Leo Smith, Yoko Laiyo Nakahashi.

OXO
2004-2005

Co-founded Brooklyn, NY experimental chamber music group. Performances at Music at St Paul's, Columbia University, NYC, Kenyon College, OH, Ontological Theater, NYC.

Co-founded concert series *OK Composer*
2000-current

Alongside CalArts MFA students, co-founded concert series of student compositions.

Shades of Grey
1999-2000

Co-founded Cincinnati, OH based percussion group.

Percussion Pops Concert
1999-2000

Produced concerts of pop music performed by orchestral percussionists. Bands included: King Missile, King Crimson, The Beatles, Laurie Anderson, and others.

COMMERCIAL MUSIC PROJECTS

2002 – Current
Rude Boy produced and arranged with Anni Rossi opens Season 12, Episode 1 of *Grey's Anatomy*

Whitest Kids 'U' Know, Client: Independent Film Channel (IFC), TV Series, Original Music and Music Arranger

The Hitchhikers Guide to the Galaxy, Client: Disney Interactive, Mobile Game, Original Music/SFX

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WordJong, Client: Digital Chocolate, Mobile Game, Original Music and SFX

Star War: Battle for the Republic s, Client: THQ, Mobile Game, Original Music and SFX

Found, Short Film, Winner Best International Suspense Short, NY Independent Film Festival, Original Music

Air Attack 2, Client: Chasma, Mobile Game, Original Music and SFX

Sopranos, Client: HBO, Mobile Game, Original Music and SFX

Entourage Rooftop Golf, Client: HBO, Mobile Game, Original Music and SFX

Chicken Little, Client: Disney Interactive, Mobile Game, Original Music and SFX

Gumby Basketball, Client: Delphin Interactive, Mobile Game, Original Music and SFX

Hangman, Client: Chasma, Mobile Game, Original Music and SFX

Spiderman, Client: India Games, Mobile Game, Original Music and SFX

ESPN Phone, Client: ESPN Mobile, Sports-themed pre-loaded cellphone original Music, Ringtones and SFX

Princeton Test Review, Client: Princeton Test Review, Online Tests, SFX

APM Music, Client: Nokia, pre-loaded original cellphone Ringtones and SFX

Ducati, Client: Ducati, Mobile Game, SFX

Ford, Client: Ford, Website, Original Music