

Stephen Dembski

Birth date: 13 December 1949

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Honors

Pennsylvania Council on the Arts Commission, for Network for New Music - 1995
Segnalazione, Premio Musicale Citta' di Trieste (Italy) - 1990
Fellow of the National Orchestral Association - 1989-90
N.E.A. Consortium Commission - Violinists Buswell, Copes, and Fulkerson - 1986-87
George A. and Eliza Gardner Howard Foundation Fellowship - 1986-87
Chamber Music America Commission, for 20th Century Consort - 1985-86
Creative Artists Program Service (NYSCA) Fellowship Grant - 1983
American Academy and Institute of Arts and Letters, Lieberman Award - 1982
Composer Fellowship Grants (2), National Endowment for the Arts - 1979,81

Works chosen to represent the United States:

Rassegna Internazionale di Composizione "Alfeo Gigli," Italy - 2000, 2003
Huddersfield International Festival, Huddersfield, England - 1987
Silesian Philharmonic Festival, Katowice, Poland - 1986
Series of New American Piano Music, Paris, France - 1983
UNESCO Computer Music Festival, Aarhus, Denmark - 1978
5th International Festival of Electronic Music, Bourges, France - 1976
I.S.C.M. "World Music Days," Bonn, Germany - 1975

Compositions recorded

Being Hearing, Knowing Now: Christopher Taylor, piano Open Space(forthcoming, 2006)(CD)
Fugue fragment ("Kristallnacht Fugue") (as transcriber; A. Schoenberg, composer): Rangzen Strings (2006) (Audio DVD)
Sonata for Violin and Piano: G. Fulkerson, vln.; C. Abramovic, pno. Bridge (forthcoming)(CD)
The Show (Donald Barthelme): 20th Cent. Consort; P. Bryn-Julson, sop. (forthcoming)(CD)
On Ondine: Mauro Castellano, piano Agenda (Italy) - 2001(CD)
Sonotropism: M. Crispell, pno.; L. Ochs, sax; S. Fields, elec. gtr.; M. Turner, vc. Music&Arts - 1997(CD)
Of Mere Being (Wallace Stevens): Polish Radio & TV Orch., S.Girardi, sop. VMM - 1991 (CD)
Alba: NY New Music Ens.; *Trio:* Rolf Schulte, Fred Sherry, Alan Feinberg;
Spectra, Stacked Deck: Prism Orch., Robert Black, cond.;
Alta: Alan Feinberg, pno.; *Digit:* Laura Flax, clar.; *Altamira* CRI - 1989 (CD)
Spectra, Stacked Deck: Prism Orch., Robert Black, cond. CRI - 1986 (LP)
Pterodactyl, Tender Buttons: Ursula Oppens, pno. Philo/Dartmouth - 1981 (LP)
48 Motives (as conductor; S. Fields, composer): J. Jarman, M. Crispell, etc. Cadence - 1996 (CD)
96 Gestures (as conductor; S. Fields, composer): J. Jarman, M. Melford, etc. CRI - 2001 (3-CD set)
The Diary of Dog Drexel (as conductor; S. Fields, composer): Scott Fields Ensemble Rossbin (Italy) - 2002 (CD)

Other selected compositions

Music for sarod - 2006
Sarabande, Tango I & II, and Gigue - Violoncello solo - 2006
For the Cave (Wm. Blake) - Soprano, with flute - for virtual reality installation - 2005
Stick - Bassoon, and pianist also playing congas and bongos - 2005
Fool's Paradise (Wm. Blake) - Soprano, flute, 'cello, and percussion: 48 *Proverbs of Hell*, for virtual reality installation - 2004
Crow Soup (Leonora Carrington and Gabriel Weiss-Carrington) - Opera - in progress
Pied Beauty (Gerard Manley Hopkins) - Soprano and contrabass - 2002
Respite from the Roast - Oboe/english horn, clarinet/saxophone, trumpet, vibraphone, and electric guitar - 2002
Only Yesterday- Percussion - 2002
Another Day - Percussion - 2001
Contemplations - Organ - 2001
Tu m'hai si piena... (Guido Cavalcanti) - Tenor and piano - 2000
Brass Attacks - 2 trumpets, horn, trombone, & tuba - 1998
Needles and Pins - 'Cello and harpsichord, with mime - 1994
Memory's Minefield - Violin - 1994
So Fine (Dante Alighieri: Italian text with simultaneous original translation) - SATB chorus - 1993
Three Scenes from Elsaveta - Opera, four vocal roles: piano-vocal score - 1992
On Ondine - Piano - 1991, 2000
Refraction/Refracja - Orchestra - 1986
String Quartet - 1984
At Baia (H.D.) - Soprano with piano, or with piano and violin, or with chamber ensemble - 1984

Books

- The Collected Essays of Milton Babbitt* (ed., with Stephen Peles, Andrew Mead, and Joseph N. Straus), Princeton University Press, Princeton; 2003
Milton Babbitt -- Words About Music (ed., with Joseph N. Straus), University of Wisconsin Press, Madison; 1987
Lexique Musical International (with four other authors), Editions Musicales Transatlantiques, Paris; 1979
International Musical Lexicon (revised U.S. edition of above), Harper and Row, New York; 1984

Published articles

- "An Idea of Order," *Perspectives of New Music* vol. 44, no. 2 / vol. 45, no. 1 (summer 2005/winter2006): 403-424
"The Structure of Construction," *In Theory Only* 13/5-8 (forthcoming, 2006)
"Misreading Martino," *Perspectives of New Music* 29, no. 2 (winter 1992): 312-317
"The Context of Composition: The reception of Robert Morris's *theory of compositional design*," *Theory and Practice* 14/15 (1989/1990): 187-201

Professional papers and lectures

- "Varieties of Improvisational Persistence," as Composer in Residence, Center for Contemporary Music, University of Iowa (sponsored by the CCM, with the Society of Composers International ("SCI")); Iowa City, Iowa, 9 April 2006
"The Seductions of the Higher Plagiarism: How We Make New Music from Old," as Distinguished Guest Lecturer, Cleveland Contemporary Players inaugural season (co-sponsored by Cleveland State University); Cleveland, Ohio, 6 December 2004
"Le nuove frontiere," Istituto Musicale Pareggiato "P. Mascagni," Livorno (Italy) delivered (in Italian) by invitation, as part of conference/festival, *La percussione fra passato e futuro*, 17 March 2003
"From Geographies of Theory to the Cartography of the Imagination," '99-'00: Washington University, St. Louis; University of Alabama, Tuscaloosa; Conservatorio Luigi Cherubini, Florence, Italy
"The Geography of Musical Systems," Temple University, April 1996
"Memory's Missing Link," Conservatorio di Musica Giovanni Battista Martini, Bologna, Italy, May 1995; Brandeis University, December 1994
"A Sonata after Tonality," Stanford University, June 1992; University of California - Santa Barbara, May 1992
"The Structure of Construction," delivered to the annual national meeting, in Cincinnati, Ohio, of the Society for Music Theory, November 1991
"Representations: Cognitive theory and computational practice," delivered to the second International Conference on Computers in Music Research, the Queen's University of Belfast, Northern Ireland, April 1991
"Steps and skips from content and order: aspects of a generalized step-class system," delivered to the annual national meeting of the Society for Music Theory, in Baltimore, November 1988
"LISP software for the generation and analysis of pitch-class sets," delivered to the first International Conference on Computers in Music Research, Lancaster, England, April 1988

Software

- Circles*: An ensemble of programs to assist the creation and exploration of harmonic/scalar systems; running under CP/M, MS-DOS, Unix, and Nextstep (forthcoming for Mac OS X), written in LISP and Objective C; 1984, 1988, 1992, 2002
VIDI, a system of software and hardware enabling a compositionally interactive installation of sound and light sources, driven by the 3-D integrated output of three video cameras, computer-mediated, and composer-designed; forthcoming.

Service

- Professor, University of Wisconsin - Madison; member of faculty since 1982
Board of Directors, Lotte Lehmann Foundation (co-director, VoxNova Media); since 2005
Board of Directors, League of Composers/I.S.C.M., U.S. Chapter; since 1977
Board of Directors, Composers Recordings; since 1984 (Board of Advisors, 1979-83)
Board of Directors, New York New Music Ensemble; since 1982
Board of Directors, Phantom Arts (Boston); since 1994
Board of Governors, American Composers' Alliance; 1988-90
Editorial Board, *Perspectives of New Music*; since 2003

Biographical Citations

- The New Grove Dictionary of Music and Musicians, International Who's Who in Music and Musician's Directory (Cambridge, England), Who's Who in America, Contemporary Authors, etc.

Education

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| Princeton University | M.F.A., 1977; Ph.D., 1980 |
| S.U.N.Y - Stony Brook | M.A., 1975 |
| Antioch College | B.A., 1973 |