

Hunter Brown

Curriculum Vitae

Composer | Electronic Musician | Audio Engineer

<https://www.hunterbrownsound.com/about.html>

hunterbrownmusic1@gmail.com

Academic Appointments

2026–present Catalyst Institute for Creative Arts and Technology, Adjunct Professor

2023 Oberlin Conservatory of Music, Assistant Visiting Professor of Computer Music

Education

Expected 2028 PhD, Music Composition, University of Chicago

Composition: Augusta Read Thomas, David Bird, Sam Pluta, Senem Pirler

2019 MA, Digital Musics, Dartmouth College

Composition: Michelle Lou, Taylor Ho Bynum, Michael Casey, Spencer Topel

Thesis Committee: Michael Casey, Taylor Ho Bynum, Oliver Bown

2017 BM, Percussion Performance & Music Technology, Oberlin Conservatory of Music

Percussion: Michael Rosen

Computer Music: Tom Lopez, Aurie Hsu, Joo Won Park, Lyn Goeringer

Honors, Awards, and Fellowships

2025 PRIX CIME Electroacoustic Music Competition Finalist

2021 ASCAP/SEAMUS Composition Competition Finalist US

2021–2026 University of Chicago Lowell C. Wadmond Award US

2019–present University of Chicago PhD Fellowship US

2017–2019 Dartmouth College Fellowship US

2018 Neukom Institute for Computing Artist Grant US

2017 SEAMUS Allen Strange Composition Award: 1st Prize US

Residencies

2026 Elektronmusikstudion EMS Artist-in-Residence, SE

2026 MONOM 4D Sound Artist-in-Residence DE

2025 Cafe OTO, Curatorial/Performance Residency GB

2024 ATLANTICX Residency for Experimentation and Co-Creation AR

2016 IRCAM Manifeste Computer Music Research Residency FR

Works and Performances

2025 Latent Enclosures — loudspeakers, microphones, and an acoustic-analysis system
Ars Electronica, Linz AT (2025)

2024 Derivatives — quadraphonic sound, movement, and video
Commissioned by Fundación Williams
Premiered at Festival Nueva Ópera, Buenos Aires AR (2024)
PRIX CIME Electroacoustic Music Competition Finalist (2025)

2023–2026 Stoppages, Vols. 1–3 — stereo and multichannel fixed media
Lobe 4D Audio Lab, Vancouver CA (2024)
Sound and Music Computing, Stockholm SE (2023)
Oberlin Conservatory Faculty Concert, Oberlin US (2023)
CHIME Fest, Chicago US (2023)

2022 Niente Files — any instrumentation

Commissioned by Ensemble Dal Niente

Ken Vandermark and Ensemble Dal Niente, Big Ears Festival, Knoxville US (2022)

Ensemble Dal Niente, DePaul University, Chicago US (2022)

2021–2022 Excess Study #1 — sextet and electronics

Fonema Consort, Logan Center for the Arts, Chicago US (2022)

2021 SLOWMUSIC — carillon and electronics

Commissioned by the Laura Spelman Rockefeller Memorial Carillon Center

Joey Brink, Ear Taxi Festival, Chicago US (2021)

2021 almost leisure — two improvisers

Commissioned by Line Upon Line Percussion

Other Plastics, CRASHBOX, Austin US (2021)

Other Plastics, Indexical, Santa Cruz US (2021)

Other Plastics, Temescal Arts Center, Oakland US (2021)

Other Plastics, High Desert Soundings, Joshua Tree US (2021)

2021 Phenomenon #1 — saxophone quartet and electronics

Nois Saxophone Quartet, International Museum of Surgical Science, Chicago US (2022)

2020 Layers — percussion trio and electronics

Tilikum Percussion Trio, Array Space, Toronto CA (2020)

2020 False Translations — tenor saxophone and electronics

Allison Balcetis, SEAMUS Conference, virtual (2021)

Allison Balcetis, SITE/less, Chicago US (2021)

2019 Edge — two instruments and electronics

Hunter Brown and Toby Summerfield, Dartmouth College, Hanover US (2019)

2018 Heretic — solo drum set and autonomous computer music system

Hunter Brown, 2nd Conference on AI Music Creativity, Graz AT (2021)

Hunter Brown, Array Space, Toronto CA (2020)

Hunter Brown, FluCoMa Plenary, University of Huddersfield GB (2020)

Hunter Brown, Multilayer Music Representation and Processing, Milan IT (2019)

Hunter Brown, Dartmouth College, Hanover US (2019)

2018 Contingencies_v1 — cornet, electric bass, percussion, and electronics

Taylor Bynum, Toby Summerfield, and Hunter Brown, Dartmouth College US (2018)

2018 String Quartet #1 (Metal & Feedback) — string quartet, objects, and electronics

Mivos Quartet, Dartmouth College, Hanover US (2018)

2017–2018 Falter/Cleanse — viola and live electronics

Aaron Karp, ICMC 2018, Daegu KR (2018)

2016 Bicorporal: An Interactive Performance System — percussion and electronics

Winner, 2016 SEAMUS Allen Strange Award

Hunter Brown, SEAMUS Conference, St. Cloud US (2016)

Discography

2026 Hunter Brown, *Stoppages Vol. 3* — Party Perfect Records

2025 Technical Reserve, *Live in Europe* — Carrier Records

2024 Hunter Brown, *Stoppages Vol. 2* — Party Perfect Records

2024 Hunter Brown, Molly Jones, and Ishmael Ali, *Phosphenes* — 1473 Records

2024 Hunter Brown and Eric Wong, *Si Distributions* — Party Perfect Records
2023 Technical Reserve, *Cheap Heat* — Party Perfect Records
2023 Hunter Brown and Jakob Heinemann, *Clout* — Party Perfect Records
2023 Hunter Brown, *Stoppages Vol. 1* — Party Perfect Records
2023 Technical Reserve, *Personal Watercraft* — Party Perfect Records
2022 Other Plastics, *almost leisure* — Party Perfect Records
2022 Hunter Brown and Molly Jones, *Massage Music* — 1473 Records
2020 Other Plastics, *Overtime Liquor* — Creative Sources Recordings

Selected Press

2025 The Wire, concert review, “Trio w/ Sun Yizhou & Dominic Coles,” issue 503/504
2024 Peter Margasak, album review, *Si Distributions* by Hunter Brown and Eric Wong
2023 Boring Like a Drill, album review, *Stoppages Vol. 1* [∞]
2023 Noise Not Music, “Favorite Labels of 2023,” Party Perfect
2023 Harmonic Series, album review, *almost leisure* by Other Plastics
2023 New Classical LA, concert review, Technical Reserve: Live in Joshua Tree
2023 Peter Margasak, album review, *Personal Watercraft* by Technical Reserve

Publications

2019 H. Brown and M. Casey, “Heretic: Modeling Anthony Braxton’s Language Music” —
International Workshop on Multilayer Music Representation and Processing, Milan IT
2019 H. Brown and S. Topel, “DRMMR: An Augmented Percussion Implement” —
Proceedings of the International Conference on New Interfaces for Musical Expression, Porto
Alegre BR

Thesis

2019 H. Brown, *Heretic: A New Live Algorithm* — Master’s thesis, Digital Musics,
Dartmouth College

Teaching

2026–present Catalyst Institute for Creative Arts and Technology, Adjunct Professor
Private lessons and senior thesis advising, Electronic Music Production Program
Introduction to Max for Live
Live Electronic Music Performance
2023 Oberlin Conservatory of Music, Assistant Visiting Professor of Computer Music
Introduction to Electroacoustic Music
Electronic Music Studio Critique
Private electronic music composition lessons
2020–2025 University of Chicago, Graduate Student Lecturer
Electronic Music I: Composing with Sound
Electronic Music II: Introduction to Computer Music Programming
Electronic Music III: Approaches to Live Electronic Music Performance
2017–2019 Dartmouth College, Graduate Student Teaching Assistant
Music 20: Introduction to Music Theory
Music 21: Melody and Rhythm

Music 23: Timbre and Form

Music 26: Electronic Music Synthesis

Conferences, Presentations, and Guest Lectures

2023 Sound and Music Computing, Stockholm SE

Performance: *Stoppages Vol. 1*

2023 University of California San Diego Department of Music, San Diego US

Guest lecture: “Digital Materiality in Practice”

2021 SEAMUS Conference, virtual

Performance: *False Translations* for saxophone and electronics

2020 University of Huddersfield, Huddersfield GB

Guest lecture: “Modeling Anthony Braxton’s Language Music”

2020 Oberlin Conservatory of Music, Oberlin US

Guest lecture: “Improvisation with Electronics”

2019 International Workshop on Multilayer Music Representation and Processing, Milan IT

Paper presentation: “Heretic: Modeling Anthony Braxton’s Language Music”

2019 International Conference on New Interfaces for Musical Expression, Porto Alegre BR

Paper presentation: “DRMMR: An Augmented Percussion Implement”

2018 International Conference on New Interfaces for Musical Expression, Blacksburg US

Performance: Other Plastics

2018 International Computer Music Conference, Daegu KR

Performance: *Falter/Cleanse*

2016 SEAMUS Conference, St. Cloud US

Performance: *Bicorporal: An Interactive Performance System*

Professional and Leadership Experience

2021–present Ensemble Dal Niente, Technical Director

Live and studio recording engineering

Live sound reinforcement

Live electronics performance

Video production and editing

Projection mapping

Management of Ensemble Dal Niente’s audiovisual archive

2020–present Party Perfect Records, Co-Founder and Executive Producer

Co-founded an independent label dedicated to experimental computer music

Production and release of recordings and zines featuring work by experimental musicians

2020–present Freelance, Software Engineer

Design and implementation of custom performance and audio software

Software development in SuperCollider and Max/MSP

2020–2025 University of Chicago, Studio Manager, Recording Engineer, and Video Editor

- Documentation of studio procedures and user instruction
- Maintenance and inventory of studio equipment
- Construction of a 12.2-channel ambisonic loudspeaker system
- Recording of university and guest ensembles
- Audio and video post-production

2017–2018 Marlboro Music Festival, Assistant Audio Engineer

- Concert recording
- Concert-hall microphone rigging
- Maintenance of the archival recording database
- Documentation of studio procedures and user instruction

2014–present Freelance, Audio Engineer

- Location and studio recording
- Editing, mixing, mastering, and audio restoration
- Live sound reinforcement, including multichannel and ambisonic loudspeaker systems

Production and Technical Credits

2026

Strinning–Long–Heinemann, Lines of Flight — Aut Records

- Engineering and mixing

Luciano Maggiore, PP-16: tordo + uah + cick — Party Perfect Records

- Mastering

2025

Peter Maunu and Fred Lonberg-Holm, FA#16 Fun House — Flying Aspidistra

- Engineering

Ian Douglas-Moore, Dominic Coles, and Eric Wong, under under hill — Aloe Records

- Mastering

Dominic Coles, FANTASY AND FUGUE FOR 53rd bet. 10th & 11th (OR: I’VE ALWAYS BEEN AFRAID OF HORSES) — Lateral Addition

- Mastering

Soundologia Anthology, Vol. 3: South Florida Contemporary Composers & Sound Artists

- Mastering

Soundologia Anthology, Vol. 2: South Florida Contemporary Composers & Sound Artists

- Mastering

4d.Xpress, self-titled album — self-released

- Mastering

Takuma Kuragaki, PP-14: cleave — Party Perfect Records

- Mastering

2024

Michelle Lou with EnsembleKollektiv, MaerzMusik, Berlin DE

Interactive software design, live electronics performance, and multichannel sound diffusion

Ensemble Dal Niente, San Francisco State University, San Francisco US

Front-of-house engineering and live electronics performance

2023

High Desert Soundings Festival, Joshua Tree CA US

Live sound engineering

Michelle Lou with TAK Ensemble, The Clemente, New York US

Interactive software design, live electronics performance, and multichannel sound diffusion

Ensemble Dal Niente, Hyde Park Jazz Festival, Chicago US

Live electronics performance and multichannel sound diffusion

Ensemble Dal Niente, Works by Stanford University Composers, Chicago US

Multichannel sound diffusion

Ensemble Dal Niente, Bowling Green New Music Festival, Bowling Green US

Interactive software design, live electronics performance, and multichannel sound diffusion

Ensemble Dal Niente, Black Box Music at Epiphany Center for the Arts, Chicago US

Interactive software design, live electronics performance, and multichannel sound diffusion

Ensemble Dal Niente, Carleton College Residency, Minnesota US

Live electronics performance

Ensemble Dal Niente, music by Nicole Mitchell and Roscoe Mitchell — Electrical Audio

Assistant recording engineer

Ensemble Dal Niente, studio recordings of Joël-François Durand's MUNDUS IMAGINALIS

Assistant recording engineer

Caitlin Edwards (violin) and Daniel Schlosberg (piano), Mere Mortals — Navona Records

Engineering, editing, and mixing

2022

Ensemble Dal Niente, Epiphany Center for the Arts, Chicago US

Live electronics performance, sound reinforcement, and location recording

University of Chicago New Music Ensemble, Spring Concert, Chicago US

Location recording, mixing, and mastering

Ensemble Dal Niente, Carola Bauckholt Portrait Concert, Chicago US

Live electronics performance and projection mapping for Carola Bauckholt's Oh I See

Ensemble Dal Niente with Ken Vandermark, Big Ears Festival, Knoxville US
Live electronics performance, sound reinforcement, and location recording

2021

Wet Ink Ensemble, Ear Taxi Festival, Chicago US
Live sound engineering

Hanna Hartman, Frequency Festival, Chicago US
Live sound engineering

Ensemble Dal Niente, studio recordings of Joël-François Durand's *Geister*, *schwebende Geister*
Assistant recording engineer

Performance History: Improvisation and Live Electronics

2026

Zemin, Berlin DE — Solo

2025

KM28, Berlin DE — Solo
PAS, Berlin DE — Other Plastics
Galiläakirche, Berlin DE — Trio with Dominic Coles and 孙一舟 Sun Yizhou
Kirche St. Elisabeth, Berlin DE — Live electronics with Ensemble Apparat
PAS, Berlin DE — Technical Reserve
Trickster, Berlin DE — Technical Reserve
Pandyminska, Warsaw PL — Technical Reserve
Młodsza Siostra, Warsaw PL — Technical Reserve
Hashtag Lab, Warsaw PL — Technical Reserve
Pracownia Hutmen, Wrocław PL — Technical Reserve
robotron-Kantine, Dresden DE — Technical Reserve
Asimmetric, Köln DE — Technical Reserve
Cafe OTO, London GB — Technical Reserve residency

2024

Festival Nueva Ópera, Buenos Aires AR — Premiere of *Derivatives*
Outlier Presents at P.I.T., Brooklyn US — Technical Reserve
CuteLab, Brooklyn US — Technical Reserve with Jack Wright
PALS at Figure 8 Recording, Brooklyn US — Solo
LTD RES at Freddy's Bar, Brooklyn US — Duo with Tom Weeks
Bloc Sound at Bim Bom Studios, Chicago US — Duo with Jack Langdon
Beat Kitchen, Chicago US — Quartet with Jack Langdon, Peter Maunu, and Eli Namay
Comfort Station, Chicago US — Trio with Jack Langdon and Adam Shead
Bloc Sound at Bim Bom Studios, Chicago US — Duo with Chris Riggs
Bloc Sound at Bim Bom Studios, Chicago US — Duo with Riley Leitch
Beat Kitchen, Chicago US — Trio with Nathan Smith and Peter Maunu
San Francisco State University, San Francisco US — with Ensemble Dal Niente
Bloc Sound at Bim Bom Studios, Chicago US — Duo with Kieran Daly

Logan Center for the Arts, Chicago US — Duo with Kieran Daly
Constellation, Chicago US — Duo with Jakob Heinemann
Hundred Years Gallery, London GB — Solo
Le Non Jazz at Chair de Poule, Paris FR — Duo with Michael Speers
Asimmetric, Köln DE — Split solo performance with Michael Speers
MaerzMusik, Berlin DE — Laptop with EnsembleKollektiv and Michelle Lou
Petersburg Art Space, Berlin DE — Duo with Eric Wong
Bloc Sound at Bim Bom Studios, Chicago US — Solo
Experimental Sound Studio, Chicago US — Solo performance and artist talk
Lobe 4D Spatial Sound Studio, Vancouver CA — Solo performance and artist talk
Bloc Sound at Bim Bom Studios, Chicago US — Solo

2023

Co-Prosperity Sphere, Chicago US — Live electronics with Ensemble Dal Niente
Epiphany Center for the Arts, Chicago US — Live electronics with Ensemble Dal Niente
Bowling Green New Music Festival, Bowling Green US — live electronics
High Desert Soundings, Joshua Tree US — Technical Reserve
Coaxial Arts, Los Angeles US — Other Plastics
Hyde Park Jazz Festival, Chicago US — Live electronics with Ensemble Dal Niente
Constellation, Chicago US — Technical Reserve
Jazz Gallery, Milwaukee US — Technical Reserve
Midway Saloon, Minneapolis US — Technical Reserve
Beat Kitchen, Chicago US — Technical Reserve with Peter Maunu
Feed Me Weird Things at The James Theatre, Iowa City US — Technical Reserve
Arts + Literature Laboratory, Madison US — Technical Reserve
Darmstädter Ferienkurse, Darmstadt DE — Workshop for Creatives
Darmstädter Ferienkurse, Darmstadt DE — Solo
Darmstädter Ferienkurse, Darmstadt DE — Duo with TJ Borden
Petersburg Art Space, Berlin DE — Solo
Woodstockhausen, Woodstock US — Other Plastics
Jazz Gallery, Milwaukee US — Duo with Jakob Heinemann
Comfort Station, Chicago US — Trio with Molly Jones and Ishmael Ali
University of California San Diego, San Diego US — Artist talk
The Clemente, New York US — Live electronics with Michelle Lou and TAK Ensemble
Nichols Concert Hall, Chicago US — Live electronics with Ensemble Dal Niente
NOT.GLI.TC/H at TriTriangle, Chicago US — Solo
Beat Kitchen, Chicago US — Trio with Riley Leitch and Peter Maunu
Oberlin College, Oberlin US — Solo at the TIMARA Faculty Concert
Carleton College, Northfield US — Live electronics with Ensemble Dal Niente
Never Ending Books, New Haven US — Technical Reserve
Washington Street Art Gallery, Boston US — Technical Reserve
Casa del Popolo, Montreal CA — Technical Reserve
Sonder, Kingston US — Technical Reserve
Cold Spring Hollow, Belchertown US — Technical Reserve

Willimantic Records, Willimantic US — Technical Reserve
The Record Shop, Brooklyn US — Technical Reserve
Century Bar, Philadelphia US — Technical Reserve
The Red Room, Baltimore US — Technical Reserve

2022

Marmalade Preserve, Chicago US — Duo with Jakob Heinemann
International Museum of Surgical Science, Chicago US — Premiere of Phenomenon #1
CLEAT Series at Elastic Arts, Chicago US — Solo
TriTriangle, Chicago US — Quartet with Molly Jones, Carol Genetti, and Peter Maunu
DePaul University, Chicago US — Live electronics with Carola Bauckholt
Beat Kitchen, Chicago US — Trio with Andrew Harlan and Peter Maunu
Beat Kitchen, Chicago US — Trio with Carol Genetti and Peter Maunu
DePaul University, Chicago US — Live electronics with Ensemble Dal Niente
The Record Shop, Brooklyn US — Technical Reserve
Logan Center for the Arts, Chicago US — *Excess Study #1* with Fonema Consort
Beat Kitchen, Chicago US — Trio with Jakob Heinemann and Peter Maunu
Big Ears Festival, Knoxville US — with Ken Vandermark and Ensemble Dal Niente

2021

Indexical, Santa Cruz US — Other Plastics
High Desert Soundings, Joshua Tree US — Other Plastics
The Lemon Grove, Los Angeles US — Other Plastics
Temescal Arts Center, Oakland US — Other Plastics
Rockefeller Memorial Chapel, Chicago US — Premiere of SLOWMUSIC
CRASHBOX, Austin US — Other Plastics
Conference on AI Music Creativity (MuMe + CSMC), Graz AT — Heretic performance

2020

Modern Music Guild, Oberlin US — Other Plastics
Spread Art, Detroit US — Other Plastics
The 412, Ann Arbor US — Other Plastics
Logan Center for the Arts, Chicago US — Other Plastics
SITE/less, Chicago US — Premiere of False Translations with Allison Balcetis

2019

Firedome, Philadelphia US — Splash
The Red Room, Baltimore US — Splash
The Grove, Brooklyn US — Splash
Spotty Dog Books, Hudson US — Splash
Casa del Popolo, Montreal CA — Splash

Authored Software

2018–2019 Heretic — AI-driven improvisation and performance system; SuperCollider

2024 In a Forest by Michelle Lou — interactive performance software

2020–present Live Laptop Improvisation Software — custom system for live sampling, synthesis, and improvisation

Hunter Brown — personal website; design and development

Party Perfect Records — record-label website; design and development

Technical Skills

Audio and Music Software

REAPER • Ableton Live • Pro Tools • iZotope RX • SuperCollider • Max/MSP • Pure Data • VCV Rack • Sibelius

Creative Coding and Machine Learning

Processing • Wekinator • Runway ML • HTML • CSS

Video and Projection

Adobe Creative Suite • MadMapper • Final Cut Pro

Hardware and Production

Studio and location recording • Live sound reinforcement • Analog synthesis • Multichannel loudspeaker systems • Sensors, motors, and transducers • Arduino • Bela • Raspberry Pi

Languages

English — Native

German — B1 coursework