

Ben Hjertmann

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EDUCATION

Doctor of Music in Composition

Northwestern University, Evanston, IL (2013, *Program Honors*)

Composition studies with Lee Hyla, Hans Thomalla, and Jay Alan Yim

Electronic Composition studies with Christopher Mercer

Participated in Master Classes with John Adams and Barry Truax

Guest lessons with Kaija Saariaho, John Luther Adams, Oliver Knussen, and Rand Steiger

Bachelor of Music in Composition

Illinois Wesleyan University, Bloomington, IL (2007, *Magna cum Laude*)

Composition studies with David Vayo, Mario Pelusi, and Garrett Byrnes

Bang on a Can Summer Music Institute, North Adams, MA (2013)

Composition seminars with David Lang, Julia Woolf, and Michael Gordon

Conservatorium van Amsterdam, Amsterdam, Netherlands (contract student, 2005)

TEACHING EXPERIENCE

2014-Present, Assistant Professor, Composition Area Coordinator, Appalachian State University

Area Coordinator of Composition/Theory Degree

Degree Administration

- Writing syllabi, administering and evaluating assignments for composition majors including (semesterly): portfolio specifications, three composition études, listening assignments & journals, class presentations, research projects, and professional development requirements.
- Major Advisor to all composition/theory undergraduates and graduate students
- Designing requirements for Masters Degree including thesis, final project, recital, and TA-ship.
- Solely responsible for audition process for prospective composition/theory majors. Scheduling auditions, reviewing applications & portfolios, interviewing students, and selecting candidates for admission and scholarship consideration.
- Overseeing and evaluating degree recitals for seniors and Masters students
- Composition/Theory Masters Thesis oversight, guidance, and adjudication
- Writing and evaluating Masters composition comprehensive written & oral exams.

Guest Artists, Collaborations, and Special Events

Organizing guest artists, collaborations, and special events for the composition/theory area including scheduling, collaboration with other degree areas, and application for funding through Dean and grants.

- Developing ongoing collaboration with School of Communication faculty and students to pair student filmmakers with student composers in semester-long film scoring projects

- 4/23/17 John Mackey guest residency in collaboration with Phi Mu Alpha Sinfonia chapter and with Appalachian State Bands: lecture to composition students, and lessons with student composers.
- 3/30/16 Chris Mercer presenting an evening-length concert of eight-channel-surround fixed media computer music pieces, working with Electronic Music class on live electronic programming in Max/MSP, and presenting works to Composition Forum.
- 2/31/16 Jennifer Merkowitz presenting recent compositions & demonstrating electronics and recent collaboration with ASU faculty clarinetist Andrea Cheeseman.
- 2/19/16 Madison Park String Quartet from UNC-Charlotte workshop and record student works
- 2/17/16 Mark Engebretson from UNC-Greensboro presenting recent compositions and demonstrating work with live electronics.
- 4/4/16 Special concert of live electronic music by faculty and advanced student composers. The concert occurs in darkness, in four-channel surround sound including newly designed audio programs, networked improvisations, and audience participation.
- 3/14/16 Tigue Percussion Trio (NYC) workshop and recordings of pieces by four student composers.
- 9/11/15 Rick DeJonge (Nashville) lecture on composing for film and film industry, organized in collaboration with Music Industry Studies "The Sessions," panels and lectures with industry professionals.
- 11/1-2/15 Friction Quartet (San Francisco) residency in collaboration with string performance area. Friction coached the graduate string quartet in a two hour session, presented a concert of contemporary quartet literature including my piece, *Within West*, and recorded works by four advanced composition students in a three hour session in collaboration with the Music Industry Studies majors.
- 4/20-21/15 Frank Ticheli (LA) guest residency in collaboration with Phi Mu Alpha Sinfonia chapter and with Appalachian State Bands: lecture to composition students on pitch-set and orchestration techniques.
- 3/26-31/15 Grant Wallace Band (Chicago): lectures on composition including adaptation of folk music, complex rhythmic transcription, and intuitive process; collaborative recording sessions with Music Industry students in School of Music recording studios; concert of collaboratively-written compositions for viola, piano, voice, and mandolin.
- 3/18/15 Lee Weisert (Chapel Hill) lecture on amplitude & frequency modulation in live electronics, granular synthesis to Electronic Music class; and a lecture on audio-visual composition and environmental installations to composition majors.
- 1/16/15 David Reminick (Chicago) lecture on rhythmic & text work for string quartet, and two 1.5 hour masterclasses with composition majors.
- 11/14/14 Erik DeLuca (Charlottesville) lecture on indie rock influence and analog electronic installations, and individual lessons with students.

Teaching Responsibilities

Composition Lessons for Majors (Semesterly, 2014-Present)

9-12 weekly one-hour lessons with composition majors involving a mix of critique of student work, listening & analysis of contemporary compositions.

Composition Forum (Semesterly, 2014-Present)

Weekly meeting with all composers, lectures/discussions, group improvisation, group listening and discussion, student presentations, and guest visits.

Theory V (Semesterly, 2014-Present, except odd-year Springs)

Designed all material for this course including homework assignments, projects, repertoire examples, and exams. Coordinated materials with teaching assistant. The course covers 1890s-Present musical

devices, forms, and styles including alternative scales & modes, complex harmonies & rhythmic techniques, set theory, serial techniques, minimalism, graphic/text notation and basics of electronic music. Students examine appropriate complete three large analyses and two composition projects along with homework and preparation for exams

Electronic Music (Spring 2015, Spring 2017, odd-year Spring semesters)

This course covers history, theory, analysis, & composition of electronic music. There are three primary units, each of which culminates in a student composition: recording/editing audio, synthesis, & live electronics of the students' own design. The culminating project is an ensemble performance with each student's live electronics networked together.

Contemporary Composition Literature (Spring 2017)

Course for final semester Masters students including analysis, and weekly study of contemporary repertoire including works by Messaien, Ligeti, Lachenmann, Andriessen, Ferneyhough, and (Luther) Adams. Analysis & overview assignments for repertoire pieces. Midterm and Final exam overviews of contemporary compositional approaches and aesthetics.

Aural Skills III (Fall 2014)

Taught from an established curriculum including melodic, harmonic, & rhythmic dictation; sight-singing, musicianship, and solfege.

Service to School of Music & University

Wilson Scholarship Committee (University, Fall 2015-Present)

With a group of peers from across the campus selecting six recipients of Appalachian State University's top undergraduate scholarship. The process includes several meetings of the committee per year to organize process, create rubrics for multiple stages of review, and plan Scholar's Weekend activities. It also includes delegating university stakeholders to assist with initial readings of around 1000 applications. Each committee member reviews 30-40 applications to select finalists. Then in a two-day Scholars Weekend, each candidate is interviewed three times after which the committee commences deliberations and selects the winners of the scholarship.

Curriculum Assessment Committee (School of Music, Fall 2015-Present)

Committee of faculty and administrators overseeing curricula for several degree programs. Process involves balancing curricular needs of students with degree requirements of area coordinators, university regulations, requirements of the UNC system, and the National Association of Schools of Music. Typical concerns involve adding or adjusting course listings, prerequisites, enrollment, and credit hours. These changes are adapted for required forms to be approved by the School of Music faculty, and ultimately sent to the university curricular committees.

School Personnel Committee (School of Music, Fall 2015-Present)

Committee of faculty consulting with Dean to oversee personnel in the School of Music. The committee oversees all individual search committees, faculty load concerns, and the hiring of new faculty and staff. The committee assigns faculty to professional development committees, post-tenure review committees, faculty search committees, and tenure review committees.

Deans Advisory Council (School of Music, Fall 2015-Present)

This council is comprised of all the area coordinators for each degree program and major area of study in the School of Music. The role of the council is to provide input toward the major decisions of the Dean that involve funding & organization of the school. Topics have included architectural updates to the concert hall, administration of the use of concert halls and rehearsal spaces, hiring contractors, and adjusting hour-load of non-tenure track faculty.

2010–2014, **Lecturer, Northwestern University**

Introduction to Music Technology (Winter 2013, Spring 2013, Winter 2014, Spring 2014)
Syllabus design; Lesson plans; Assignments and Exams. Course covers basic acoustics, signal processing, and recording as well as audio software including Logic, Adobe Audition, and Finale.

Composition for Non-Majors (Winter 2012, Fall 2012)
Syllabus design; Lesson plans; Assignments and Listening examples. Class covered creative limits, objets trouvés, digital sound editing, aesthetics, aleatoric processes, synesthetic composition, collaboration, and basic acoustics.

Song Writing Seminar (Summer 2009, 2010, 2012)
Syllabus design; Lesson plans; Assignments and Listening examples. Course was intended for non-music majors with experience in songwriting from a Pop Music point-of-view. Topics included aural analysis, terminology, form, genres/styles, psychology of lyrics, sampling, and digital sound editing.

Aural Skills IV–VI (2011–2012)
Taught sight-singing, dictation, conducting, and rhythm to Second-Year music majors as part of the core curriculum. Attended weekly planning meetings with other faculty to refine course plans and assignments.

Theory I–III (2010–2011)
Taught music theory and analysis to First-Year music majors as part of the core curriculum. Wrote lesson plans and organized assignments. Attended weekly meetings with theory faculty to review course expectations.

Aural Skills I–III (2008-2009 & 2010–2011)
Taught sight-singing, score-reading, dictation, and rhythm to First-Year music majors as part of the core curriculum. Attended weekly meetings and tutored students privately.

Private Composition and Music Technology Lessons (2010–2012)
Taught composition, orchestration, Max/MSP, and virtual studio production to private students.

2010–2014, **Composition and Theory Faculty, Chicago Youth Symphony Orchestras**

Composition Seminar (2012-2014)
Syllabus design; Lesson plans; Assignments; Coordinating Guest Presentations. Teaching advanced harmony, orchestration, extended techniques, and advanced ear-training to high school composers. Organizing readings with a chamber ensemble and the CYSO Concert Orchestra.

Advanced Theory (2010–2013)
Syllabus design; Lesson plans; and Assignments. Teaching species counterpoint, roman numerals, ear-training, and intermediate composition. Organizing a composition recital at the end of the term.

Intermediate Theory (2010–2013)
Syllabus design; Lesson plans; and Assignments. Teaching ear-training, elementary theory and beginning composition. Organizing a yearly composition recital at the end of the term.

Composition Lessons (2011–2013)
Private Lessons; Organized two recitals and recording sessions per year.

2013, **Instructor, Saturday Enrichment Program (gifted 5th-7th graders), Northwestern University**

Math, Technology, and Electronic Music (Fall 2013)

Syllabus design; Lesson plans; Assignments; Coordinated a TA; Exposition for parents. Because the goal of this course is enrichment for young students, the classwork is primarily hands-on creative work in Adobe Audition, Audacity, and Apple Logic. Topics include acoustics, binary numbers, computers-vs.-human-brains, synthesis, Just Intonation, and canons.

2012, **Composer-In-Residence**, Shell Lake Arts Center

A week of private lessons and group seminars at a grade 6-12 summer music camp.

2012, **Composition Teaching Artist**, Opera for All, Chicago Opera Theater

Assisted elementary school students in writing original music for a short children's opera. Preparing the score and parts for the final production.

2012-2013, **Voice and Guitar Teacher**, Flatts & Sharpe Music Company

Taught voice, guitar, and music theory to private students and coached two rock bands every week.

2008–2010, **Instructor/Teaching-Assistant**, Northwestern University

Department Tutor for Aural Skills I-VI

Organized and administered weekly tutoring sessions for Aural Skills with ten students.

Animate Arts 101 (2009–2010)

Assisted students with digital audio assignments. Presented two 100-minute lectures on *Digital Audio Pro-tips and Tricks* and *Form in Popular Music*.

Aural Skills I-III (2008–2009)

Full-time instructor of sight-singing, score-reading, dictation, and rhythm to First-Year music majors as part of core curriculum.

AWARDS & COMMISSIONS

2017 **Commission**, Illinois Wesleyan Collegiate Choir [Untitled Work] (Bloomington, IL)

2016 **Commission**, Axiom Brass Quintet *From the Morning* (Chicago)

2016 **Commission**, Northwestern Symphonic Wind Ensemble for *Last Lights in the North* (Evanston, IL)

2015-2016, **Distinction** "Most Helpful Faculty," Appalachian St., university-wide student-elected (ASU)

2015 **Barlow Prize, Barlow Endowment, Brigham Young University**, Prism Quartet, ZZYX Quartet, and United States Air Force Saxophone Quartet for *Awake, Alive, Amok, Ajar* (Provo, UT)

2014-16 **Award/Commission**, Houston Grand Opera, *Magnificent Pretty Boy*, with GWB (Houston)

2015 **Commission**, Chicago Composers Orchestra, *The Bridge*, with Grant Wallace Band (Chicago)

2014-15 **Commission**, Friction Quartet, for *Within West* (San Francisco)

2014 **Project Grant**, New Music USA, for *Sunstruck* (New Jersey/New York)

2014 **Artist Residency**, The 360 XOCHI QUETZAL for *Sunstruck* (Chapala, Mexico)

2014 **Award/Commission**, Third Coast Percussion, Emerging Composers Partnership, *Automatic Glitch* (Chicago)

2014 **Commission**, New Thread Saxophone Quartet for *Sunstruck* (New York)

2014 **Commission**, Bearthoven, for *A Cause for the Augurs* (Brooklyn)

2014 **Commission**, Kendra Emery, for *The Fat King* (Hartford, CT)

2014 **Commission**, Quince Contemporary Vocal Ensemble, for *Lullaby* (Omaha; Chicago)

2013 **Commission**, Todd Reynolds, for *The Wanderer in Airbrushed Glimpses* (New York)

2013 **First Prize**, Frank Ticheli Composition Contest for *Catclaw Mimosa* (Manhattan Beach Music)

2013 **Fellowship**, Bang on a Can Summer Festival for *Self Portrait in Ultraviolet* (North Adams, MA)
 2013 **Grant**, Illinois Arts Council – Individual Artist Support for *Angelswort*
 2013 **Honorable Mention**, ASCAP/CBDNA Frederick Fennell Prize for *Catclaw Mimosa* (CBDNA)
 2013 **Commission**, MTNA-Wisconsin/Nicholas Phillips for *On the Drawing of Constellations* (Eau Claire, WI)
 2013 **Pritzger Endowed Fellowship**, Djerassi Resident Artists Program for *Psychopomp, CA* (Woodside, CA)
 2013, 2012, 2011, 2010, 2009 **ASCAP PLUS Awards** (ASCAP, New York)
 2012 **Cacavas Award** for *Bicinium* (NU)
 2012 **MacDowell Fellowship**, The MacDowell Colony for *Etude* (Peterborough, NH)
 2012 **Commission**, Spektral Quartet for *Étude*
 2011 **Award/Commission**, Chicago Chamber Music Society for *Eos* (CCMS, Chicago)
 2011 **Other Minds Fellowship** for *Bhyxe* (Other Minds, San Francisco)
 2011 **Commission**, Chicago Composers Orchestra for *A Corvid History of Light* (CCO, Chicago)
 2011 **Commission**, Zephyr Dance Company for *Bonsai no. 6*
 2008–2012 Multiple **Grants**, Harry N. and Ruth F. Wyatt Fund for performances in U.S. and abroad (NU)
 2011 **Showcase Selection**, Electronic Music from the Big Ten Schools, *Mixtape* (University of Iowa)
 2010 **William T. Faricy Award for Creative Composition** for *Bhyxe* (NU)
 2010 **Commission**, Anubis Sax Quartet for *The Mares of '33*
 2009 **Cacavas Award** for *Alu-Kaito Hasx* (NU)
 2009 **Commission**, Zephyr Dance Company for *Bonsai no. 1-4*
 2008 **Official Festival Selection**, CHASM Festival, *Gacela for a Dark Death* (Florida State University)
 2007 **Doctoral Fellowship in Composition**, Northwestern University
 2006, 2007 **Commissions**, IWU Madrigal Singers for *Kalsonger Blå* and *The Road Goes Ever On and On* (IWU)
 2007 **Research Showcase**, John Wesley Powell Research Conference, *Gacela for a Dark Death* (IWU)
 2005–2007 **Commissions**, Suspended A Cappella for *Baltimore, Time, Suspended Theme Song* (IWU)
 2005 **Alicia & Hans Fuchs Scholarship** for Outstanding Musician (IWU)

NOTABLE RECENT / UPCOMING PERFORMANCES

2017

Axiom Brass Quintet (Chicago)
 Air Force Band Saxophone Quartet
 Illinois Wesleyan Collegiate Choir (Bloomington, IL)
 Grant Wallace Band (NYC)
 Kong Must Dead (Macon, GA; Greensboro & Boone, NC)

2016

PRISM Saxophone Quartet (Philadelphia/NYC)
 Zzyzx Saxophone Quartet (Texas)
 Northwestern University Symphonic Wind Ensemble (Evanston, IL)
 Houston Grand Opera & Grant Wallace Band (Houston)

2015

Friction Quartet (San Francisco)
 Chicago Composers Orchestra
 New Thread Saxophone Quartet (Jersey City, New Jersey)
 Katie Yap (Melbourne, Australia)

Q2 Radio's Emerging Composers Marathon (NYC)

2014

Third Coast Percussion (Chicago)

Quince Contemporary Vocal Ensemble (Omaha/Chicago; Midwest tour, TBA)

New Thread Saxophone Quartet (Jersey City, New Jersey)

Kong Must Dead (Chicago)

Grant Wallace Band (Chicago; NYC; Austin)

2013

WFMT, Chicago's Classical Radio: *Relevant Tones*

Bang on a Can Summer Festival (North Adams, MA)

Spektral Quartet (Chicago)

Illinois Wesleyan Collegiate Choir (Bloomington, IL)

Wicker Park Choral Singers (Chicago)

PMEA District 12 Choir, Sydney Guillaume, conductor (Pottstown, PA)

Grant Wallace Band (Chicago; Cedar Rapids)

Nicholas Phillips (Eau Claire, WI; Chicago)

Lawrence University Wind Ensemble (Appleton, WI; CBDNA National Conference, Greensboro, NC)

Michigan State University Concert Band (East Lansing, MI)

Louisiana State University Wind Ensemble (Baton Rouge, LA)

2012

University of Texas Wind Symphony (Austin)

New York University Concert Band (New York)

University of Nebraska-Lincoln Wind Ensemble (Lincoln)

Grant Wallace Band (Chicago)

Monadnock Music (New Hampshire)

Borromeo Quartet (Chicago)

Anubis Saxophone Quartet (Evanston)

Grey Ghost Theatre (Chicago)

PROFESSIONAL ACTIVITIES

2011–Present, Vocalist/Composer/Lyricist, Grant Wallace Band

A trio of composer/performers: Luke Gullickson, piano/voice; Chris Fisher-Lochhead, viola/voice; and Ben Hjertmann, voice; incorporating a variety of genres including Indie-Jazz, Avant-Folk, and Bluegrass into their eclectic sound. Our mutual interest in outsider artists like Eugene Von Bruenchenhein, Vonn Ströpp, and Grant Wallace inspires other-worldly moods and lyrics. The Grant Wallace Band has performed at numerous venues in Chicago; Cedar Rapids, IA; Austin, TX; and Brooklyn, NY. The trio was featured on the Fast Forward Austin and Resonant Bodies Festivals in 2014. The band's debut self-produced album *Axle of the World (with Rabbit)* is currently in production.

2008–Present, Composer/Lyricist/Vocalist/Guitarist, Kong Must Dead

Though it only occupies a small portion of this document, Kong Must Dead represents a significant portion of my creative output. All works for Kong Must Dead are songs, feature a solo voice and a mixed ensemble of sax/flute, viola, piano, guitar, bass, drums, and live electronics. All music and lyrics are composed by Ben Hjertmann, addressing the nature of humanness. It is a creative medium which accommodates myriad genres and influences.

2013–2014, Wind Ensemble Consortium

Organized a consortium of 34 high school and college wind ensembles to commission a new Grade IV piece. Holding video conferences with ensembles, in-person rehearsals and panel discussions. Composed two divergent options at five key moments in the piece and asked students to participate in voting on which compositional path would be followed. Maintained a blog for the entire academic year with votes, updates, pictures, sound clips, and digital score samples. Engaged in dynamic email correspondence with conductors and interested students. Published and distributed scores and managed project finances.

2013–2014, Vocalist, Outer Voices

Member of Chicago's Outer Voices, a vocal ensemble specializing in Early and Contemporary Music.

2011–Present, Founder/Organizer, John Cage Memorial Random Composer Award

Ben & Madelyn Hjertmann founded the Random Composer Award in 2011 to provide a bit of levity to the world of composition awards. In honor of John Cage's 99th birthday, the annual award was created by Hjertmann with advice and support from the John Cage Trust. Each year, a composer is selected randomly for an international applicant pool of 500 entries and his/her work is displayed on the website for one year.

2007–2012, Artistic Director/Tenor, The Sissy-Eared Mollycoddles Collective

Planned concerts, selected repertoire and commissioned new works, contracted concert venues, rehearsal space, and specialist musicians for each concert, conducted rehearsals and performed as a vocalist in most concerts.

The Sissy-Eared Mollycoddles were a Chicago-based new music ensemble which performed premiere works by emerging composers. Under Ben Hjertmann, The Sissy-Eared Mollycoddles commissioned 14 emerging composers for 35 new works. The group performed at Chicago's Green Mill Lounge, Ganz Hall, Heaven Gallery and were featured in a South by Southwest Showcase with Gabriel Prokofiev and Non-Classical Records in Austin, TX.

Live Electronics Programming and Performance

Appalachian State University

Don't Dream (Spring 2016, Boone, NC)

Programmed and performed 4-channel surround electronics in Max/MSP with vocal input, audience microphones, and MIDI control. The piece employs rapid live sampling of vocals and audience vocals, plus panning algorithms, amplitude modulation, and delay groups.

Ensemble Dal Niente

Hans Thomalla's *The Brightest Form of Absence* (Spring 2012, Milwaukee)

Programmed 16-channel surround electronics in Max/MSP in combination with live sound from ensemble. Patch includes live convolution-reverbs, filtering, amplification, and surround panning. Organized technological elements and performed live elements at US premiere.

;Kl_num'i Qdno Meldjh-Sw.opnjom (Fall 2011, Chicago)

Programmed and performed 6-channel surround electronics in Max/MSP. Patch includes live convolution, triggers derived from difference tones, and amplification of live instruments.

Other Minds Ensemble

Bhyxe (Spring 2011, San Francisco)

Programmed and performed stereo live amplification and fixed-media playback in Max/MSP.

Zephyr Dance Company

Bonsai #6 (Summer 2011, Chicago)

Programmed and performed stereo live electronics in Max/MSP consisting of a delay network for use with vocal improvisation.

Bonsai #1-4 (Summer and Fall 2009, Chicago)

Programmed and performed stereo live electronics in Max/MSP consisting of a matrix of short samples and panning/delay interface for live flute, percussion, and voice.

Northwestern Contemporary Music Ensemble

Anna Clyne's *BLUSH* (Fall 2009, Evanston)

Programmed 4-channel electronics in Max/MSP from directions in score. Performed live panning, amplification and fixed-media cueing with ensemble.

Guest Vocals

Ontologist, *PAULI'S DREAM* (2017)

January 2017; guest vocals on *Now I'm Gone & She Blinded Me With Science (Medley)*.

Mercer, *No Proof* (2017)

June 2016; guest vocals on *Ghost Parade*

Ontologist, *EXIT* (2014)

Summer 2014; guest vocals on two songs of eccentric pop by Bay Area composer Patrick Liddell.

Oracle Hysterical & Chicago Composers Orchestra (2012)

In January-March of 2012, I sang and spoke for several performances of Elliot Cole and Brad Balliet's (Oracle Hysterical) *De Rerum*. A chamber version with video was produced at University of Chicago and High Concept Labs in collaboration with Opera Cabal. A large ensemble version was subsequently produced with Chicago Composers Orchestra, Matthew Kasper, conductor.

Guest Composition Lectures and Panels

Masters Composition Seminar, Iceland Academy of the Arts (March 2017)

Lecture on microtonal compositional approaches and techniques including non-12 equal temperaments, spectral microtonality, and Just Intonation.

Composition Seminar, University of North Carolina-Greensboro (February 2017)

Lecture on recent compositions and demonstration of freely-modulating Just Intonation technique for String Quartet no. 4.

Outside the Box Festival, Southern Illinois University (Spring 2014)

Performances of choral and wind ensemble works, presentation to composers' seminar, taught guest lessons to graduate students.

Composers Forum at the Midwest Band & Orchestra Clinic (Fall 2011)

Interviewed on a panel of composers including Frank Ticheli and Jonathan Newman, hosted by Mallory Thompson.

National High School Music Institute, Northwestern University (Summer 2008, 2009, and 2010)

Presented compositions and lead brief discussions on *Non-Linear Narrative* and *Form in Contemporary Music*.

CADRE Composers Group, Columbia College (Spring 2009)

Presented recent compositions and lectured on the topic of *Popular Music Influence in Contemporary Art Music*.

Professional Organizations

Pi Kappa Lambda Honor Society (faculty induction at Appalachian State University), Society for Electroacoustic Music in the United States (SEAMUS, 2010–present), American Composers Forum (ACF, 2011–present, AMC, 2008–2011), and American Society for Composers, Authors, and Publishers (ASCAP, 2007–present), PARMA Licensing (2011–present).

RECENT WORKS & PERFORMANCES

Chamber Works

String Quartet no. IV (2017-18), ca. 40 min.

Working with Austin Wulliman and JACK Quartet to develop a new work of freely-modulating Just Intonation.

From the Morning for Brass Quintet (2017), 10 min.

Commissioned by Axiom Brass for their 10th anniversary season
Performance 4/13/16 by Axiom Brass at Nichols Hall, Evanston, IL

Cymbal Vigil (2017), for three or more percussionists

Written for Rob Falvo & and the Appalachian State University percussion students

Awake, Alive, Amok, Ajar, for SATB Saxophone Quartet (2015), 14 min.

Commissioned by the Barlow Endowment for Composition, BYU, 2014
Performance 1/16/16 by Zzyzx Quartet at The US Navy Band International Saxophone Symposium, Winchester, VA
Performance 1/28/16 by Zzyzx Quartet at Baylor University, Lyceum Concert Series, Waco, TX
Performance 3/12/16 by Zzyzx Quartet at The North American Saxophone Alliance, Tech Texas University, Lubbock, TX
Performance 3/19/16 by PRISM Quartet at University of Pennsylvania, Philadelphia, PA
Performance 3/20/16 by PRISM Quartet at Tenri Cultural Institute, NYC
Performance 3/26/16 by PRISM Quartet at Northside Community Church, Ann Arbor, MI

String Quartet no. III, Within West (2015), 12 min.

Commissioned by Friction Quartet, San Francisco
First Performance 10/29/15 University of North Carolina at Greensboro, NC
Second Performance 11/1/15 at Appalachian State University, Boone, NC

Sunstruck, for SATB Saxophone Quartet (2014), 30 min.

Commissioned by New Thread Quartet, 2014
Received a 2014 Project Grant from New Music USA
Live-Stream Video chat 9/21/14 with composer & ensemble, newthreadquartet.com
First Performance 9/28/14 at St. Paul's Lutheran Church, Jersey City, NJ
Performance 4/18/15 at Peabody Conservatory, Baltimore, MD
Performance 4/22/15 at the Bronx Community College Rotunda, NYC
Performance 6/27/15 at Home Audio Series, Brooklyn, NY
Performance 10/23/15 at The Church of the Advent, Boston, MA
Performance 11/6/15 at IBeam, Brooklyn, NY

Automatic Glitch, for Four Drum Sets (2014), 13 min.

Commissioned by Third Coast Percussion as part of their Emerging Composers Project
Performed 4/13/14 by Third Coast Percussion at the Chicago Cultural Center

A Cause for the Augurs, for Piano, 5-string E. Bass, and Drum Set (2014), 3 min.

Commissioned by Bearthoven
Performed 4/22/14 by Bearthoven at "Van Dyke Park," New Amsterdam Records Space, NYC

Lullaby, for SSAA Voices (2014), 8 min.

Commissioned by Quince Contemporary Vocal Ensemble
First Performance 7/24/14 at CSPS by Quince Contemporary Vocal Ensemble, Cedar Rapids, IA
Performance 7/26/14 at The Musical Offering by Quince Contemporary Vocal Ensemble, Evanston, IL
Performance 12/7/14 at Constellation by Quince Contemporary Vocal Ensemble, Chicago

Entoptic Speck ring tone for String Quartet (2013), 1 sec.

Commissioned by the Spektral Quartet for their Mobile Miniatures Project

Live Performance 3/29/14 at Constellation, Chicago
Available 3/29/14 for digital download

The Fine Art of Forgetting, a Cubist Self-Portrait in Ultraviolet for Tenor, Bcl, E Gtr, Pno, Drum Set, Vlc (2013), 6 min.

First performance 7/29/13 by Bang on a Can Summer Fellows, Hunter Center, Mass MOCA, North Adams, MA
Second Performance 1/26/14 by Kong Must Dead, Constellation, Chicago IL

Goes Mute the Lawspeaker for Tenor, Bcl, E Gtr, Drum Set (2013), 7 min.

First performance 8/2/13 by Bang on a Can Summer Fellows, Tall Gallery, Mass MOCA, North Adams, MA

Empty Gesture for two violas and singing audience (2013), 4 min.

First performance 7/31/13 by Bang on a Can Summer Fellows, Tall Gallery, Mass MOCA, North Adams, MA

Fifty Buttons for piano (ten hands) (2013), 4 min.

First performance 7/31/13 by Vicky Chow, Vicki Ray, Karl Larson, Charlie Magnone, and Jacob Abela, Tall Gallery, Mass MOCA, North Adams, MA

Performed 9/25/13 by Chris Goddard, Daniel Anez, Malcolm Sailor, Anna Huettel, Andy Costello at Resonance Cafe, Montreal

Angelswort, a seven movement album (2013), 27 min.

Three movements performed by the Sissy-Eared Mollycoddles, 5/14/12, Lutkin Hall, Northwestern University
Performed by the Sissy-Eared Mollycoddles; Produced by Ben Hjertmann at KLWHNAA Studios, Chicago
Featured 5/1/13 on *Contemporaria* podcast, interviewed by George Marshall, online
Released 6/22/13 on KLWHNNA Recordings on CD and Digital, Amazon, iTunes, Spotify, etc.

String Quartet no. II, Étude for String Quartet (2012), 12 min.

Commissioned in June 2012 by the Spektral Quartet
Premiered 5/24/13, University of Chicago, Fulton Hall
Performed 5/29/13, Roosevelt University, Ganz Hall
Performed 6/29/13, The Hideout, Chicago
Recorded 8/4/13 by Parlour Tapes+, Chicago
Recording projected for a live audience 10/26/13 by Parlour Tapes+ on Spektral Quartet's *Chambers*
Featured 2/13/15 on *Music from Other Minds*, KALW (91.7FM) in San Francisco
Featured 10/24/15 on Q2 Radio's Emerging Composers Marathon

Bicinium for Two Performers at One Piano (2012), 10 min.

First performance 5/14/12 by Luke Gullickson and Ben Hjertmann at Doctoral Recital, Northwestern University
5/25/12 Performed by Gullickson/Hjertmann at Curtiss Hall, Chicago
12/17/12 Featured on Composers Circle Blog, online

Eos and the desire to stare into the sun for String Quartet (2011), 11 min.

Commissioned in June 2011 by The Chicago Chamber Music Society
First performance by The Borromeo Quartet 4/21/12 at the Women's Athletic Club, Chicago

The Mares of '33 for Saxophone Quartet [ATTB] (2010), 9 min.

Commissioned by The Anubis Quartet; first performance 9/3/10 in Chihuahua, Mexico
Performed 11/6/10 at the Tonus Vivus Society, Alberta Gallery of Art, Edmonton, Alberta, Canada
Performed 11/8/10 at the The King's University College, Edmonton, Alberta, Canada
Performed 2/7/11 at the Mid-American Center for Contemporary Music, BGSU, Bowling Green, OH
Performed 2/13/11 at Lutkin Hall, Northwestern University
Performed 5/14/12 at Doctoral Recital, Northwestern University
Featured on WFMT Chicago's Classical Radio: *Relevant Tones with Seth Boustead*

Have an Orange, an Elephant Fruit for Bcl, Cbsn, Perc, Vc, Cb, Drums and Tenor (2009), 5 min.

First performance by the Sissy-Eared Mollycoddles on 12/13/09 at Heaven Gallery, Chicago
Featured on *No Extra Notes* podcast on 10/18/10, online at noextranotes.wordpress.com, interviewed by Richard Zarou

Have an Orange, an Elephant Fruit version for T Sx, B Sx, Synth, E. Bass, Drums and Tenor (2010), 5 min.

First performance 10/31/10 at the Green Mill, Chicago

Performed 11/30/10 at Lutkin Hall, Northwestern University

Performed 3/18/11 by The Sissy-Eared Mollycoddles at a South by Southwest Showcase, The Velveeta Room, Austin, TX

Untitled for Bcl, Cbsn, Perc, Vlc, Cb, and Tenor; text by the composer (2009), 5 min.

Commissioned and premiered by The Sissy-Eared Mollycoddles on 12/13/09 at Heaven Gallery, Chicago

Performed 3/18/11 by The Sissy-Eared Mollycoddles at a South by Southwest Showcase, The Velveeta Room, Austin, TX

Re-orchestration released on *Angelswort* album, 6/22/13, KLWHNAA Recordings

Bhyxe for Fl, Cl, Vla, Vlc and Tape (2009), 12 min.

Recorded 3/30/10 by The Callithumpian Consort, Steven Drury, conductor, Regenstein MCR Hall, Northwestern University

Featured on *No Extra Notes* podcast on 10/18/10, interview by host Richard Zarou

Performed by members of Dal Niente on 2/20/11 at Heaven Gallery, Chicago

Performed by members of Dal Niente on 2/25/11 at Fulton Hall, University of Chicago

Performed by at the Other Minds 16 Festival by Navitas Ensemble on 3/5/11 at Meridian Gallery, San Francisco

Performed by Monadnock Music, conducted by Gil Rose on 8/2/12 at Washington Congregational Church, Washington, NH

Alu-Kaito Hasx for Fl, Cl, Perc, Pno, Vln, Vla, Vlc (2008), 9 min.

Recorded 11/21/08 by International Contemporary Ensemble (ICE) Pick-Staiger Concert Hall, Northwestern University

Sólarljóð for Tenor, Percussion, and Prepared Piano; Old Norse traditional text (2008), 6 min.

First performance 3/5/08 by Matthew Coley, Brian Baxter, Andrew Jamieson, and Ben Hjertmann, Northwestern University

Ulu for Fl, Cl, Hn, 2 Perc, Pno, Vln, Vlc (2008), 8 min.

First performance 5/17/08 by the Northwestern University Contemporary Music Ensemble, Pick-Staiger Hall, Northwestern

Featured in the short film *Innocent Creep*, 2013

Large Ensemble

Last Lights in the North for Wind Ensemble (2015), 7 min.

First performance 2/26/16 by the Northwestern U. Symphonic Wind Ensemble, Mallory Thompson, conductor, Evanston

Kudzu Vine for Concert Band (2015), 3 min.

First performance 12/2/15 by the Appalachian University Symphony Band, Kevin Richardson, conductor, Boone, NC

Another Life for Orchestra & Tenor (2015), 4 min.

First performance 10/25/15 by Grant Wallace Band and Chicago Composers Orchestra, Constellation, Chicago

Donkey Rhubarb for Wind Ensemble (2014), 5 min.

Collectively commissioned by a consortium of wind ensembles, to be co-premiered 2014-2015 (see consortium on page 4)

4/3/14 by the Southern Illinois University Wind Ensemble, Christopher Morehouse, conductor, Carbondale, IL

5/7/14 by Atholton High School Wind Ensemble, Eric Posner, conductor, Columbia Maryland

5/11/14 by the University of Wisconsin-Milwaukee Youth Wind Ensembles, Scott Corely, conductor, Milwaukee, WI

5/18/14 by the University of Chicago Wind Ensemble, Christopher DeStefano, conductor, Chicago

5/21/14 by the Prospect High School Wind Ensemble, Chris Barnum, conductor, Mount Prospect, IL

5/27/14 by the Wayzata High School Wind Ensemble, Donald Krubsack, conductor, Wayzata, MN

5/27/14 by the Brookville High School Wind Ensemble, Matthew Farley, conductor, Lynchburg, VA

9/19/14 by Rhodes College Wind Ensemble, Leah McGray, conductor, Memphis, TN

10/8/14 by Tennessee Tech University, Joe Hermann, conductor, Cookeville, TN

11/21/14 by the Florida Gulf Coast University Wind Ensemble, Troy Jones, conductor, Fort Myers, FL

4/26/15 by the University of Nebraska-Lincoln Symphonic Band, Tony Falcone, conductor, Lincoln, NE

Catclaw Mimosa for Wind Ensemble (2011), 6 min.

First performance 4/16/11 by the Northwestern Symphonic Wind Ensemble, John Zastoupil, conductor, Evanston, IL
11/13/11 by the Northshore Concert Band, Mallory Thompson, conductor, Evanston
12/17/11 by Northshore/Thompson at the Midwest Band and Orchestra Clinic, McCormick Place, Chicago
11/30/12 by the NYU Concert Band, Michael Breaux, conductor, at the Loewe Theatre, New York City
12/3/12 by the University of Texas Wind Symphony, Robert Carnochan, conductor, Austin, TX
12/5/12 by the University of Nebraska-Lincoln, Carolyn Barber, conductor, Lincoln, NE
2/3/13 by the Lawrence University Wind Ensemble, Andrew Mast, conductor, Appleton, WI
2/21/13 by the Michigan State University Concert Band, Cormac VP Cannon, conductor, East Lansing, MI
3/8/13 by the Lawrence University Wind Ensemble, Andrew Mast, conductor, Appleton, WI
3/19/13 by the Lawrence University / Andrew Mast at Worthington Kilbourn High School, Columbus, OH
3/20/13 by the Lawrence University / Andrew Mast at Athens High School, Raleigh, NC
3/21/13 by the Lawrence University / Andrew Mast at the CBDNA National Conference, Greensboro, NC
4/16/13 by the Louisiana State University Symphonic Winds, Dennis Llinas, conductor, Baton Rouge, LA
11/21/13 by the Texas Tech University Wind Ensemble, Sarah McKoin, conductor, Lubbock, TX
2/20/14 by Northeastern State University Wind Ensemble, Norm Wika, conductor, Tahlequah, OK
4/3/14 by the Southern Illinois University Wind Ensemble, Christopher Morehouse, conductor, Carbondale, IL
January 2017, featured in lecture on contemporary band works by Cory Near, at the University of Minnesota
February 2017, Published by Manhattan Beach Music

A Corvid History of Light for Orchestra (2011), 10 min.

Commissioned and premiered 6/11/11 by Chicago Composers Orchestra, Matthew Kasper, conductor, Gotlieb Hall, Chicago
Featured in the short independent film *Innocent Creep*, 2013, PARMA Licensing

Works for the Grant Wallace Band

Ben Hjertmann, voice, mandolin
Chris Fisher-Lochhead, viola, voice
Luke Gullickson, piano, voice

I Guess It's Cool (2016), 5 min.

Harrison, OH (2016), 3 min.

By This Time Tomorrow (2016), 5 min.

Another Life (2015), 4 min.

Isle of Apples (2013), 4 min.

A Message from Beyond from Fo'c's'le (2013), 5 min.

Ommagio a Badalamenti (2013), 4 min.

Oranjestraat (2012), 4 min.

Anton Jackson (2012), 3 min.

Hengs (2012), collaboration with Chris Fisher-Lochhead, 6 min.

So the Paper Girl Goes to Darkness (2012), collaboration with Luke Gullickson, 2 min.

Four and Seven Crows (2012), 4 min.

Land of the Lenu (2011), 4 min.

Ballade, 1953 (2011), 5 min.

GWB No. 1 (2011), 6 min.

5/14/12 Ben Hjertmann's D.M. Recital, Lutkin Hall, Northwestern University, Evanston, IL
9/23/12 Opera Cabal Salon Series, Hyde Park, Chicago
9/24/12 Uncommon Ground with Michelle Perry and the Honky-Tonk Nighttime Men, Rogers Park, Chicago
9/28/12 Begyle Brewery with assorted jug bands, Chicago
11/9/12 The Gallery Cabaret with Alex Temple, Chicago
12/16/12 Benefit for New Amsterdam Records with numerous other acts at the Empty Bottle, Chicago
1/4/13 Live on KCKK FM Jazz Radio broadcast and interview, Cedar Rapids, Iowa

1/5/13 CSPA Legion Arts Hall, Cedar Rapids, Iowa
 1/26/13 The Burlington with Paper Mice and Trin-Tran, Chicago
 1/31/13 Uncommon Ground with Allison Wahl, Chicago
 3/2/13 Uncommon Ground with Elk, Chicago
 4/17/13 Red Line Tap with Amy LaVere, Chicago
 4/26/13 Cafe Mustache with Elk, Chicago
 5/11/13 National Pastime Theatre with Ensemble Dal Niente, Chicago
 5/30/13 Comfort Music, Chicago ("Critic's Pick" - *Time Out Chicago*)
 9/1/13 Constellation Chicago, Frequency Series with Carl Testa, Chicago
 11/1/13 Experimental Sound Studio, Oscillations Series with Andy Costello, Chicago
 12/5/13 Chicago Cultural Center, Loops and Variations Series with Searchlight, Chicago
 4/11/14 Cheer Up Charlie's, Austin, TX
 4/12/14 Fast Forward Austin, North Door, Austin, TX
 4/22/14 NewAmsterdam Records Headquarters with Bearthoven & Gutbucket, Brooklyn, NY
 4/26/14 Candle Light Series at Third Coast Cafe with The Vale, Chicago
 9/3/14 on Resonant Bodies Festival at JACK, Brooklyn, NY
 3/26/15 Appalachian State University, Rosen Concert Hall
 3/28-29/15 Recorded "Four Songs" EP at R.F. Gilley Studio, Appalachian State University
 7/5-19/15 New music for *Out Town*, Classics at the Bruce more, Cedar Rapids, IA
 10/25/15 in collaboration with Chicago Composers Orchestra, Constellation, Chicago
 1/22/16 in collaboration with Ryan Packard, Tom Snyder, Austin Wulliman, Chris Wild, and Katherine Young
 1/23/16 with guests Ben Roidl-Ward & Tom Snyder at Narloch Piano Studio, Chicago
 6/2/16 with Ensemble Dal Niente, benefit for Chicago Arts Initiative, Kemhachi, Chicago
 6/6/16 at Hungry Brain, Chicago
 6/9/16 at Legion Arts, Cedar Rapids, IA
 7/29/16 Fishkill Records Presents, Surrey Arts at the Barn, Surrey, ME
 7/30/16 Skinny Pancake, Hanover, NH
 8/2/16 Rooftop Concert, Brooklyn, NY
 9/24/16 *Magnificent Pretty Boy* in collaboration with the Houston Grand Opera, Menil Art Collection, Houston, TX
 4/11/17 Littlefield with Invisible Anatomy, Brooklyn, NY

Kong Must Dead

Kong Must Dead performs the songwriting work of Ben Hjertmann.

2016+ Trio Personnel

Ben Hjertmann, voice, guitar, keyboards, electronics
 R.J. Wuagneux, bass, guitar, voice
 Jonathon Sale, drums, keyboards, voice

Performances

1/26/14 performance of *Psychopomp, CA* by Ben Hjertmann, voice; Brendon Randall-Myers, guitar; Ben Willis, bass; Owen Davis, drums; Stuart Seale, piano/rhodes; Andy Junk, banjo/ukelele; Jessica Ling, violin, Chris Fisher-Lochhead, viola; Alex Temple, vocoder at Constellation Chicago, Frequency Series, with Elliot Cole.
 11/18/16 Debut Concert at KLWHNAA studio, Valle Crucis, NC
 12/21/16 Concert at Fresh Produce Records, Macon, GA
 2/4/17 Concert with the Difficulties, Scuppernon Books, Greensboro, NC
 4/30/17 Boone Block Party, Boone, NC

Albums & Release Shows

Psychopomp, CA, a 13-song album (2013/15), 56 min.

Recorded 2013-2016 including Luke Gullickson, rhodes/piano; Chris Fisher-Lochhead, viola/pedal steel guitar; Ryan Packard, drums; Meerennai Shim, alto flute; Zach Herchen, bari sax; Brendon Randall-Myers, guitar; Ben Willis, bass; Madelyn Hjertmann, guest voice; Elliot Cole, guest vocals.
 Released 2016 on Two Labyrinths Records

On Myth and Memory, an 8-song album (2009/11), 29 min.

Recorded 2009-2011 including Luke Gullickson keyboard/trumpet

Released 6/14/11 on kongmustdead.com

Kong Must Dead feat. Andrew Davis II, a 7-song album (2008/10), 28 min.

Recorded 2008-2010 including Stu Seale, synth; Scott Meller, keyboard; Andrew Davis II, rhymes/rap

Released 6/10/10 on kongmustdead.com

Music with Live Electronics

Blue Mountain Songs for Voice and Live Electronics (2017), ca. 40 min.

Performed 3/16/17 by Ben Hjertmann, Mengi, Reykjavik, Iceland

Don't Dream for Voice and 4-channel Live Electronics (2016), ca. 12 min.

Performed 4/4/16 by Ben Hjertmann at Appalachian State University, Boone, NC

;Kl_num'i Qdno Meldjh-Sw.opnjom for S Sx, Ob, and 6-Channel Live Electronics (2011), 9 min.

Commissioned for the University of Chicago Computer Music Studio "CREATE" Concert

Performed by Ensemble Dal Niente 12/3/11 at the University of Chicago, Fulton Hall, Chicago

Bonsai #6 for Voice and Live Electronics with choreography by Emily Stein (2011), 25 min.

Commissioned and premiered by Zephyr Dance Company, 6/9-6/11/11, Holstein Park, Chicago

Mixtape for 8-channel unfixed digital sound (2009), ca. 9 min.

First performance 12/12/10 as an Official Showcase Selection in Electronic Music from the Big Ten, University of Iowa, Iowa City

Bonsai #1-4 for Fl, Perc, and Live Electronics with choreography by Emily Stein (2009), 32 min.

Commissioned and premiered 11/09 by Zephyr Dance Company, Holstein Park, Chicago

Performed 6/25-6/26/09 by Ben Hjertmann with Zephyr Dance Company, Epiphany Church, Chicago

Průvra for dancer and Live Electronics with choreography by Madelyn George (2009), 10 min.

First performance 6/14/09 by Madelyn George and Ben Hjertmann, Charles Square Gardens, Prague, Czech Republic

Sfoot! for Electric Guitar, Amplified Contrabass, Drum Set, & Live Electronics (2008), 16 min.

Commissioned and premiered by The Sissy-Eared Mollycoddles on 9/6/08 at The Epicenter, Chicago

Performed 1/29/09 at Uncommon Ground, Chicago

Solo Pieces

Blue Mountain Signs for tenor voice and piano (2014), 4 min.

Composed for a collaborative set of songs by faculty/student composers at Appalachian State U. on the theme of "Mountains."

Orchestrated for pedal steel guitar, steel pans, & trumpet, recorded by Ben Hjertmann, Jonathon Sale, & Andrew Scroggs, ASU

On the Drawing of Constellations for solo piano (2013), 7 min.

Commissioned by MTNA-Wisconsin/Nicholas Phillips, UW-Eau Claire

Premiered by Nicholas Phillips at the MTA-Wisconsin Conference, 11/8/13, Appleton, WI

Recorded by Nicholas Phillips and Released on New Focus Recordings (digital: 1/7/14, physical: 1/28/14)

Performed 1/9/14 by Nicholas Phillips at the University of Alabama-Birmingham

Album of the Week on Q2 Radio, WQXR, New York, 1/13/14

Featured 1/28/14 on WNYC, New York

Performed 2/9/14 by Nicholas Phillips, CD Release Event, University of Wisconsin-Eau Claire

Performed 2/22/14 by Nicholas Phillips at the Klavierhaus Recital Hall, New York, NY

Radio Airplay 3/3/14 on WFMT-Chicago, Andrew Patner's *Critically Thinking* segment

Performed 3/23/14 by Nicholas Phillips at Constellation (Frequency Series), Chicago

Performed 3/29/14 by Nicholas Phillips at Providence College, Providence, RI

Performed 4/10/14 by Nicholas Phillips with Dolce Canto, Missoula, MT

Performed 4/12/14 by Nicholas Phillips at the Missoula Art Museum, Missoula, MT
Performed 5/2/14 by Nicholas Phillips at *An Die Musik*, Baltimore, MD
Reviewed in New York Times Arts Blog, Q2 Music Album of the Week, NewMusicBox, I Care if you Listen, Sequenza 21.
Performed 1/16/14 by Nicholas Phillips at the New Music Gathering, San Francisco Conservatory
Featured 2/13/15 on *Music from Other Minds*, KALW (91.7FM) in San Francisco
Performed by Marilla McKay 11/30/15 on Piano Music of Our Time at the University of Wisconsin, Eau Claire

The Fat King for tenor sax/ voice with loop pedal (2013), 3 min.

First performance 9/20/14 by Kendra Emery, Hartford Hodge Podge, Hartford, CT
Recorded and released by Kendra Emery on her album *A Beautiful Mess*, 2014

Two Lines (for Hannah) for singing violist (2013), 2 min.

First performance 8/1/13 by Hannah Nicholas, Tall Gallery, Mass MOCA, North Adams, MA
Performed 3/14/15 by Katie Yap at the Australian Centre for Contemporary Art, Melbourne, Australia

Driftwood for soprano voice and piano (2011), 4 min.

First performance 9/24/11 by Juliet Petrus as part of the Singer's On New Ground *Ars Poetica II* concert at Curtiss Hall, Chicago
Re-orchestration released on *Angelswort* album, 6/22/13, KLWHNAA Recordings

Gacela for a Dark Death for Guitar and Tape (2006), 6 min.

First performance 11/19/06 by Ben Hjertmann at Presser Hall, Illinois Wesleyan University
Performed 4/14/07 by Ben Hjertmann for the John Wesley Powell Research Conference, Illinois Wesleyan University
Official festival selection for 3/1/08 performance at CHASM, Florida State University, Tallahassee, FL

Choral

<currently untitled> for SATB choir (2017), 5 min.

Commissioned by Illinois Wesleyan University Collegiate Choir, Sylvia Monti Anderson Choral Work Fund
Premiered 12/??/17 at Christmas Concert, J. Scott Ferguson, conductor, Bloomington, IL

<currently untitled> a set of works for 12 Voices (2017), ca. 30 min.

Working with A.J. Keller, Donald Nally, and the vocal program at Northwestern University to develop the piece.

EmptyGesture for SATB choir and Audience (2013), 2 min.

Premiered 9/21/13 as a "Twitter Commission" from the @whateverandeveramen choir, Brooklyn, NY

Resurrexit, Gloria! for SATB choir and Audience (2013), 2 min.

Commissioned by St. Joseph's Church and premiered 3/30/13 by students and alumni of Illinois Wesleyan University,
Scott Ferguson, conductor, Chenoa, IL
Performed 4/20/14 by First Presbyterian Church Choir of Lake Forest, IL

Alleluia for SATB choir (2012), 5 min.

Premiered 2/9/13 by the PMEA District 12 Choir, Sydney Guillaume, conductor; Pottstown, PA
4/21/13 performed by the Illinois Wesleyan Collegiate Choir, J. Scott Ferguson; Bloomington, IL
6/23/13 performed by the Wicker Park Choral Singers, Mark Tomasino, conductor; Chicago
4/3/14 by the Southern Illinois University Concert Choir, Susan Davenport, conductor, Carbondale, IL
2014 Performance, date TBA, by First Presbyterian Church Choir of Lake Forest, IL

Lorem Ipsum Requiem for six tenor voices (2010), 4 min.

Recorded in Spring, 2010 by Ben Hjertmann, Chicago

When That April With His Showers Sweet for mixed choir and antiphonal percussion (2007), 7 min.

Premiered 5/29/07 by the IWU May Term Choir, Ben Hjertmann, conductor, Evelyn Chapel, Illinois Wesleyan University

Film Music

Music for the film, *New York Connection*, written and directed by Robert Bianco (2009), 4 min.
Completed in February, 2009

New music for *A Street Arab*, Edison film short (2007), 28 sec.
Premiered 12/8/07 by The New York Miniaturist Ensemble at The Museum of Moving Image, New York City

Theatrical Works

Fo'c's'le, a Musical for Soprano, Tenor, Vln, Vla, Vc, Pno, Saw (2013), 20 min.

Collaboratively written by the members of the Grant Wallace Band
Recorded 1/4/14 by the Grant Wallace Band and Ensemble Dal Niente
Premiered 1/5/14 by the Grant Wallace Band and Ensemble Dal Niente at Constellation Chicago, Frequency Series
6/11/14, *Message from Beyond* aria performed by Amanda DeBoer-Bartlett at Joslyn Castle, Omaha, NE

New Music for *Melancholy Play* by Sarah Ruhl for solo cello (2012), ca. 40 min.

Commissioned by Grey Ghost Theatre, Amber Robinson, director
Performed by Jeremy David Ward throughout April and May of 2012 at the Viaduct Theatre, Chicago

The Station a musical in two acts (2006), 10 min.

Composed by Ben Hjertmann & Jessica Hunt, premiered 12/8/06, E. Melba Johnson Theatre, Illinois Wesleyan University

Ambient Electronic Music

Red, an ambient album (2017), 40 min.

Released 1/27/17 on benhjertmann.bandcamp.com

Flexible Instrumentation

Book of Canons (2012), 100 text-music canons

Canon 30 performed 5/14/12 by Northwestern vocalists' collective at Doctoral Recital, Northwestern University
Canons 64, 65, & 66 performed 5/14/12 by the Oakley Street Cello Ensemble at Doctoral Recital, Northwestern University
Print edition with original art by Kristofer Mills, to be released in 2015.

Dakruvoso for unspecified instrumentation (2009), 3 min.

Premiered 1/2/09 by Brian Baxter, Luke Gullickson, and Ben Hjertmann, University of Texas, Austin, TX
Performed 1/29/09 by The Sissy-Eared Mollycoddles at Uncommon Ground, Chicago
Performed 5/20/10 by The Sissy-Eared Mollycoddles at Curtiss Hall, Chicago

Arrangements

Hidden Place & Joga by Björk for String Quartet (2011), 6 min.

Commissioned and premiered by Spektral Quartet, 9/8/11, at the Empty Bottle, Chicago
Performed as an encore, 12/5/11, Lutkin Hall, Evanston
Performed, 6/29/13, The Hideout, Chicago
Performed 8/1/13 by Bang on a Can Fellows String Quartet, MASS MoCA, North Adams, MA