

RACHEL DEVORAH WOOD ROME

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b. 1986, Hartford, Connecticut, USA
aka Rachel Devorah Trapp

EDUCATION

University of Virginia

Ph.D. Candidate in Composition and Computer Technologies, 2014 – 2018 (in progress)
Dissertation – Resonant Resilience: the poetics and politics of feminist sonic specificity

Mills College

M.A. in Composition, 2011-2013

School of Information, San José State University

M.L.I.S., 2010 – 2017

Copland School of Music, City University of New York

B.Mus. in Performance (horn), 2004 – 2007

GRANTS, AWARDS, & RESIDENCIES

Adrian Piper Research Archive Foundation Berlin Multi-Disciplinary Fellowship
to support *Mémoire* – a telematic exhibition and live performance project, 2018-2019

Edgar Shannon Doctoral Fellowship from the Jefferson Scholarship Foundation
supplement to the departmental graduate student stipend, 2014-2018

Marble House Project

artist-in-residence, 2017

Elektronmusikstudion [Sweden]

guest composer, 2017

Cove Park [Scotland]

artist-in-residence, 2017

Mooste Külalis Stuudio (MoKS) [Estonia]

artist-in-residence, 2016

Ruth Anderson Prize from the International Alliance for Women in Music

for *revontulet*, 2016

McGuffey Art Center

artist-in-residence, 2015

Studio for Electro-Instrumental Music (STEIM) [Netherlands]

artist-in-residence, 2015

Kulturrådet: Røst Sound Co-Lab [Norway]

artist-in-residence for site-specific performance, 2014

Wolfgang M. Freitag Award Finalist

to support my work at the New Museum, 2013

Del Sol String Quartet – Student Composition Competition Winner

for *milk*, 2013

New Music USA Grant

to support the performance of *Burning* in the Music for People and Thingamajigs Festival, 2012

Crowdflower

artist-in-residence to support *moss*, 2012

PUBLICATIONS

"overmorrow" in *Feminist Media Histories* 3, no.3 (2017). <https://doi.org/10.1525/fmh.2017.3.3.173>

"Ocularcentrism, Androcentrism" in *parallax* 23, no.3 (2017).
<http://dx.doi.org/10.1080/13534645.2017.1339969>

"Frances White: *She Lost Her Voice/That's How We Knew* Review" in the *International Alliance for Women in Music* 22, no. 1 (2016).

"Absence (2013) by Rachel Devorah Trapp" in *Emergency Index* 3 (2014).

"New Sonic Paths: Sound Studies Expanded" [guest moderator] in *-empyre-* from the Rose Goldsen Archive of New Media Art, Cornell University. June 2014.
 goldsen.library.cornell.edu

"The Particular Music of Red Velvet Cake" in *Raiding the Larder: a journal at the junction of food and art*. February 2012. raidingthelarder.com

SELECTED PROFESSIONAL EXPERIENCE

Teaching

Instructional Informationist at Berklee College of Music, 2017 – present
 Charlottesville Circuit Design Workshop Instructor, 2014-2016
 Teaching Assistant for Post-Tonal Composition course at UVa, 2015
 Lab Instructor for Technosonics course at UVa, 2014
 Musicianship Instructor (Level 2) at Mills College, 2012
 Music Education Specialist for Toolworks, Oakland, 2008-2010
 Musicianship Tutor for the Copland School, 2006-2007
 Music Teacher for the Police Athletic League Arts Conservatory Program in East New York, Brooklyn, 2004-2007

Leadership

Content Advisor for HUBweek 2018
 Faculty/Staff Representative on the Berklee Working Group on Gender Inequity, 2017 – present
 Reviewer for the International Conference on Live Coding [Mexico], 2017
 Praxis Fellow at the Scholars' Lab, UVa, 2015-2016
 Graduate Student Representative on the UVa Music Department Safety/Sexual Misconduct Task Force, 2014-2016
 Chair of the UVa Fight Song Competition Commission, 2014-2015
 Reviewer for the Network Music Festival [England], 2014
 Cofounder of the Mills College – UC Berkeley Composition Colloquium with Ken Ueno, 2013
 In-store Event Coordinator/Promoter & 'Experimental Expert' for Amoeba Music, San Francisco, 2007-2008

Digital Archive Work

Les Femmes du GRM Collection Archivist at Institut national de l'audiovisuel (INA) [France], 2016-2017
 Describing the Indescribable-Digital Archivist at the Sonic Acts Festival [Netherlands], 2015
 Digital Archive Fellow at the New Museum, 2014
 Information Assistant for the New York Public Library, Music Research and Mid-Manhattan divisions, 2015-2016
 Center for Contemporary Music and Darius Milhaud Collections Archivist Intern at Mills College, 2013
 Archivist for Brenda Hutchinson in the acquisition of her work "What Can You Do?" by the Museum of Modern Art (MoMA) library, 2010-2012
 Volunteer Sound Engineer for the New York Public Library's "Daddy and Me" Literacy Program at Rikers Island, 2011
 Cataloguer of the Performance Collection at the Copland School, 2004-2005

Ensemble Work

- Improvising laptopist with *offal*
(orchestra for females and laptops), 2016 – present
- Improvising hornist with *Aorist*, 2016 – present
- Improvising hornist with *blood moon*, 2014-2016
- Improvising hornist with the *Andrew Weathers Ensemble*, 2011-2013
- Improvising hornist with *The Auricle*, 2007-2010
- Improvising vocalist with *The Cornelius Cardew Choir*, 2007-2010
- Hornist with *Nota Bene* conducted by Michael Lipsey, 2004-2007
- Hornist with *Queens Philharmonica* conducted by
Tito Muñoz, 2004-2007

FESTIVALS, SYMPOSIA, & CONFERENCES

- Next:2018 at the Society of Arts and Crafts
Plenary paper presentation: 'Sonic Cyborg Feminist Futures in VR,' 2018
- Feminist Theory and Music Conference
Plenary paper presentation: 'Oliveros and the audient,' 2017
- Sound and Music Computing [Finland]
revontulet selected for installation, 2017
- Segnali Festival [Italy]
revontulet selected for installation, 2017
- Sonic Cyberfeminisms Conference at the University of Lincoln [England]
performance by *offal*, 2017
- Reembodied Sound Festival and Symposium at Columbia University
objectify selected for installation and invited panelist on *Gender Representation in Music and Sound Art*, 2017
- Open Waters New Music Festival [Canada]
ethel commissioned for context-specific performance, 2017
- Women in Music Tech at Georgia Tech
performance by *offal*, 2016
- International Conference on Live Coding [Canada]
performance by *offal*, 2016
- International Conference on Live Interfaces [England]
performance by *offal*, 2016
- temp'óra international meeting [France]
presentation of *ethel* with Janice Isabel Jackson, 2016
- Electropixel Festival [France]
napperon commissioned for site-specific performance, 2016
- Opera from Scratch Festival [Canada]
the hopewell commissioned for site-specific performance, 2015
- orkest de ereprijs: Young Composers Meeting Finalist [Netherlands]
for *Pontifex*, 2015
- OPENSIGNAL Festival at Brown University
judges sixteen commissioned for installation, 2014
- Rhymes with Opera Pocket Opera Festival
chirromantia commissioned for site-specific performance, 2013
- Art in Odd Places Festival
four commissioned for site-specific installation, 2013
- International SuperCollider Symposium
Alloy selected for performance, 2013
- California Electronic Music Exchange Concert
Alloy selected for performance, 2013
- International Society of Improvised Music Symposium
performance by The Cornelius Cardew Choir, 2009

MEDIA

Purdom Lindblad, "Advocacy by Design: Moving Between Theory and Practice" Keynote Address at the Library Research and Innovation Forum at the University of Maryland. June 8, 2017.
www.lib.umd.edu/mckeldin/info/library-research-and-innovation-forum

Dan Damon, "The sound of the London Underground" on the *BBC World Update* (London). August 23, 2016. bbc.co.uk

Interview with Carl Testa for *SuperCollider Interviews*. May 13, 2015. scinterviews.com/rachel-devorah-trapp-interview

Dave Cantor, "Blood Moon examines the line between notes on page and improvisation on stage" in *The Daily Progress* (Charlottesville, Virginia). January 16, 2015. dailyprogress.com

LANGUAGE AND TECHNOLOGY PROFICIENCIES

Languages: French (intermediate), American Sign Language (intermediate)

Coding: SuperCollider, Python, JavaScript, HTML, CSS

Software: Logic, ProTools, Sibelius, Spear, PureData, git, Final Cut Pro, iDraw

Circuitry: electrical engineering for audio applications including Bela, BeagleBone, Arduino and Raspberry Pi

SELECTED PERFORMANCES AND INSTALLATIONS

As composer/sound artist

2018

three by New Thread Quartet at Spectrum, New York, February 18

three by New Thread Quartet at UVa, February 2

2017

revontulet documentation at the Bushwick Open Studios MISE-EN_PLACE sound art festival, New York, September 24

overmorrow: no attack in progress by Noise Bias at Slate Arts and Performance, Chicago, August 12

revontulet at Sound and Music Computing, Espoo [Finland], July 5-8

revontulet documentation at the Segnali Festival, Perugia [Italy], May 2-6

objectify at the Computer Music Center of Columbia University, April 7-8

laho by Katy Ambrose at UVa, March 19

alberene by yarn|wire at UVa, January 27

ethel by Janice Isabel Jackson and choir at the Open Waters New Music Festival, Halifax [Canada], January 8

2016

imparpripyt by Driftless Winds at the College Music Society National Conference, Santa Fe, October 27

Alloy by Katy Ambrose at the Technosonics: Transmissions festival, Charlottesville, October 21

sound walk in an apple orchard at MoKS [Estonia], October 18

napperon at Electropixel Festival, Nantes [France], August 21

imparpripyt by Driftless Winds at the International Double Reed Society, Georgia, June 26

Citrina Migration by Apple Orange Pair at the International Horn Symposium, Ithaca, June 17

Citrina Migration by Apple Orange Pair at Connecticut Summerfest, The Hartt School of Music, Hartford, June 10

overmorrow: no attack in progress by the William Winant Percussion Group at Mills College, February 6

asylum hill from *If Only to Say Goodbye* by JACK Quartet at UVa, January 29

2015

the hopewell by Malina Rauschenfels and Simon Docking at the Opera From Scratch Festival at Dalhousie University, Halifax [Canada], August 23
Poem on the Radio by Kayleigh Butcher at the Omaha Under the Radar festival, July 10
radiofarmdust at Pioneer Works, Brooklyn as part of the 60x60 Wave Farm Mix, April 30
{auto}poetics&tune (2015) at the Digitalis festival, Charlottesville, April 28
Citrina Migration by Apple Orange Pair at Grace Presbyterian Church, Jenkintown, Pennsylvania, April 26
Citrina Migration by Apple Orange Pair at the Mid-Atlantic Harp Day, Chestnut Hill College, Philadelphia, April 25
Rush by loadbang at Westminster Presbyterian Church, Charlottesville, March 20
radiofarmdust broadcast on WGXC 90.7-FM, New York as part of the 60x60 Wave Farm Mix, March 7
Pontifex by orkest de ereprijs as part of their Young Composers Meeting Concert at Podium Gigant [Netherlands], February 28
overmorrow by Meehan/ Perkins Duo at UVa, February 20
Citrina Migration by Apple Orange Pair at the Jefferson Scholarship Foundation, Charlottesville, January 23
Citrina Migration by Apple Orange Pair at Virginia Highlands Community College, Abingdon, Virginia, January 18
Citrina Migration by Apple Orange Pair at Adat Reyim, Springfield, Virginia, January 15

2014

Moss by Joshua Marshall at the Temescal Arts Center, Oakland, September 12
return of the lost lamb and *Alloy* at ABC No Rio, New York, July 13
judges sixteen in *QUARTETS*, an installation curated by Stephan Moore, at Brown University as part of the OPENSIGNAL Festival, Providence, May 16-17
Prayers of the Unconvinced at The Firehouse Space, Brooklyn, March 23
Alloy at the Uncertainty Music Series, New Haven, February 22

2013

four at Art in Odd Places, Greensboro, November 1-2
Poem on the Radio by Kayleigh Butcher at Barbés, Brooklyn, October 4
Chiromantia by the Rhymes with Opera Pocket Opera Company at the National Opera Center, New York, August 10
Alloy at the International SuperCollider Symposium, Boulder, May 22
Alloy at the California Electronic Music Exchange Concert, May 12
Okay with Joshua Marshall, Tim Kim, Katherine McDonald, and Mateo Lugo at Mills College as part of the Signal Flow Festival, March 8

2012

milk by the Del Sol Quartet at Z Space, San Francisco, December 4
Burning with Robert Lopez at Vessel Gallery, Oakland as part of the Music for People and Thingamajigs Festival, October 11
Unholy at Wesleyan University, Middletown as part of The Musical Singularity Festival, September 27
Burning at Ange Noir, Brooklyn, June 30
Prayers of the Unconvinced at the Sacred Harp Musical Heritage Association's FaSoLa Festival, Jasper, Alabama, June 13
Prayers of the Unconvinced at Nightlight, Chapel Hill, May 27
Prayers of the Unconvinced at Squidco, Wilmington, May 26
Willie and Rose by Meaghan Leferink at Mills College, March 16

2011

Non Mi Merito Questo on YouTube, December
Short Stories by Fred Frith at Mills College, November 28
Static with Andrew Weathers and Shanna Sordahl at Occupy Oakland, November 1

2010

moss on the Mechanical Turk platform, *Crowdflower*, November 19-21

*As improviser*2017

Aorist at infuse, Paris [France], October 16
 Aorist at the North Country Electronic Music Festival, Burlington, September 9
 offal at Sonic Cyberfeminisms, Lincoln [England], May 5

2016

offal at the Women in Music Tech festival, Georgia Tech, Atlanta, November 2
 offal at the International Conference on Live Coding at McMaster University [Canada], October 15
 offal at the International Conference on Live Interfaces at the University of Sussex [England], July 2
 blood moon at the University of California, Irvine, February 9

2015

Aorist at Mardi Spaghetti, Montréal [Canada], August 11
 Aorist at Array Space, Toronto [Canada], August 9
 Aorist at Detroit Contemporary, Detroit, August 8
 blood moon at the Sondation festival, Charlottesville, April 24
 blood moon with Sir Richard Bishop at Twisted Tea Bazaar, Charlottesville, April 13
 blood moon at The Bridge, PAI, Charlottesville, January 16

2014

Aorist at the ZeroSpace Initiative, Charlottesville, December 1
 Aorist at the Technosonics: Found Sound festival, Charlottesville, November 6
 Guest improviser with Articular Facet as part of the Chicago Calling festival, Chicago, October 5
 Aorist at 17 Frost, Brooklyn, February 1

2013

Aorist at Actual, Oakland, May 4

2009

The Cornelius Cardew Choir at the International Society of
 Improvised Music at the University of California, Santa Cruz, December 5

*As cross-disciplinary collaborator*2018

Floating Lanterns with Theresa Wong at the Stone, New York, March 30

2016

Poem on the Radio / Belle Island at Boxue Concert Hall, University of International
 Business and Economics, Beijing [China], July 13
For Now with Kathryn Baer Schetlick and Jennifer Lauren Smith at
 The Niche, Charlottesville, October 11-November 7

2015

Dandelion Wine with Max Gutmann at the
 Technosonics: Music in Contemplation festival, Charlottesville, October 17
For Now with Kathryn Baer Schetlick and Jennifer Lauren Smith at
 P/H/A/O/N Gallery, Brooklyn, April 4
radiodustmonster with *Liew Niyomkarn* by I-Jen Fang at UVa, February 20

2014

eden with Marie Kaada Hovden at Røst AiR [Norway], August 21
Mirror Thickets with Lisa Blas at the Elizabeth Street Garden Gallery, New York, June 1
Shoot with Brad Henkel and Alex Nathanson at Outpost, New York, February 21

As performer realizing the compositions of others

2016

Ryan Ross Smith's *Concerto for Franziska Schroeder*
at the New Notations Symposium, IRCAM, Paris [France], September 22

2015

Matthew Burtner's *Nocture: Music for a Moth Cinema*,
a cross-disciplinary collaboration with Natalie Jeremijenko, at
Ruffin Gallery, Charlottesville, March 27

2013

Dilek Acay's *Amnesia* at the Watermill Center, New York, August 11
Sam Withrow's *Afterimage* at the Signal Flow Festival, Mills College, March 10

2012

Brenda Hutchinson's *What Can You Do?* at The Stone, New York, August 22
Roscoe Mitchell's *Cards: In the Faces of Roses* at Yoshi's, Oakland, April 16
Giselle Eastman's *Changes* at the Signal Flow Festival, Mills College, March 9

DISCOGRAPHY

As composer/sound artist

2016

Selected artists, *The Next Station*.
London: Cities and Memory with The London Sound Survey.
Covent Garden

forthcoming (recorded in 2015): Kayleigh Butcher, *Solo Works*.
Chicago: Experimental Sound Studio.
Poem on the Radio

2015

Selected artists, *60x60 Wave Farm Mix*.
New York: Wave Farm Dispatch.
radiofarmdust

As improviser

2013

The Andrew Weathers Ensemble, *What Happens When We Stop*.
Oakland: Full Spectrum Records.

As performer realizing the compositions of others

2014

Nightworship's "Degrading & Everlasting the Same" on
Frozen In Time II: Music to Accompany the Films of Ingmar Bergman. San Francisco: Black
Horizons.

LIST OF COMPOSITIONS

three (2018), 12 minutes, for SATB saxophone quartet

revontulet (2017), sound installation

objectify (2017), sound installation

laho (2016-7), 15 minutes, for horn and electronics

alberene (2016-7), 7 minutes, for two pianos and two vibraphones

sound walk in an apple orchard (2016), 30 min, site-specific

ethel (2016), 8 minutes, for soprano, choir, and fixed media
napperon (2016), 24 minutes, for fixed media
asylum hill (2015), 7 minutes, for string quartet
overmorrow: no attack in progress (2015), 12 minutes, for video
and two percussionists
whi(t)chwave (2015), 7 minutes, for solo improvising instrumentalist
and electronics
the hopewell (2015), 10 minutes, site-specific monodrama for soprano,
baroque violin, and piano
imparpripyt (2015), 6 minutes, for reed trio
{auto}poetics&tune (2015), 9 minutes, for horn and electronics
Poem on the Radio (rev. 2015, 2010), 5 minutes, for solo voice and electronics
Pontifex (2015), 3 minutes, for solo baritone and chamber orchestra
overmorrow (2014-2015), 6 minutes, for video and two percussionists
Radio Dust (2014), 6 minutes, Mathews Radio Baton and electronics
eden (2014), site-specific improvisation structure for movement and voice
return of the lost lamb (2014), for horn and fixed media
Citrina Migration (2014), for harp, horn, and fixed media
judges sixteen (2014), 7 minutes, for analog electronics
Rush (2014), 6 minutes, for baritone voice, trumpet, bass clarinet,
and trombone
Chiromantia (2013), 12 minutes, for two sopranos, mezzo-soprano,
and double bass
four (2013), site-specific sound installation
Alloy (2013), for natural horn and electronics
Okay (2013), for four voices and improvising soloist
Absence (2013), site-specific sound installation
milk (2012), 6 minutes, for string quartet
Unholy (2012), 8 minutes, for electronics and MIDI-controlled pipe organ
Prayers of the Unconvinced (2012), 15 minutes, for four voices
Burning (2012), 9 minutes, for natural horn, homemade harmonic
percussion instrument, and electronics
Willie and Rose (2012), 3 minutes, for mezzo-soprano and piano
Sweet Suite (2011), 3 minutes for pipe organ, double bass, and clarinet
Short Stories (2011), 12 minutes for narrator, two sopranos, two melodic instruments, and percussion
Static (2011), for three voices
Dandelion Wine (2010), 10 minutes, for solo voice
Moss (2010), 4 minutes, for solo horn