

Sarah C. Davachi / sarah.davachi@gmail.com
composer / performer / musicologist

Education and Training

University of California, Los Angeles Los Angeles, California, USA

Ph.D. (ABD) Musicology (2017 - current)

Dissertation: "From the Ruins of the Literal: Organology, Timbre, and the Poetics of Affect"

Mills College Oakland, California, USA

M.F.A. Electronic Music and Recording Media (May 2012)

Thesis: "Irreal Worlds: Constructions of Phenomenal Space in Experimental Music, 1962-1978"

University of Calgary Calgary, Alberta, Canada

B.A. (with distinction) Philosophy, minor in music (June 2010)

Early Music Vancouver Vancouver, British Columbia, Canada

Harpsichord Regulation and Maintenance (August 2013, 2014, 2016)

The Royal Conservatory of Music Toronto, Ontario, Canada

Level 10 Piano Performance, History, Harmony & Counterpoint (June 2008)

Professional Experience

University of California, Los Angeles Los Angeles, California, USA

Graduate Student Researcher

January – April 2020

- Herb Alpert School of Music (Winter 2020): assistant to Dr. Elizabeth Randell Upton

University of California, Los Angeles Los Angeles, California, USA

Teaching Associate

August – September 2018

- Herb Alpert School of Music (Summer 2018): 'Music Industry 107, Audio Technology for Musicians I'

Canada Council for the Arts Ottawa, Ontario, Canada

Peer Assessment Juror (Music and Sound)

June 2018

National Music Centre (formerly Cantos Music Foundation) Calgary, Alberta, Canada

Collections Content Developer / Gallery Interpreter / Collections Assistant

September 2007 – December 2017

- guiding general and specialized tours of the museum's musical instrument collection to the public, discussing and performing on acoustic and electronic keyboard instruments, which range from approximately 1560 to the present; extensive technical, historical, and archival research and writing on select instruments in the collection; development and implementation of a digital archival database of approximately 2000 artifacts; general collections management

Simon Fraser University Vancouver, British Columbia, Canada

Sessional Instructor

September 2015 – December 2015

- School for the Contemporary Arts (Fall 2015): 'FPA 149, Sound'

Western Front Society Vancouver, British Columbia, Canada

New Music Program Assistant / Archives Assistant

April 2013 – September 2014

- transfer and digitization of analog and digital audio archival material; assisting the New Music Director in the curation and implementation of concert presentations and productions; administrative and operational duties including grant writing and liaising with artists and media; stage manager for *Music From the New Wilderness* (February 2014)

Vancouver Film School Vancouver, British Columbia, Canada

Guest Lecturer

August 2014

- Sound Design for Visual Media Program (Summer 2014)

Simon Fraser University Vancouver, British Columbia, Canada

Teaching Assistant

January 2013 – December 2013

- School of Interactive Arts and Technology (Fall 2013): 'IAT 340, Sound Design'

- School for the Contemporary Arts (Spring 2013): 'FPA 243/343/443, Gamelan I/II/III'

Mills College Oakland, California, USA

Teaching Assistant / Archives Assistant

August 2010 – May 2012

- digitization and organization of archival print material and documents
- Center for Contemporary Music (Fall 2011): 'MUS 161/261, Sound Techniques of Recording'
- Center for Contemporary Music (Spring 2012): 'MUS 164/264, Advanced Audio Recording'

Awards and Residencies

Resident Composer, The Bozzini Quartet (Montréal, Canada), April 2020

Grant to Professional Musicians, Canada Council for the Arts, March 2019

Travel Grant, Canada Council for the Arts, November 2017

Herb Alpert School of Music Fellowship, University of California, Los Angeles, September 2017

Artist in Residence, Melbourne Electronic Sound Studio (Melbourne, Australia), June 2017

Travel Grant, Canada Council for the Arts, April 2017

Composer Outreach Residency Grant, SOCAN Foundation, November 2016

Grant to Professional Musicians, Canada Council for the Arts, June 2016

Artist in Residence, collaboration with Kara-lis Coverdale, OBORO (Montréal, Canada), June 2016

Artist in Residence, WORM (Rotterdam, Netherlands), May 2013

Artist in Residence, STEIM (Amsterdam, Netherlands), May 2013

Artist in Residence, EMS (Stockholm, Sweden), May 2013

Grant to Professional Musicians, Canada Council for the Arts, February 2013
Artist in Residence, The Banff Centre for the Arts (Banff, Canada), November 2012
Elizabeth Mills Crothers Award in Composition, Mills College Music Department, April 2012
Graduate Teaching Assistantship, Mills College Center for Contemporary Music, August 2010
STEP Grants, Cantos Music Foundation (Collections Department), May 2010 & 2011
Training and Career Development Music Grant, Alberta Foundation for the Arts, January 2011

Select Compositions

Diaphonia Basilica (2018-2019): pipe organ
Stations I-V (2019): pipe organ, tuned to quarter-comma meantone temperament
La brume jaune (2019): pipe organ, French horn
Oscen (2019): orchestra
Perfumes I-III (2019): countertenor, Hammond organ, piano
If it pleased me to appear to you wrapped in this drapery (2017-2019): reed organ, violin, viola da gamba
Evensong (2018): Hammond organ, piano, violin, contrabass, voice
Gilded (2018): piano, violin, contrabass, voice
Matins (2018): Hammond organ, piano, Mellotron, violin
Auster (2018): recorder
Gloaming (2018): piano, synthesizer
Mordents (2017): Hammond organ, Mellotron, synthesizer
For pipe organ and string trio (2017): pipe organ, violin, viola
Hours in the evening (2017): Hammond organ
Lyke Wake Dirge (2016): pipe organ, viola da gamba, fixed electronics
In staying (2016): synthesizer, voice
For piano (2016): piano (bowed and unprepared)
Gentle so gentle (2015): synthesizer, violin
For voice (2015): voice (soprano)
Feeler (2015): Orchestron
As the morning (2014): synthesizer
Ruislip (2014): synthesizer
Wood green (2014): synthesizer, cello, flute, harmonium
Hedgerows (2013): synthesizer, cello, harmonium
St-Georges (2013): synthesizer
Heliotrope (2012): cello, viola, flute, oboe
Welkin (2011-2012): pipe organ, fixed electronics

Discography

Cantus, Descant (2xLP/2xCD, Late Music, September 2020)
Gathers (cassette, Boomkat, May 2020)
Five Cadences (digital EP, self-released, May 2020)
Horae (digital EP, self-released, March 2020)

Sound for Film

Select Performances

4

August 2018: Los Angeles, USA (First Congregational Church of Los Angeles, as part of Ambient Church)

June 2018: Los Angeles, USA (The Getty Center, with brass ensemble)

April 2018: Europe tour (Barbican Centre - United Kingdom, Acud Macht Neu - Germany, Intonal Festival - Sweden)

April 2018: Chicago, USA (Graham Foundation, as part of Lampo, trio with viola da gamba and violin)

February 2018: Stockholm, Sweden (Adolf Fredrik Church, as part of Third Edition Festival)

January 2018: New York, USA (Issue Project Room, trio with viola da gamba and violin)

November 2017: Tokyo, Japan (Contact, as part of Tokyo Festival of Modular)

November 2017: Europe tour (Ancienne Belgique - Belgium, St. Saviour's Anglican Church - Latvia, Le Guess Who? - The Netherlands, Le Sonic - France, Little Museum of Dublin - Ireland)

October 2017: Los Angeles, USA (The Museum of Jurassic Technology, trio with viola da gamba and violin)

August 2017: Europe tour (Norberg Festival - Sweden, National Museum Lapidarium - Czech Republic)

July 2017: Viseu, Portugal (Viseu Cathedral, as part of Jardins Efémeros)

June 2017: Australia tour (Carriageworks - Sydney, Gallery of Modern Art - Brisbane, The Substation - Melbourne)

May 2017: Europe tour (Rhiz - Austria, Kunstraum - Switzerland, Café OTO - United Kingdom, Standards - Italy)

March 2017: Canada tour supporting Suuns (Club Soda - Montréal, Mod Club - Toronto, Zaphod's - Ottawa)

November 2016: Montréal, Canada (Chapelle St-Louis, duo with viola da gamba, as part of *Innovations en Concert*)

November 2016: Vancouver, Canada (Western Front, trio with electronics and cello)

October 2016: Europe tour (Brunel Museum - United Kingdom, Bootshaus auf dem Spree - Germany)

June 2016: Calgary, Canada (Central United Church, as part of Sled Island Festival)

June 2016: Montréal, Canada (Musée d'art contemporain de Montréal, as part of MUTEK)

May 2016: Durham, USA (Durham Arts Council, as part of Moogfest)

November 2015: Ghent, Belgium (Vooruit, as part of Eastern Daze Festival)

July 2015: Seattle, USA (Columbia City Theater, as part of Debacle Festival)

November 2014: Stockholm, Sweden (Kulturhuset, as part of Sound of Stockholm)

October 2014: Winnipeg, Canada (Eckhardt Grammaté Hall, as part of send+receive)

September 2014: Vancouver, Canada (Telus World of Science, as part of New Forms Festival)

September 2014: San Francisco, USA (Brava Theater, as part of the San Francisco Electronic Music Festival)

Select Publications and Presentations

"Poetics in Totality: Terry Riley's solo keyboard works of the 1970s," in *Terry Riley Monograph – title TBA* (forthcoming fall 2020). Shelter Press.

Guest Lecture, 'Performer-Composer Forum', California Institute of the Arts (Valencia, CA, USA), 29 January 2018

Keynote, *International Orgelpark Symposium*, Orgelpark (Amsterdam, Netherlands), 8 June 2017

"Psychoacoustics and Experimentalism." Presented in conjunction with Lampo (Chicago, IL, USA), 27 January 2017

Panelist, *Modular Wave: From Signal to Stage*, presented by MUTEK, Phi Centre (Montréal, QC, Canada), 4 June 2016

Panelist, *Sound Thinking: The Audible Unconscious*, Surrey Art Gallery (Surrey, BC, Canada), 24 November 2013.

"Taming the Many-Headed Folia: Reflections on *Les Folles Alliées* live at Western Front," in *Echoic Chamber* (online, June 2013). Western Front New Music.

“Looking Inward: La Monte Young, Arvo Pärt, and the Spatiotemporal Dwelling Environment of Minimalist Music,” in *Divergence Press* Issue 1: Temporalities in Contemporary Music (March 2013). Centre for Research in New Music, University of Huddersfield, UK.

Contributor to the *New Grove Dictionary of Music and Musicians* (Oxford University Press, 2011), with entries for: ‘Electronic Music Studios (UK),’ ‘Chamberlin,’ ‘Birotron,’ and ‘ondes Martenot.’

“Aesthetic Appropriation of Electronic Sound Transformations in Ligeti’s *Atmosphères*,” in *Musicological Explorations* 12 (Fall 2011). School of Music, University of Victoria.

“Blurring Distinctions: Glenn Gould’s Recording Practice, and the Electronic Musician as Re-Composer.” Presented at *The Ghost in the Machine*, McGill University (Montréal, QC, Canada), 2-3 February 2011.

Memberships and Affiliations

Associate Composer of the Canadian Music Centre, since 2018

American Musical Instrument Society, since 2015

The Society of Composers, Authors and Music Publishers of Canada (SOCAN), since 2012

American Musicological Society, since 2011

American Association of Museums, since 2010