

# CURRICULUM VITAE

July 25, 2018

**Ferdinando DeSena**

[fdesena@desenamusic.org](mailto:fdesena@desenamusic.org)

<http://desenamusic.org>

305-595-3352 (home)

10905-A SW 113<sup>th</sup> Place, Miami FL, 33176

## **HIGHER EDUCATION**

University of Miami, Coral Gables, Florida

D.M.A. Composition, December 1994

Dissertation: Requiem for the Living, composition for mixed chorus and electronic sound

University of Miami, Coral Gables, Florida

M.M. Electronic and Computer Music, June 1989

Thesis CACLE A Computer Aided Composition Language and Environment Utilizing MIDI

Ithaca College, Ithaca, New York

B.A. Cum Laude (Planned Studies) Computer Music, May 1987

## **HONORS**

Who's Who in America, 2005-2014

University of Miami, Graduate Teaching Assistantship, 1987-1992

Omega Delta Kappa National Leadership Honor Society, 1992

Alpha Epsilon Lambda National Graduate Studies Honor Society, 1992

Who's Who Among Students at American Colleges and Universities, 1991

Pi Kappa Lambda National Music Honor Society, 1991

Phi Kappa Phi National Honor Society, 1987

## **TEACHING AND PROFESSIONAL POSITIONS**

New World School of the Arts, Instructor, Music Composition, 2008-2017

Greater Miami Youth Symphony Summer Program, Faculty, 2008-2013

Program Director, Electronic and Computer Music University of Miami, 2003-2009

Director, Electronic Music Studio and Multimedia Interactive Learning Lab, University of Miami 2003-2009

Summer Arts Institute, University of Miami School of Education and Miami-Dade County Public Schools,  
Music Technology Faculty, 2002, 2005-2007

Director International Electroacoustic Music Seminar, Frost School of Music and Laboratorio de  
Investigacion y Produccion Musical (LIPM), Buenos Aires, 2005-2007

University of Miami School of Music, Visiting Assistant Professor, 2001-2002

University of Miami School of Music, Lecturer, 1992-2001

Florida International University, Part-Time Faculty, 1992-1994

Coconut Grove Playhouse Education Department, Composer/Musical Director, In-School Touring Program,  
1991-1992

Coconut Grove Playhouse Education Department, Composer/Musical Director, Young Actor's Workshop,  
1989-90

## **DISCOGRAPHY**

### **Monographs**

*Secrets For Free: And Other Works By Ferdinando DeSena*, Navona Records 2018 (NV6168)

*Spalding's Bounce: And Other Chamber Works*, Navona Records 2016 (NV6052)

### **Other Commercial Releases**

*Reason and Reverence: Works for Orchestra*, Moravian Philharmonic, Navona Records (NV6166) 2018  
includes *Deciphered Reverence*

*Two Bridges*, Duo Scorpio, American Modern Recordings (AMR1047) 2017  
includes *Harp Dance*

*Onyx Society of Composers, Inc, Vol. 29*, Navona Records (NV6020) 2015  
includes *Between Logic and Rhetoric*

*Metal Cicadas: New Music for Violin and Cello*, Duo XXI Albany Records (Troy1511) 2014  
includes *Urban Spacing*

## **RECENT NOTABLE PERFORMANCES**

Music in Miami - Compositum Musicae Novae Joint Concert, Trinity Cathedral, Miami, July 2018

*Lasting Virtue, for flute and viola*

Music Art Challenge Concert, New World School of the Arts Orchestra with Boys and Girls Club of Miami-Dade, May 2017

*Fairy Tale Island*, for orchestra

New Music on the Bayou, University of Louisiana, Monroe, June 2017

*Between Logic and Rhetoric*, for guitar and marimba with cymbals

Compositum Musicae Novae, METAMORPHOSIS, Pinecrest Gardens. May 2017

*Harp Dance*, for two harps

Zimmermann's Café, St Andrew's Episcopal Church, Lake Worth, FL, April 2017

*Spalding's Bounce*, for tenor saxophone, cello and piano

Duo Scorpio – "Two Bridges" Album Release Concert, National Sawdust, Brooklyn, April 2017

*Harp Dance*, for two harps

Chamber Cartel: SoundNOW Festival, Atlanta, April 2017

*Lasting Virtue*, for flute and viola

Compositum Musicae Novae, ELECTRIC, Coral Gables Museum, May 2016

*The Wind From the Fire*, for mandola/mandolin, guitar and electronic sound

Music Art Challenge Concert, New World School of the Arts Orchestra with Boys and Girls Club of Miami-Dade, May 2016

*Haunted House*, for orchestra

*The Siblings Who Rescued Animals*, for orchestra

Compositum Musicae Novae, MUSE, Coral Gables Museum, January 2016

*String Quartet, No. 1*

New World School of the Arts Music Faculty Concert, Brickell Presbyterian Church, September 2015

*Pulsonic Turn*, for violin, clarinet and piano

Kendall Sound Arts, West Kendall Regional Library, September 2015

*Notes from Dennis*, for live interactive electronic music

*Art Market*, electronic music

*Deceptive Clarity*, for flute and guitar  
 Compositum Musicae Novae, RED & WHITE, Coral Gables Museum, June 2015  
*Deceptive Clarity*, for flute and guitar  
 Duo Scorpio and Chicago Harp Quartet at Dimenna Center, NYC, March 2015  
*Harp Dance*, for two harps  
 College Music Society, Southern Conference, Mississippi University for Women, February 2015  
*Gentle Steps*, for two pianos  
 Compositum Musicae Novae, Season II Premiere Concert, Coral Gables Museum, October 2014  
*Eyes of Resurrection*, for violin and harp  
 Old Cutler Presbyterian Community Orchestra, Old Cutler Presbyterian Church, May 2014  
*Morning Flowers*, for orchestra  
 Kendall Sound Arts, Miami, February 2014  
*Lasting Virtues*, for flute and viola  
*by no means certain*, interactive electronic music  
 Compositum Musicae Novae, Autumn Concert, Coral Gables Museum, September 2013  
*Between Logic and Rhetoric*, for guitar and marimba with cymbals  
 Kendall Sound Arts, Miami, August 2013  
*Between Logic and Rhetoric*, for guitar and marimba with cymbals  
 12 Nights, Electronic Music Series, Miami  
*Prima Practica* for cello and electronic sound, February 2013  
 University of North Carolina Charlotte, April 2012  
 “Discerning Breeze: The Duo and Solo Music Of Ferdinando De Sena”  
*Eyes of Resurrection*, for violin and harp  
*O Rose! Who Dares To Name Thee?* for mezzo and piano  
*Directed Ambience*, for harp and electronic sound  
*Sonata for Oboe and Piano*  
*Prima Practica* for cello and electronic sound  
*Urban Spacing*, for violin and cello  
 The Tank, New York, NY  
*Fracked*, for cello and electronic sound, April 2012  
 12 Nights, Electronic Music Series, Miami  
*Lakefire Resolution*, for bassoon and electronic sound, November 2011  
 High Point University, High Point North Carolina  
*Prima Practica* for cello and electronic sound, November 2011  
 Radford University, Radford Virginia  
*Prima Practica* for cello and electronic sound, October 2011  
 BEAMS 2011 Marathon, Brandeis University  
*Lakefire Resolution*, for bassoon and electronic sound, April 2011  
 Colony Theater, Miami Beach  
*Urban Spacing*, for violin and cello, April 2011  
 University of North Carolina, Chapel Hill  
*Urban Spacing*, for violin and cello, March 2011  
 University of North Carolina, Charlotte  
*Urban Spacing*, for violin and cello, March 2011  
 SEAMUS 2011 National Conference, University of Miami  
*The first thing . . . (Boise Voices)* for digital audio and four electronic musicians, January 2011  
 Northern Illinois University  
*Urban Spacing*, for violin and cello, October 2010  
 Eastern Illinois University  
*Urban Spacing*, for violin and cello, October 2010

St Mary's Cathedral, Edinburgh, Scotland  
*Between Logic and Rhetoric*, for guitar, marimba and cymbals, August 2010

Leeward Community College, O'ahu Hawaii  
*In Thee, O Lord Do I Put My Trust*, for a cappella mixed chorus, April 2010

Edison Park Elementary School  
*Priceless Mandala*, for elementary strings orchestra and electronic sound, March 2010

Palm Beach Atlantic University  
*Gentle Steps*, for two pianos, March 2010

College Music Society Mid-Atlantic Regional Conference, Appalachian State, March 2010  
*Three Attitudes*, for flute and harp

Logic House, National University of Ireland, Maynooth, March 2010  
*O Rose! Who Dares To Name Thee?*, for mezzo and piano

College Music Society Southern Regional Conference, Loyola U, New Orleans, February 2010  
*Lasting Virtue*, for flute and viola

Society of Composers Region IV Conference, Univ. of North Carolina, Greensboro, February 2010  
*Three Attitudes*, for flute and harp

Toledo School of the Arts, October 2009  
*Modest June*, for oboe and electronic sound

Owens State Community College, Toledo Ohio, October 2009  
*Modest June*, for oboe and electronic sound

Highlands – Cashiers Chamber Music Festival, July 2009  
*Directed Ambience*, for harp and electronic sound

12 Nights Electronic Music Series, Miami, June 2009  
*Another Modal Reason*, for live electronic ensemble  
*Directed Ambience*, for harp and electronic sound  
*Hydroplaning Pedagogy*, for live electronic ensemble  
*Las esquinas de su boca*, for fixed electronic media  
*Modest June*, for oboe and electronic sound  
*Turning Point*, for fixed electronic media  
*Ungrateful Heart*, for oboe, harp and electronic sound

Maynooth Composition Symposium, National University of Ireland, Maynooth, May 2009  
*Turning Point*, for fixed electronic media

Greater Miami Youth Symphony, May 2009  
*Deciphered Reverence*, for orchestra

Faculty Composition Recital, University of Miami, April 2009  
*Considerable Influence*, for horn and piano  
*Lasting Virtue*, for flute and viola  
*Sonata for Oboe and Piano*  
*Midwinter Quartet*, for two Bb clarinets and two bass clarinets  
*Turning Point*, for fixed electronic media  
*Gentle Steps*, for two pianos  
*Three Attitudes*, for flute and harp

Clemson University, September 2008  
*Three Attitudes for Flute and Harp*

College Music Society 2008 National Conference, Atlanta, September 2008  
*Preponderance of the Small*, for piano

BitBang Festival, Firenze, Italy, July 2008  
*Elegy*, for flute and fixed electronic media

Centro de Experimentacion, Teatro Colon, Buenos Aires Argentina, July 2007  
*Las esquinas de su boca*, for fixed electronic media

International Double Reed Society 2007, Ithaca College, June 2007  
*Gated Serenade*, for two oboes and electronic sound

International Double Reed Society 2006, Ball State University, July 2006  
*Gated Ballade*, for two oboes, bassoon and electronic sound

Recoleta Centro Cultural, Buenos Aires Argentina, July 2006  
*Directed Ambience*, for harp and electronic sound

College Music Society Southern Regional Conference, Puerto Rico Conservatory, February 2006  
*Directed Ambience*, for harp and electronic sound

University of Miami Percussion Ensemble Concert, November 2005  
*Divergency*, for large percussion ensemble

College Music Society Southern Regional Conference, University of Florida, February 2005  
*Midsummer Quintet*, for woodwind quintet

International Computer Music Conference, University of Miami, November 2004  
*Elegy*, flute and fixed electronic media

Society of Composers Region IV Conference, Stetson University, November 2003  
*Elegy*, for flute and fixed electronic media

Civic Chorale of Greater Miami Dedication Concert, Gusman Hall, November 2003  
*On These Restive Shores*, for Mixed Choir, Piano and String Quartet

## **CONFERENCE AND OTHER PRESENTATIONS**

*Compositional Aspects of Music Production*, presentation Miami Art Institute, November 2011

*Compositional Issues and Aesthetic Concerns*, presentation at Eastern Illinois University, October 2010

*Recent Works and Compositional Techniques*, presentation at Edward Waters College, Jacksonville, Florida, February 2010

*The Profundity of Musical Elements*, presentation at Hawaii International Conference on Arts and Humanities, Honolulu, January 2010

*Compositional Issues and Aesthetic Concerns*, presentation at University of Hawaii, Manoa, Hawaii, January 2010

Composition Workshop and Master Classes, Owens State Community College and Toledo School of the Arts, Toledo, Ohio, October 2009

*A Compositional Perspective on the Art of Electronic Music*, Highlands-Cashiers Chamber Music Festival, Center for Life Enrichment, Highlands, NC, July 2009

*Aesthetics in Electronic Music Composition*, Master Class, Maynooth Composition Symposium, National University of Ireland, Maynooth, May 2009

*We All Need to Make Records: Why Composers Need to Think About Their Recordings and Some Strategies for Improving Them*, Maynooth Composition Symposium, National University of Ireland, Maynooth, May 2009

*Practices, Issues, and Challenges for Music Technology for Today and the Near Future* Clemson University, presentation for Music Technology Students, September 2008

*The Profundity of Musical Elements*, presentation at College Music Society Southern and South-Central Super Regional Conference, Louisiana State University, February 2008

*The Profundity of Musical Elements*, presentation at Second International Electroacoustic Music Seminar, Laboratorio de Investigacion y Produccion Musical, Buenos Aires, Argentina, July 2007

*Compositional Issues and Aesthetic Concerns*, presentation at First International Electroacoustic Music Seminar, Laboratorio de Investigacion y Produccion Musical, Buenos Aires, Argentina, July 2006

*Rikki Don't Lose That Number: The Harmonic Language of Steely Dan*, paper presented at the College Music Society 2004 National Conference, San Francisco, November 2004

## **PROFESSIONAL ORGANIZATIONS**

College Music Society, 1990-2018

Society for Electroacoustic Music in the United States, 1988-2018

Society of Composers, Inc., 1989-2018

American Society of Composers, Authors, and Publishers, 2008-2018

American Music Center, 2008-2018

## **COMPOSITIONS**

*Adagio for Friends*, for violin and piano, 2018

*Fairy Tale Island*, for orchestra, 2017

*You Might Even See Me*, for flute and piano, 2017

*Secrets for Free*, for flute and electronic sound, 2016

*Prelude and Dance*, for guitar, 2016

*Haunted House*, for orchestra, 2016

*The Siblings Who Rescued Animals*, for orchestra, 2016

*String Quartet No. 1*, 2015

*no tears and no remorse*, for flute ensemble, 2015

*Pulsonic Turn*, for violin, clarinet in Bb and piano, 2015

*Art Market*, electronic music, 2015

*Notes from Dennis*, for live interactive electronics, 2015

*The Wind From The Fire*, for guitar mandolin/mandola, and electronic sound, 2014

*Deceptive Clarity*, for flute and guitar, 2014

*Morning Flowers*, for orchestra, 2014

*by no means certain*, for live interactive electronics, 2014

*Spalding's Bounce*, trio for tenor saxophone, cello and piano, 2014

*Harp Dance*, for two harps, 2013

*104<sup>th</sup> Street*, for improvised electronic performance, 2013

*Anima Mea*, for flute and alto saxophone, 2013

*A Vietnam War Suite*, for two guitars and wind ensemble, 2013

*Eyes of Resurrection*, for violin and harp, 2012

*Fracked*, for cello and electronic sound, 2012

*the first thing . . . (Boise Voices)* for digital audio and four electronic musicians, 2011

*Prima Practica* for cello and electronic sound, 2011

*Melrose Spring* for wind ensemble, 2011

*Lakefire Resolution*, for bassoon and electronic sound, 2011

*Urban Spacing*, for violin and cello, 2010

*Priceless Mandala*, for elementary strings orchestra and electronic sound, 2010

*Between Logic and Rhetoric*, for guitar, marimba with cymbals, 2009

*Deciphered Reverence*, for youth orchestra, 2009

*O Rose! Who Dares To Name Thee?* for mezzo-soprano and piano, 2009

*In Thee, O Lord Do I Put My Trust*, for mixed chorus SATB, 2009

*Another Modal Reason*, for live electronic ensemble, 2009

*Hydroplaning Pedagogy*, for live electronic ensemble, 2009

*Modest June*, for fixed electronic media, 2009

*Turning Point* for oboe and computer sound, 2009

*Ungrateful Heart*, for oboe, harp and computer sound, 2009

*Considerable Influence*, for horn and piano, 2009  
*Sonata for Oboe and Piano*, 2006, 2009  
*Gentle Steps*, for two pianos, 2009  
*Three Attitudes for Flute and Harp*, 2008  
*Deciphered Reverence*, for orchestra, 2008  
*Turning Point*, for fixed electronic media, 2008  
*Preponderance of the Small*, for piano, 2008  
*Three Attitudes for Flute and Harp*, 2008  
*Sonorous Earth*, for alto flute, English horn, French horn bass clarinet and contrabassoon, 2008  
*Zero 260*, one-minute work for chamber orchestra, 2007  
*Gated Serenade*, for two oboes and computer sound, 2007  
*Lasting Virtue*, for flute and viola, 2007  
*Las esquinas de su boca*, for fixed electronic media, 2007  
*E-Validate*, for fixed electronic media, 2007  
*More Modal Reason*, for amplified violin, percussion, amplified voice and interactive computer sound, 2007  
*Midwinter Quartet* for two Bb clarinets and two bass clarinets, 2007  
*Sonata for English Horn and Harp*, 2006  
*Gated Ballade*, for two oboes, bassoon and computer sound, 2006  
*Modal Reason* for piano, electric guitar and interactive computer sound, 2006  
*Mix Bowl*, for fixed electronic media, 2006  
*Directed Ambience*, for harp and computer sound, 2005  
*Divergency*, for large percussion ensemble, 2005  
*Midsummer Quintet*, for woodwind quintet, 2004  
*Saxophone Quartet*, for soprano, alto, tenor and baritone saxophones, 2004  
*Increase (n.)*, for Clarinet Choir, 2004  
*On These Restive Shores*, for mixed chorus, piano and string quartet, 2003  
*Elegy*, for flute and fixed electronic media, 2003  
*Saxophone Duet*, for alto and tenor saxophones, 2003  
*Style Points*, for piano, polyphonic synthesizer and monophonic synthesizer, 2002  
*Long But Not Forgotten*, for alto saxophone, marimba, electric guitar and electric violin, 2001  
*Real Time*, for eight synthesizers, 2000  
*Requiem for the Living*, for mixed chorus, solo tenor, and fixed electronic media, 1993-94, 1998  
*Kozmik Blooze*, for piano, Sequencer, Sampled Grooves, and Synthesizer, 1997  
*Mumbo Combo*, for sequencer, electric bass, MIDI percussion, and three keyboards, 1996  
*Trio for Flute, Bassoon, and Piano*, 1995  
*Swarms*, for fixed electronic media, 1988, 1993  
*Fourtet*, for two clarinets, viola, and cello, 1992  
*Study for Oboe, Marimba, and Cello*, 1991  
*Before the Night Comes*, for orchestra, 1991  
*Stop and Go*, for fixed electronic media, 1989  
*Stand Up*, for sequencer and live electronics, 1988  
*Jon David's Mood*, for sequencer and live electronics, 1988  
*The Gathering Storm*, for chamber ensemble, chamber chorus, and narrator, 1988  
*Fluctuations*, for piano, 1988  
*Musings for viola*, 1988  
*Duet, for Clarinet and Bassoon*, 1987  
*Centers*, for three percussionists and fixed electronic media, 1987  
*Come Alive*, for Tenor and Tape, 1987  
*Kings of Atlantis*, for Synclavier II or live electronics, 1986  
*4th of July*, for fixed electronic media, 1986

*Significance of Time*, for piano, 1986  
*Rhythm Thing No. 1*, for flute, 1986  
*Internal Combustion*, for Synclavier II, 1985  
*Exactly How I Feel*, for fixed electronic media, 1985  
*Ulysses No. 1*, for fixed electronic media, 1984