

KEVIN MENDOZA

245 South Humboldt Street, Apt. B
San Mateo, CA 94401
tel: 650-393-4577
email: kmen@stanford.edu
website: www.mendozacomposer.net

CURRICULUM VITAE

EDUCATION

Stanford University, D.M.A. 2013
Mills College, M.A. 2007
New England Conservatory of Music, B.M. 2003

PRIMARY COMPOSITION TEACHERS

Mark Applebaum, Giancarlo Aquilanti, Stephen Blumberg, Robert Ceely, Brian Ferneyhough, Anne Gossfield, Jaroslaw Kapucinski, Erik Ulman

ADDITIONAL STUDIES (PARTIAL LIST)

Jonathan Berger, Robert Cogan, Alvin Curran, Pozzi Escot, Leo Eylar, Fred Frith, John Heiss, Lee Hyla, Anne LeBaron, Joëlle Léandre, Tom Rossing

TEACHING EXPERIENCE (total collegiate experience: 4 years)

New England Conservatory of Music

T.A., Rudiments of Music (2002)

Responsibilities include:

-Rudimentary notation, ear training, and keyboard

-Independently design goal-oriented lesson plans to conform to department syllabus

Mills College

T.A., Musicianship III (2005-06)

Responsibilities include:

- Advanced ear training, keyboard, solfege (fixed Do)*
- Independently design course towards the passing of an end-of-semester exam*
- Design and administer all quizzes and exams*

Stanford University

T.A., Ives and His World (2009), taught by prof. George Barth

Responsibilities include:

- Assemble and maintain online listening lab*
- Work closely with library to locate and reserve class materials*
- Substitute lecture as needed*

T.A., Music 21 (section)*, Musicianship & Ear Training, 2 times (2009, 2010)

Responsibilities include:

- Administer placement exam*
- Beginning musicianship (aural skills, solfege, keyboard)*
- Independently design course towards the passing of an end-of-sequence exam*
- Assign and grade homework*
- Design and administer all quizzes and exams*
- Responsible for handing out one half of total grade***

T.A., Music 22 (section)*, Musicianship & Ear Training (2010)

Responsibilities include:

- Intermediate musicianship (aural skills, solfege, keyboard)*
- Independently design course towards the passing of an end-of-sequence exam*
- Assign and grade homework*
- Design and administer all quizzes and exams*
- Responsible for handing out one half of total grade***

T.A., Music 23 (section)*, Musicianship & Ear Training, 2 times (2009, 2010)

Responsibilities include:

- Advanced musicianship (aural skills, solfege, keyboard)*
- Independently design course towards the passing of an end-of-sequence exam*
- Assign and grade homework*
- Design and administer all quizzes and exams*
- Administer end-of-sequence exam*
- Responsible for handing out one half of total grade***

*Taught Music 21-23 sequence in order; full year
**Music 21-23 is divided into lecture and lab (section); each lab is one half the total grade for that quarter.

PAPERS AND PRESENTATIONS

An Ontology of Borrowing, Stanford University, 2013
Ligeti's Viola Sonata: Fractality and Rhetoric, Stanford University, 2011
Classical Rhetoric In Bach's Musica Ricercare a 6, Stanford University, 2010
Patterns in Patterns In a Chromatic Field, Mills College, 2006

LIST OF SELECTED WORKS

Machines for Living In, for indeterminate instrument(s) (2013)
-In progress

Sinthome, for two pianos and percussion (2013)
-To be premiered by Yarn/Wire

Palimpsest, for piano quartet (2012)
-Premiered by Talea Ensemble, Campbell Recital Hall, Stanford University CA

Neighbor to the Right, short film by Sara Mott with soundtrack (2011)

Archeology of a Theme, for flute, trumpet, piano, and percussion (2011)
-Premiered by BETA COLLIDE, Campbell Recital Hall, Stanford University CA

Harpyiae, for string quartet (2011)
-Premiered by Jack Quartet, CCRMA, Stanford University, CA

The Life and Times of Johannes Brahms, for soprano and string trio (2011)
-Premiered by Stephanie Aston (sop.), Scott St. John (vln.), Charlton Lee (vla.), Stephen Harrison (vc.), Campbell Recital Hall, Stanford University CA

Amuse-bouche, for recorder, accordion, piano, and percussion (2010)
-Premiered by SoundGear, Campbell Recital Hall, Stanford University CA

Plasma Baby, for two violins (2009)
-Repeat performace by Livia Sohn and Janet Sung (vlns.), Campbell Recital Hall, Stanford University CA
-Premiered by Livia Sohn and Janet Sung (vlns.), Rosch Recital Hall, Fredonia NY

If, than..., for string trio, piano, and percussion (2007)

Developing Repetition, for soprano and bowed banjo (2007)

-Premiered by Kimberly Miller (sop.) and Kevin Mendoza (bnj.), Trinity Chapel, Berkeley CA

Double Omicron, for flute and string quartet (2006)

-Repeat performance NOW Music Festival, San Francisco CA

-Premiered by the Presidio Ensemble, Littlefield Concert Hall, Oakland CA

Organelle, for two pianos (2005)

-Repeat performance by Kevin Mendoza and Nicole Reissour, Littlefield Concert Hall, Oakland CA (2006)

-Premiered by Kevin Mendoza and Nicole Reissour (pnos.), Signal Flow, Littlefield Concert Hall, Oakland CA

Zeno, for indeterminate ensemble (2005)

Peritia, for player piano, (2005)

-Premiered at Mills College, Oakland CA

Symphony No.75, for soprano saxophone, viola, and piano (2004)

-Premiered by Eliot Gattegno, et. al, St. Botolph Hall (now Pierce Hall), Boston MA

Navy's Staircase, for french horn and piano (2004)

-Premiered by Natalie Lewis (hn.) and Joseph Johnson (pno.), St. Botolph Hall (now Pierce Hall), Boston MA

The Bukowski Set, for indeterminate ensembles (ongoing), (2004)

How babies Are Made, for soprano and two violins, (2004)

Prelude, for organ (2003)

-Premiered by Joseph Johnson, Malden MA

Two Propositions, for soprano, violin, french horn, and piano, (2003)

Postlude, for organ (2003)

Virelai, for string nonet, (2003)

Quidditas, for string nonet, (2003)

Triscela, for string nonet, (2002)

-Premiered by David Fulmer, et al., Jordan Hall, Boston MA

Brahms' Zwei Rhapsodien, No.2, Op.79, arr. for large orchestra, (2002)

Concertato, for four horns, timpani, and string orchestra (2002)

-Premiered by N.E.C. Symphony Orchestra, Jordan Hall, Boston MA

Motet, for string trio (vln., vla., vc.), (2002)

Non-conformal, for oboe, two horns, and harpsichord (2001)

-Premiered by Sherwood Wise (ob.), Natalie Lewis (hn.) Kevin Mendoza (hspd.), Williams Hall, Boston MA

mvr, for string quartet, (2001)

Octet II, for string octet, (2001)

Octet I, for string octet, (2001)

Fear and Loathing Bagatelles, for solo piano, (2000)

Mass Variation, for 19 strings, (2000)

The Humping of Black Holes...Banging and Crunching...Two Packs of Cigarettes...Smelling Bad Afterwards, for 18 strings, (2000)

Trois Pieces, for violoncello and piano (2000)

-Premiered by Marcin Bela (pno.) and Sally Takada (v.c.), Williams Hall, Boston MA

Pi Slices, for solo clarinet (2000)

Spacetimes, for oboe and cello (2000)

Cello Sonata, for solo cello (1999)

-Premiered by Zoe Tsuchida, Williams Hall, Boston MA

10:31 P.M., for solo piano (1998)

-Repeat performance Kevin Mendoza, Sacramento CA

-Premiered by Kevin Mendoza, winner of the Inaugural Festival of New American Music composition competition, Sacramento CA

Rakekniven, for percussion and string orchestra, (1998)

PERFORMANCE HISTORY/NEW MUSIC REPERTOIRE

Banjo/Bowed Banjo

Metaphysics of Notation, by Mark Applebaum, [sic] Improvisation Collective, Cantor Arts Center (2009)
Cobra, by John Zorn, [sic] Improvisation Collective, numerous times (2008-2010)
Developing Repetition, by Kevin Mendoza, Trinity Chapel, Berkeley CA (2007)
In C, by Terry Riley, Littlefield Concert Hall, Oakland CA (2004)

Numerous additional performances with [sic] Improv Collective and Mills Improvisation Ensemble

Piano/Harpsichord

Organelle, by Kevin Mendoza, see above
Non-conformal, by Kevin Mendoza, see above
Musica Ricercata, by Gyorgy Ligeti
Palias de Maris, by Morton Feldman
Makrokosmos I, by George Crumb
Piano Phase, by Steve Reich
Sonata No. 5, by Galina Ustvolskaya
10:31 P.M., by Kevin Mendoza, see above

Numerous additional performances of standard repertoire as soloist, accompanist, and as a member of an ensemble

Voice

Harmonium, by John Adams, N.E.C. Concert Choir

Plus numerous performances with the Mills Early Music Vocal Ensemble, the N.E.C. Concert Choir, and the C.S.U. Sacramento University Chorus, as well as the C.M.E.A. High School Regional Honors Chorus

PRODUCTION AND PROMOTION EXPERIENCE

Concert Director

(re)Sounds, Stanford University, 2011

Public Relations Liaison

Music <541> presents Yarn/Wire, Stanford University, 2013

Music <541> presents Ensemble Adapter, Stanford University, 2013

Music <541> presents Talea Ensemble, Stanford University, 2012

(re)Sounds, Stanford University, 2011
Graphic Design (PR visual)
Music <541> presents Yarn/Wire, Stanford University, 2013
Music <541> presents Ensemble Adapter, Stanford University, 2013
Music <541> presents Talea Ensemble, Stanford University, 2012
Beta Collide, Stanford University, 2011
Concert Co-organizer
Presidio Ensemble, Mills College, 2005
Signal Flow Music Festival, Mills College, 2005
Concert Series Co-director, *Tuesday Night New Music*, N.E.C. 2001-2003

PROFESSIONAL AFFILIATIONS AND MEMBERSHIP

American Composers Forum
College Music Society
ASCAP

SOFTWARE/PROGRAMMING/CODING

Microsoft Word, Excel, Powerpoint
Adobe Photoshop, Illustrator, Dreamweaver
Open Music, PWGL, Max MSP
Final Cut Pro
Sibelius, Finale (some experience), LilyPond (some experience)
Digital Performer, Audacity
Mac Pages, Numbers, Keynote
HTML 5, CSS 3, jQuery

OTHER RELATED DUTIES & POSITIONS

Student Recording Engineer, N.E.C. (1999-2003)

Responsibilities Include:

- Setting up microphones for various types of ensembles*
- Recording concerts (3-5 times per week)*
- Mixing and editing recordings for students, faculty and guest performers (Digital Performer)*

Sales Associate, Music Espresso (sheet music) (2002-2004)

Benefits:

- Gained broad knowledge of international music publishing industry*
- Exposed to wide range of musics, pedagogical materials, and literature*