

James E. Holdman
Composer

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Education

- 2010 **Ph.D. in Music Composition**
University of Minnesota, Minneapolis, Minnesota
Dissertation: *Gold and Iodine*, for symphonic band
- 2006 **M.A. in Music Composition**
University of Minnesota, Minneapolis, Minnesota
Thesis: *Underwater Hospital Man*, for brass quintet
- 2002 – 2003 **Music composition studies**
MacPhail Center for Music, Minneapolis, Minnesota
- 1983 **Bachelor of General Studies**
Minors in Music and Computer Science
Oakland University, Rochester, Michigan

Employment

- 2010 – 2015 **Adjunct faculty**, Music Department, Inver Hills Community College, Inver Grove Heights, Minnesota.
- 2013, 2015 **Lecturer**, School of Music, University of Minnesota, Minneapolis MN.
- 2011 **Adjunct faculty**, Audio Production, Art Institutes International Minnesota, Minneapolis, Minnesota.
- 2010 **Adjunct faculty**, School of Humanities and Social Sciences, Indiana University East, Richmond, IN (Distance Learning).
- 2004 – 2009 **Graduate Teaching Assistant**, University of Minnesota School of Music, Minneapolis, Minnesota.
- 1977 – present **Free-lance musician/composer**. Performer of contemporary chamber music, jazz and other improvised music, American popular music, and world music on fretted stringed instruments, percussion and other instruments. Composer of chamber music, jazz, rock, music for theater and dance, and electronic music.

Teaching Experience

- January 2010 - May 2015 **Adjunct Instructor**: Music Theory, Aural Skills, Music Fundamentals, History of Rock and Roll, History of Jazz, Electric Bass. Instructional settings include private studio, classroom, distance learning, and community settings including prison. Inver Hills Community College, Inver Grove Heights, Minnesota.
- Spring 2013, Spring 2015 **Lecturer**: Undergraduate and Graduate Music Composition, History of Rock (distance learning), The Avant-Garde (distance learning). University of Minnesota, Minneapolis, Minnesota.

- 2011 **Adjunct Instructor:** Music Theory I & II, Music Appreciation.
Art Institutes International Minnesota, Minneapolis, Minnesota.
- Fall 2010 **Adjunct Instructor** (Distance Learning): History of Rock and Roll. Indiana
University East, Richmond, Indiana.
- Spring 2010 **Instructor/Research Assistant:** University of Minnesota Inclusive Education
Seminar. Avalon High School, St. Paul, Minnesota.
- 2007 – 09 **Primary Instructor:** History of Rock I, History of Rock II. University of Minnesota
School of Music, Minneapolis, Minnesota.
- 2006 **Instructor of Record:** Music Fundamentals; ear-training/sight-singing proctor.
University of Minnesota School of Music, Minneapolis, Minnesota.
- 2004 – 05 **Primary Instructor:** History of Rock I, History of Rock II. University of Minnesota
School of Music, Minneapolis, Minnesota.

Professional Development

Arabic music workshop with Issa Boulos and Wanees Zarour, Hamline University, St. Paul, Minnesota,
March 2016

Turkish music studies, Istanbul, Turkey, September – December 2014

- Türkü-style bağlama technique and repertoire with Kadir Demirel
- Turkish split-hand darbuka technique with Raquy Danziger

Turkish Music Institute, New York City, New York, May 2014

- Turkish ud technique with Yurdal Tokcan

Arabic Music Retreat, Mt. Holyoke College, South Hadley, Massachusetts

August 2009, 2010, 2012, 2013.

- Arabic music ear-training and theory with Simon Shaheen
- Arabic music repertoire with Dr. A. J. Racy, Bassam Saba, Issa Boulos, Simon Shaheen
- Arabic 'ud with Charbel Rouhana, William Shaheen, Issa Boulos
- Arabic buzuq with Dr. A. J. Racy

New York Arabic Orchestra Arabic music seminar, Minneapolis, Minnesota, April 2010.

- Arabic 'ud and repertoire with Bassam Saba.

Conference Presentations

Minnesota Percussion Association 2016 Day of Percussion, Rosemount, Minnesota

“The Polyrythms of Zimbabwean Marimba Music” with the Marimba Bullies.

Classical Mandolin Society of America 2012 National Convention, Minneapolis, Minnesota

Composer-in-Residence.

“Rhythm and Polyrythm” workshop presentation.

Performance of *Joropo de Lara* by CMSA en masse orchestra.

Kyma International Sound Symposium KISS2012, St. Cloud State University, St. Cloud, Minnesota

Performance of Brett Warchow's *Sandboxing*, with Brett Warchow, Zachary Crockett.

How Class Works 2012 Conference, State University of New York Stony Brook

“Songs of the Working Class” performances with Barbara Jensen, Scott Anderson.

University of Oklahoma School of Music, 2011

"The *earWorm* Approach to Collective Improvisation" panel discussion.

2010 Spark Festival of Electronic Music and Arts, University of Minnesota, Minneapolis
Performance with *earWorm* electroacoustic improvisation ensemble.

Hear and Now Festival, University of Indiana East, 2010

"E-half-flat: A Look at Arabic Art Music" lecture.

Performance with *earWorm* electroacoustic improvisation ensemble.

Guest composer panel discussion.

Guest composer private lessons.

XIX Michiana Improvisation Festival, Indiana University South Bend, 2009

Performance with *earWorm* electroacoustic improvisation ensemble.

Academic Area Convocation, University of Minnesota Department of Music, 2009

"The Maqam in Arabic Music" presentation.

College Music Society Southwest Conference, University of Oklahoma, 2009

Performance with *earWorm* electroacoustic improvisation ensemble.

International Society for Improvised Music National Conference 2009, University of California Santa Cruz

Performance with *earWorm* electroacoustic improvisation ensemble.

2008 Spark Festival of Electronic Music and Arts, University of Minnesota, Minneapolis

Performance of Joshua Parmenter's *palimpsest* for guitar and electronics.

International Society for Improvised Music National Conference 2008, University of Denver, Colorado

Performance with *earWorm* electroacoustic improvisation ensemble.

Columbia Music Scholarship Conference, Columbia University, New York, 2005

Performance of *Down the Stairway the Ghost She Does Not Want Me to See Flees* for string trio.

2004 Spark Festival of Electronic Music and Arts, University of Minnesota, Minneapolis

Performance of *Go Back and Clean Up Your Mess*, electroacoustic music with solo dancer.

Music Technology Experience (both Macintosh and PC platforms)

Proficient with software platforms including:

- Music notation software (Sibelius and Finale),
- Digital audio recording and editing software (Protools, Sonar, Audacity, and others)
- Audio synthesis and live performance software (Max/MSP and others)

Studio and Live Sound proficiency:

- Live sound reinforcement and mixing
- Studio mixing and recording, both analog and digital

Commissions, Awards and Grants

Haunted House, Struck Percussion Ensemble/MacPhail Center for Music commission, 2013

Water, selected by an international jury for the Electronic Arts Research Centre (CEIArtE) of the National University of Tres de Febrero (Argentina), 2013

A Gondola Evades Us, Zeitgeist Commissioning Collective, 2013

ASCAP Plus Awards, 2009-2011

American Composers Forum *subito* Grant, September 2009.
University of Minnesota research assistantship 2009-2010.
University of Minnesota teaching assistantships 2004-2009
With White Brass, Weisman Art Sounds Composer Competition First Place, 2006.
Heikki Sarmanto Fellowship, University of Minnesota, 2003.
University of Minnesota travel grants.

Professional Associations

American Society of Composers, Authors and Publishers
American Composers Forum
American Music Center
Society of Composers
Minnesota Guitar Society

COMPOSITIONS

Chamber Music

- Turncoat Hat* 2016 (35') song cycle for female voice, tenor saxophone, bass clarinet, vibraphone, violin, and percussion.
- Usually, Bernice Calls Ahead* 2015 (8') for clarinet, piano, violin and cello.
- February* 2015 (1') for steel-string guitar.
• Performed by Alex Lubet, New York City, June 2015.
- Fish Party* 2014 (3'30") for diatonic marimba ensemble.
- Haunted House* 2013 (6') for percussion ensemble to accompany Segundo de Chomon's 1908 experimental silent film *The Haunted House*. Commissioned by Struck Percussion and MacPhail Center for Music, Minneapolis, MN.
• Performed by Struck Percussion Ensemble, Minneapolis, MN, January, 2014.
- Pope Bites Scorpion* 2013 (6') for two pianos.
• Performed by Renegade Ensemble, Minneapolis, Minnesota, October, 2013.
- Turtle in Mukluks* 2013 (4'30") for diatonic marimba ensemble.
• Performed by the Marimba Bullies, Minneapolis, Minnesota, April, 2013.
- Turtle in Mukluks* 2013 (4'30") arranged for 5-octave marimba and four players.
• Performed by Struck Percussion Ensemble, Minneapolis, MN, January, 2014.
- A Gondola Evades Us* 2013 (7'30") for piano and two percussion. Made possible by the Zeitgeist Commissioning Collective, St. Paul, MN.
• Performed by Zeitgeist new music ensemble, St. Paul, Minnesota, May, 2013.
- Pawnshop Dice* 2013 (ca. 5') for found percussion instruments and two players.
• Performed at the American Composers Forum Salon Series, St. Paul, Minnesota, April, 2013.
- Astrid's Granny* 2012 (ca. 5') for diatonic marimba ensemble.
• Performed by the Marimba Bullies, Minneapolis, Minnesota, April, 2013.
- Astrid's Granny* 2012 (ca. 5') arranged for 5-octave marimba and four players.
• Performed by Struck Percussion Ensemble, Minneapolis, MN, January, 2014.
- Lunch with a Nun* 2012 (ca. 8') for guitar and vibraphone.
• Performed at American Composers Forum Salon Series, St. Paul, Minnesota, April, 2012.
- Shade Birds* 2012 (ca. 4') for 5-octave marimba and four players.
• Performed by Struck Percussion Ensemble, Minneapolis, MN, January, 2014.
- An 'Ism' Jib* 2010 (3'40") for guitar and African percussion.
• Performed at Inver Hills Community College, September 2010.
- A Thick, Full Set of Cheeky Hinge* 2010 (8') for clarinet and oud.
• Performed at the American Composers Forum Salon Series, St. Paul, Minnesota, May, 2010.
- Don't Call Me Norman* 2009 (5'20") for bass clarinet, piano, and vibraphone.
• Performed by Zeitgeist new music ensemble, St. Paul, Minnesota, May 2009.
- Maddy's Eaten a Little Humus Again* 2008 (ca. 6') for found metallic objects and four players.

- Performed at Artsmosis at the West Bank Arts Quarter, Minneapolis, Minnesota, October 2008.
- Seven Years of Unclouded Happiness* 2007 (12') for percussion ensemble.
- Performed by Struck Percussion Ensemble, Minneapolis, MN, January, 2014.
- High Gain Small Grain* 2007 (3') for vibes, piano and percussion.
- Performed by Renegade Ensemble, Minneapolis, Minnesota, January 2010.
- Lauderdale Ideal* 2007 (3'30") for mandolin quartet.
- Performed by Northern Latitudes Mandolin Quartet, Minneapolis, Minnesota, July 2008.
- A Coconut Eaten by the Moon* 2007 (ca. 6') for violin, cello, guitar and double bass.
- Performed by Jetsam Organic Ensemble, Minneapolis, Minnesota, July 2007.
- Underwater Hospital Man* 2006 (8'40") for brass quintet.
- With White Brass* 2006 (7'25") for mandolin, viola, and guitar. Winner of the 2006 Weisman Art Museum Art Sounds Composition Competition.
- Performed at the University of Minnesota, April 2006, rescored for mandolin, viola, and cello.
- Caracas Getaway* 2006 (4') for trombone ensemble.
- Performed by the Minneapolis Trombone Choir, Minneapolis, Minnesota, February 2006.
- The Pliable Guest* 2005 (6') for flute and glockenspiel.
- Performed at the American Composers Forum Salon Series, St. Paul, Minnesota, January 2006.
- Arnk* 2005 (3'15") for woodwind quintet.
- Performed at Belgrade High School, Belgrade, Minnesota, April 2005.
- Hotbed of Cold Shoulder* 2005 (ca. 6') for trombone ensemble.
- Performed by the Minneapolis Trombone Choir, Minneapolis, Minnesota, February 2005.
- My Little Quadrilateral* 2004 (7'40"), for violin and guitar.
- Performed by Duo46, St. Paul, Minnesota, September 2006.
- Get Me the Yes Men!* 2004 (5') for 22-piece trombone ensemble and Middle Eastern percussion ensemble
- Performed by the Minneapolis Trombone Choir, February 2004.
- Lahana Bakkal* 2004 (5'45") for alto voice, alto trombone, double bass, dumbek and belly dancer.
- Performed at the University of Minnesota, November 2004.
- Overlooked...Declared World's Oldest* 2004 (6'45") for percussion duo.
- Performed by Struck Percussion Ensemble, Minneapolis, MN, January, 2014.
- Down the Stairway the Ghost She Does Not Want Me to See Flees* 2003 (2'44") for string trio.
- Performed by counter)induction at Columbia Music Scholarship Conference, Columbia University, New York City, New York, January 2005.
- Dumpster Jivin'* 2003 (8'15") collaboration with poet Neil Cunningham for solo voice (spoken word), chorus, and found objects.
- Performed at the Hosmer Library, Minneapolis, December 2003.
- Giant Crabs* 2003 (4') for saxophone quartet.
- Performed at the Weisman Art Museum, Minneapolis, December 2003.
- Waldo's Item* 2003 (3'30").
- Performed and recorded by Mandragora Tango, 2003.
- An Unlikely Intermission* 2002 (4'30") for string trio.

Large Ensemble

- Darwin* 2015 (8'00") for chamber orchestra.
- Simian Ocean* 2011 (8'00") for symphonic band.
- Gold and Iodine* 2010 (11'00") for symphonic band.
- The Clairvoyant Cha-Cha* 2009 (3') for mandolin orchestra.
- Performed by the Minnesota Mandolin Orchestra, Minneapolis, Minnesota, Summer, 2010.
- Lights Out at the Monkey House* 2008 (5'15") for big band.
- Joropo de Lara* 2006 (3'35") for mandolin orchestra.
- Performed by the American Mandolin and Guitar Orchestra, Bristol, RI, July 2007.
- My Feet and His Feet* 2005 (adapted to 1'00") for symphonic orchestra.
- Selected for performance by the 60x60 Orchestra Project, New York City, New York.

Jazz

Viscous Biscuits 2010 (ca. 5') for jazz/improv ensemble.

- Performed by Sally's Flag Empire, Minneapolis, Minnesota, February, 2010.

Blue Acres 2006 (ca. 4'), for jazz/improv ensemble.

Ordinary Circumstances 2006 (ca. 4'), *Unmown* 2006 (ca. 5'), *Think Like a Trout* 2005 (ca. 4'30"), *Holiday for Methuselah* 2004 (ca. 4'), *Schnauzer Lady* 2003 (ca. 5'), *Serpents* 2003 (ca. 10'), *Chimp in a Beamer* 2002 (ca. 4'), *Most of Rotterdam* 2000 (ca. 4'30"), *Wanda* 1997 (ca. 5'), *Shrug the Rug* 1996 (ca. 4'30"), *Neither Newton nor Nietzsche* 1996 (ca. 4'30"), *Big Fat American* 1995 (ca. 4'), *The Smith Hinge System* 1995 (ca. 5'), *Steal Harry's Shoe* 1994 (ca. 4').

- Performed by The Dextet, The James Holdman Small Band, Jetsam Organic Ensemble, Modal Operandi, The Puny Band, and other small ensembles, throughout Minneapolis and St. Paul, Minnesota.

Where'd that Thango? 2002 (5') for trombone ensemble.

- Performed by the Minneapolis Trombone Choir, February 2003.

S is for Spiv 2001 (5') for trombone ensemble.

- Performed by the St. Olaf Trombone Choir, Northfield, Minnesota, May 2002.

Electronic Music

Knee-Deep in Polygons 2015 (1'00") for violin and fixed audio.

Water 2012 (4'47") for mandolin and fixed audio.

- Performed at Inver Hills Community College, Inver Grove Heights, Minnesota, November 2012. Selected by an international jury for the Electronic Arts Research Centre (CEIArTE) of the National University of Tres de Febrero (Argentina)

The Hole of Lament 2011

- Performed at Open Eye Figure Theatre, Minneapolis, Minnesota, June, 2011.

The Ministry of Information 2004 (4'41") audio-video, text by Neil Cunningham.

- Performed at the University of Minnesota, November 2004.

Chit Chat 2004 (4'), composer-designed improvisational environment for laptop computer.

- Performed at the University of Minnesota, November 2004.

Go Back and Clean Up Your Mess 2003 (5'20") with solo dancer.

- Performed at the Spark Festival of Music and Art, University of Minnesota, February 2004.

Bad Dog! Off the Furniture! 2003 (3').

This Might be Something about Pigs (you decide) 2003 (4'02").

Ralfshaus 1985 (ca. 15'), a collaborative performance of spoken word, pre-recorded sounds, and live processing.

- Broadcast performance on KFAI-FM, Minneapolis, October 1985.

Puppet Dance 1985 (5') for dance, text by Kathleen Terhaar.

- Performed at the University of Minnesota, 1985.

Crystal 1983 (5'), *Victim* 1983 (5'), *Peasant Stew* 1982 (3'), for dance.

- Performed at Oakland University, Rochester, Michigan.

Rock

Fez 1998 (4'), *Bob Z* 1997 (4'30"), *Black Angel* 1997 (6'), *Karla* 1996 (5'30"), *Big Baggy Head* 1996 (4'30"), collaboratively composed; *Bernie G.* 1995 (3'45"), *21?Jesus!* 1989 (4'), *Unique New York* 1988 (5'30"), *Bite* 1987 (4'), *¡Bailame!* 1986 (4'), *Bald-faced Bill* 1985 (7'), *Barbie* 1983 (5'), *Kitchen Drudgery* 1982 (7').

- Performed by Head Octet throughout Minneapolis and St. Paul, Minnesota.

Music for Theatre

The Hole of Lament 2011

- Performed at Open Eye Figure Theatre, Minneapolis, Minnesota, June, 2011.

Lollipop Legends 1985

- Performed by Other Things & Co., throughout Michigan, Spring 1985.

Hippopotamus Sandwich 1984

- Performed by Other Things & Co., throughout Michigan, Spring 1984.
- Poemsicles* 1983
- Performed by Other Things & Co., throughout Michigan, Spring 1983.

Music for Video

Haunted House, for percussion ensemble, 2013. Accompanying music for de Chomon's 1908 silent film.
 Oklahoma Department of Tourism promotional video, 2011. Collaboratively composed with members of the earWorm Improv Ensemble.
The Ministry of Information 2004. Audio and video, text by Neil Cunningham.

Solo Pieces

February 2015 (1') for acoustic guitar

- Performed by Alex Lubet, New York City, June 2015.

Crooks and Nannies 2006 (5'30") for harp.
Darwin's Folly 2005 (9') for piano.

- Performed by Matthew McCright/Zeitgeist, St. Paul, Minnesota, May 2005.

My People Have a Vacancy 2004 (5'), for marimba.

Recordings

"A Road to Everywhere" (Vermiphone), earWorm Improv Ensemble, 2016.
 "Angels of Area 51" (Vermiphone), earWorm Improv Ensemble, 2011.
 "You're Not Larry" (Vermiphone), earWorm Improv Ensemble, 2011.
 "Artificial Teeth and Limbs" (Vermiphone), earWorm Improv Ensemble, 2010.
 "earWorm" (Vermiphone), earWorm Improv Ensemble, 2009.
Think Like a Trout on Modal Operandi's "Provenance" 2008.
Waldo's Item on Mandragora's "Mandragora Plays Tangos and Sad Waltzes" 2003.
Steal Harry's Shoe and *The Smith Hinge System* on The Dextet's "Windfall" 1995.