

Curriculum Vitae of Bruce Phillip Gremo

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Curriculum Vitae. Two-page version.

Bruce Phillip Gremo

Education

1979. Honors Bachelor of Music in Composition - Wilfrid Laurier University
Composition with Owen Underhill, orchestration with Barrie Cabena

1981. Master of Music in Composition - University of Victoria
Composition with Martin Bartlett and John Celona, theory with Rudolph Komorous.

1991. Master of Arts in Philosophy - New School for Social Research
Thesis title: The Topology of Music - Advisor: Reiner Schurmann

1993. Eugene Lang Fellowship - Eugene Lang College at the New School for Social Research

1995-2006. Sustained Shakuhachi Study
Kinko style with Ralph Samuelson, Yokoyama style Honkyoku with Kinya Sogawa.

2009-2010. Sustained Bansuri/Raga study
With Bmippa Bhajantri. Indian Consulate, Beijing.

Awards

2004. Interactive Technology Artist in Residence Award at Harvestworks, NYC.

2003. Creative Artist Exchange Fellowship, a Japan/US Friendship Commission and NEA sponsored award that enables Fellows to study and work in Japan for six months.

2003. Composer in Residence at Civitella Rainieri Foundation in Italy.

2002. New York Foundation for the Arts 'Fellowship in Music Composition.'

2002. Artist in Residence at Steim in Amsterdam

2002. Artist in Residence at Engine 27, NYC

2000. Artist in Residence Award at Harvest Works, NYC

1991, 1995, 1996 Meet the Composer grants, NYC.

Papers published

April 2012. "Tele-Media and Instrument Making." Organized Sound Volume 17 (Issue 01, Networked Electroacoustic Music), published by Cambridge University Press.

Papers presented

April 26, 2011. "What is Present in Teleperformance: Music Precomposition, Teleperformance and Temporality." Telemediations Symposium at the Federal University, Rio De Janeiro, Brazil.

July 20, 2010. "Turbulent Control: Categories of control in the Cilia Flute Controller." Harvestworks, NYC

Feb. 25, 2010. "Turbulent Control: Categories of control in the Cilia Flute Controller." Sang Myung University, Seoul, Korea

Oct. 20, 2009. "Categories of control in the Cilia controller: some case studies of complex control routing using MaxMSP." WOCMAT, National Chiao Tung University, Taipei, Taiwan

Patented Invention – June 2010

Cilia: a flute controller driven dynamic synthesis system. (US Patent 7,723,605 B2).

CDs

1/ The NYFA Collection: 25 Years of New York New Music, 2/ Atmosphere's Edge... . [Albums and Media](#)

Recent Professional History

2012-present. Primary and Secondary School Music Teacher. Daystar Academy, Beijing. (Head of Music 2014-19, MS music teacher 2019-22).

1987-present. Self-employed composer; improvising, classical, studio session musician; educator.

2013-2018. Chamber musician. G-Musica Flute Quartet, Beijing Mozart Quartet, Multiple Flutist Duo.

2013-2017. Principal Orchestra Flutist and soloist. Beijing International Chamber Orchestra.

2008-14. Principal flutist. International Festival Chorus Orchestra, aka Peking Sinfonietta.

2008-16. Composer, performer. Syneme Telemusic Ensemble. Central Conservatory of Music, Beijing.

2008-15. Multiple flutist and improviser. Muse Ensemble.

2010-16. Event contractor and performer, Beijing.

2010-16. Fashion show composer and performer, Beijing.

Some Professional Highlights

2019. Soloist at National Centre for Performing Arts (aka The Egg), Beijing,

2018. Chamber music performance; Haydn Mozart and Beethoven at La Plantation, Beijing.

2017. Guest principal flute with the Pacific Ocean Orchetra and solo recitalist, Vladivostok, Russia.

2015. Beijing Concert Hall solo flute recital.

2014. Solo concert at Roulette, NYC.

2009. First Cilia performance at D-22, Beijing.

2000. Flute soloist under Ornette Coleman's direction. Knitting Factory Jazz Festival, Skies of America.

1994. Flute soloist with Butch Morris. Conduction #44: Ornithology. Charlie Parker Jazz Festival, NYC.

1998-99. Synthesist, programmer, multi-instrumentalist. Peter Sellars and Tan Dun. The Peony Pavilion.

1999. Xun soloist in Orchestra Theater 1. Tan Dun. Wien Modern.

1996. Flute soloist with Chamber Music Society of Lincoln Center. Conductor Tan Dun.

1993-95. Multi-instrumentalist. Muna Tseng and Tan Dun. The Pink.

1995. Xun soloist in Orchestra Theater 1. Tan Dun. Proms Concerts, Royal Albert Hall.

1989-91. Drone bowl Performer. Raphael Mostel's "Tibetan Singing Bowl Ensemble." NYC.

Of Professional Note

1988-92. Assistant Editor, Graduate Faculty Philosophy Journal, New School for Social Research, NYC.

1983-85. Music Series Curator. Open Space Gallery in Victoria, B.C., New Music Series.

1999-2002. Music Series Curator. Suddensite, NYC. Interactive computer music and improvisation.

2017-18. Music Series Curator. Daystar Academy Beijing. Chamber music. Classical and world.

1985-2005. Freelance Multiple Flutist. Concert stage, club gigs, studio session, teacher.

1990-92. Philosophy Student Advisor. Graduate Faculty of the New School for Social Research.

Personal Data

Citizenship; U.S. (naturalized), Canadian (birth), and British (parentage)

Birth date: Sept. 6, 1956

Married with one 15 year old daughter.

Visiting and working resident in Beijing, China since October 2006.

Curriculum Vitae. Expansive version.

Part One. Work History.

Education

1979 Honors Bachelor of Music in Composition - Wilfrid Laurier University
Composition with Owen Underhill, orchestration with Barrie Cabena

1981 Master of Music in Composition - University of Victoria
Composition with Martin Bartlet and John Celona, theory with Rudolph Komorous.

1991 Master of Arts in Philosophy - New School for Social Research
Thesis title: The Topology of Music - Advisor: Reiner Schurmann
The thesis argued that the creation of music is a discursive form, and that its discursivity is ontologically interested, this latter attribute developing from Heidegger's premise of the basic ontological orientation of Dasein. The thesis attempts to articulate the basic categories of this interest, and to anticipate their systematic elaboration. The argument derived and developed from readings of Heidegger's Being and Time, On the Origin of the Work of Art, and The Principle of Identity, and from one primary musical text, Beethoven's Grosse Fuge.

Spring 1993

Eugene Lang Fellowship - Eugene Lang College at the New School for Social Research
This teaching scholarship was awarded for the course design summarized below. It gave me the opportunity to conduct the course as a seminar for seniors.

Course title: Truth and Music

Truth is a property of language. Language happens in discourse. Music is discursive. Therefore, music can be characterized in terms of the truthfulness of its 'assertions'. Four claims, four problems. The first is well articulated; the middle two, progressively less so. The last one, not at all, even though it is a cliché to speak of "the language of music or of a composer." These problems oriented the course in its task of articulating two parallel paths that belong to the same onto-theologically interested history of thought (following from Heidegger's conception). It touched on Parmenides, Aristotle, Leibniz, Adorno, and Heidegger on the one hand, and on fragments of ancient Greek music informed by the theories of Aristoxinus, Gesualdo, Bach, Mozart, Varese, and Webern on the other.

1988 to 1992 Assistant Editor

Graduate Faculty Philosophy Journal, New School for Social Research, NYC. During this time period, six volumes were published.

Sustained Shakuhachi Study

Kinko style Honkyoku and Gaikyoku with Ralph Samuelson in NYC from 1995 to 2006, and Yokoyama style Honkyoku in Japan with Kinya Sogawa from 6/2003 until 2/2004.

2006 teaching English as a Second Language

Oxford Seminars TESL Certificate.

Sustained Bansuri/Raga study

With Bmippa Bhajantri in from 2009 to 2010 at the Indian Consulate in Beijing.

2014 to 2021 IB (International Baccalaureate) PYP and MYP professional development courses.

Topics in Primary and Secondary School pedagogy and student behaviour management.

Awards

2004 - Interactive Technology Artist in Residence Award at Harvestworks, NYC.
2003/04 - Creative Artist Exchange Fellowship, a Japan/US Friendship Commission and NEA sponsored award that enables Fellows to study and work in Japan for six months.
May and June 2003 - Composer in Residence at Civitella Rainieri Foundation in Italy.
2002 – New York Foundation for the Arts ‘Fellowship in Music Composition.’
9/02 - Artist in Residence at Steim in Amsterdam
5-6/02 - Artist in Residence at Engine 27, NYC
2000 - Artist in Residence Award at Harvest Works, NYC
1991, 1995 and 1996 - Meet the Composer grants, NYC.

Papers published

April 2012 - “Tele-Media and Instrument Making” in Organized Sound Volume 17 (Issue 01, Networked Electroacoustic Music), published by Cambridge University Press.

Papers, Presentations

December 5, 2021 – “Renaissance digital master Nicolai Vincentino visits a KunQu opera school with an Oud in hand.” Online presentation, contribution to the Microtonal University’s Microtonal Flute Festival.
April 26, 2011 – “What is Present in Teleperformance: Music Precomposition, Teleperformance and Temporality” at the Telemediations Symposium at the Federal University, Rio De Janeiro, Brazil.
July 20, 2010 – “Turbulent Control: Categories of control in the Cilia Flute Controller” at Harvestworks, New York, NY.
Feb. 25, 2010 – “Turbulent Control: Categories of control in the Cilia Flute Controller” at Department of Composition and New Media, Sang Myung University, Seoul, Korea
Oct. 20, 2009 – “Categories of control in the Cilia controller: some case studies of complex control routing using MaxMSP” at WOCMAT, Taipei University, Taipei, Taiwan

Patented Invention – June 2010

Cilia: a flute controller driven dynamic synthesis system (US Patent 7,723,605 B2)

The Cilia is a new musical instrument with two parts; a physical ‘flute controller’ and software application. Its performance gestures are modeled after the Shakuhachi, but it sounds experimentally ‘orchestral’, using complex synthesis and re-synthesis techniques. A mouthpiece splits the air column produced by the blowing of a flutist, and derives complex control from the analysis of this split air column’s dynamics. Three-dimensional high-resolution track pads replace finger holes or keys. As a specifically flute modelled controller, the Cilia is unprecedented. It is both an ‘event controller’ and ‘process controller.’ The Cilia endeavors to surpass the acoustic instrument model in generating complexity and nuance in event generation, but at the same time retains process control and manipulation which is typically the provenance of electronic controllers. Please go to the following Vimeo Channel to hear and see this instrument.

<https://vimeo.com/channels/712032/page:1>

[Albums and Media](#)

The links are all active for free listening.

[Compilations](#)

The NYFA Collection: 25 Years of New York New Music

This is a 5 CD compilation of selected composers who have received New York Foundation for the Arts Composition Fellowships. My contribution on disk A is a selection from Choshi Shoes (see album below). I am honored to have been included. Released in June 2010 by Innova Records.

[NYFA Collection: 25 Years of New York New Music](#)

[Solo Work](#)

Atmosphere's Edge: 12 Preludes

Interactive computer music for multiple flutes and the Cilia, a patented flute Controller. Released: January 20, 2009. These 12 preludes represented a point of culmination of my work using multiple flutes with pitch tracking routines with custom computer apps (written with Max). On tracks where there is no flute, are the early recordings using my flute controller instrument called the Cilia. These are good examples of what I call application composition. They are highly structured pieces; which is to say, as computer applications they are rule bound. It is up to the improvising performer to stretch the rule boundaries and bend them. Recording was engineered by Jurgen Frenz. Recorded at the National Film Academy of China in Beijing, 2008.

[Bruce Gremo, Atmosphere's Edge](#)

Distributed by Distrokid.

Cilian Atmospheric

Introduction to the Cilia

In 2004, I and my original collaborator Jeff Feddersen were awarded a Harvestworks AIR grant to begin development of the flute controller called the Cilia. This prototype became functional about a year after I relocated to Beijing, 2007.

The Cilia is a *flute* controller. It is a flute because it responds to an open *emboucher* or lip technique. The Japanese shakuhachi was the inspiration in the Cilia design. The shakuhachi is an end blown vertical bamboo flute with 5 holes, 4 in front and one in back. The performance gestures of the shakuhachi transpose to the Cilia. The similarity ends there.

This mouthpiece uses 2 microphones at low gain level as amplitude sensors. A divider splits the air column as does the mouthpiece on a flute. Continuous ratio data, ratio thresholds, amplitudes, amplitude means and maximums, and several other datum types are derived from it. In place of keys of finger holes, track pads are used which generate continuous X, Y and Z values.

A composer's instrument, the Cilia explores four timbre types, as well as the porosity between these categories; instrumental, harmonic, density, and texture. An improviser's instrument, it enables a range of orchestration strategies including; monophony, heterophony, polyphony, and cacophony or irrational structuring. A performer's instrument, it is interested primarily in event control, not process control. But of course, if it can event control, it is then easy to process control.

Controller is an unfortunate term. In my opinion, a well-designed instrument facilitates resistance and control in equal measure, as many no-s as yes-s. 04/17/2013

[Cilian Atmospheric. Bruce Gremo Cilia and Max Programming.](#)

14 Sonic Apparitions from an Ancient Temple City.

Bruce Gremo, bass flute, glissando flute, alto shakulute, Max programming.

These pieces were prompted by the occasion of a fashion show. Kathrin von Rechenberg is a haute couture designer whose shows I have provided music for many time. Always such a pleasure. This particular show was held as the Hong-en Guan Temple in the heart of Beijing 2012. The Max applications were written anticipating beats and types of Asian melody appropriated and distilled through my various lenses over the years. I had spent time in Siem Reap a few years earlier and this still today resonates with me. The show occasioned a dialogue I had wanted to pursue for a long time; the conjunction of complex texture, noise and simple but nuanced melody. I know now in retrospect that melody is one of the main carriers of emotional narrative. It was an obvious step for me to imagine sound with the force to resonate over ages. All pitch-tracking flute driven Max application composition played in an improvisational manner.

[14 Sonic Apparitions from an Ancient Temple City](#)

Choshi Shoes

I have a long interest in Japanese music since I was a graduate composition student and attended a course with Japanese composer Jo Kondo. The conjunction with several Asian classical musics and the contemporary classical music of that time had a deep impact on me. I have been a shakuhachi player since the middle 1990s. From about the same time I was also deeply engaged in Max/MSP programming writing interactive computer application composition. So, when I received a US Japan Friendship Commission Fellowship to go and study in Japan for 6 months in 2003, not only was I elated, but ready. All the software used on the CD was basically developed there in this 6-month period, while I absorbed traditional Japan. Choshi is a standard shakuhachi piece. The name variously means warm-up, but also tuning. I like to think 'attuning' is not a bad rendering, as in meditating. A significant part of the history of shakuhachi is not about music, but rather ZaZen or breath meditation. At one historical point in Japanese history, samurai and soldiers were disbanded, had their weapons taken away and were sent to monasteries. Shakuhachi was how they were taught to focus and meditate. All of this lore is in Choshi Shoes, which is a walk through aspects of the original simple melody. The computer interactions are meant to be ambient as they are gestural and expressive. Nine variations and interactions. These were recorded in 2006 while I was living in the Garrison area, one hour north of NYC along the Hudson. I am grateful to Tom Hamilton for his great mastering work.

[Choshi Shoes](#)

Four Good Humours for Waking To

Usually the interactive music that I perform makes children think about movies, and not infrequently, scary ones. Alas. I have been developing a music program in Beijing for a while, so have spent a lot of time with children. So not surprising when a friend asked me - innocently - can you play some interactive computer music for some children. These warmup recordings are the start of a sub-genre, I think. They are very friendly and light. I like them in the morning. I hope you like them too.

[Four Good Humours for Waking To](#)

[Current work in Audio Driven Animation Improvisation ADAI](#)

Visual Music (most recent), Music Graphic Narratives and ADAI Gallery - Vimeo Showcases and Channel

[Visual Music](#) [Music Gaphic Narratives](#) [ADAI Gallery](#)

Related historical work

[Cross Media Archives](#)

[Acoustic Improvisation Collaboration.](#)

Windblown. Multiple Flutes and Sheng.

The Chinese Zheng is one of the most extraordinary instruments I know. Hu JianBing is not only an extraordinary player; he designs and plays innovated Zheng that introduce more pipes, keys and thus tones. In JianBing's hands it is a completely chromatic harmonic timbre generator. Timbre is the musician's word for colour, sonic colour. For my part, I was playing the shakuhachi and two unusual flutes. The glissando headcount was invented by flutist Robert Dick. A wonderful innovation to the flute. It is like crossing the flute with a trombone, or if you are a Chinese musician, the flute player can pretend to sing KunQu opera. Or Jimmie Hendrix using his wah-wah pedal. The alto-shakulute combines a western alto flute with a shakuhachi head joint. It is truly a west meets east instrument. The player can pursue strengths of both instruments and both cultures. But the sum is greater than the parts.

[Windblown. Bruce Gremo, Hu JianBing.](#)

Introductions. Guzheng and Flutes. Yu Miao, Bruce Gremo

Yu Miao Guzheng, Bruce Gremo alto and bass flute, glissando flute, shakuhachi
Yu Miao and I were intense collaborators for several years. This was the beginning of our work together. 2013, Beijing. We experimented a great deal with novel guzheng tunings.

[Introductions. Bruce Gremo flutes Yu Miao guzheng.](#)

Bruce Gremo, Li Tie Qiao, Hu JianBing Live in Beijing.

Live. Here and now. Some performances happen from the most precarious of circumstances. The coincidence of two wonderful collaborators of mine who don't have much connection otherwise. Add Amy Li's generosity in making her fab CaoChangDi gallery space available. Endlessly echo-ey white box or very generous space. Both. The former makes for easy live recording, the latter for ease of listening. I began this performance with a circular breath tone coming in from the outside room. So, the audience rustling is part of the sound from the beginning. For all the ease of listening and recording, this is intense music. Li Tie Qiao on multiple saxophones, Hu JianBing on multiple Sheng. Bruce Gremo on multiple flutes. Perhaps the name of our next recording should be Multiplication.

[Bruce Gremo, Li Tie Qiao Hu JianBing. Live in Beijing.](#)

[Cilia and Max Programming, collaboration](#)

Three Improvisations from Beijing.

Li Tie Qiao saxophone, Zhang Shou Wang guitar, Bruce Gremo Cilia and Max apps.

This was a recording session at the National Film Academy in Beijing 2009, engineered by Jurgen Frenz. Then as today, free improvisation, noise, and experimentation are rare in China. I consider myself quite fortunate to know two foremost representatives of these genres. Perhaps odd to release these tracks 10 years after. But I believe this unique music is even more relevant today. Bruce Gremo 200128

[Three Improvisations from Beijing. Bruce Gremo, Li Tie Qiao, Zhang Shou Wang.](#)

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Two Takes on Noise and Melody.

Tom Hamilton, Nord Modular Keyboard, Bruce Gremo, Cilia and Max programming.

As the title suggests, in this session Tom and I quickly found ourselves in the middle of simplicity and complexity, melody and noise. The first take leans more to simplicity and open spaciousness, the latter to complexity and continuities of disjunction. The first demonstrates an ease of transition between pure melodic pentatonic lines, floating glissando lines and noise. The second gives a new take on glitch, removing it from any obligation to meter and juxtaposing clusters of discrete events with ever shifting harmonic/chord timbres and gestures. July 2010.

[Two Takes on Noise and Melody. Bruce Gremo, Tom Hamilton.](#)

November Show. Demetrius Spaneas, Neil Rolnick, Bruce Gremo.

Demetrius Spaneas alto saxophone, Neil Rolnick keybiard and computer,

Bruce Gremo Cilia and Max Apps, Gliiando flute, shakuhachi, and xun

Neil Rolnick and Demetrius Spaneas were in Beijing (where I lived) for performances. Jurgen Frenz, who taught audio recording at the prestigious Film Academy of China, invited the three of us up to do a free improvisation session. Depending on the players, some free improvisation sessions are hardly free; they are too invested with compositional intention. It is certainly true of these 8 tracks; the ensemble sense is as deliberate as it was spontaneous.

[Bruce Gremo, Neil Rolnick, Demetrius Spaneas](#)

Classical

Classical flutist performances.

In the narrow sense. Classical is Haydn. Mozart and Beethoven which I demonstrate in these videos. In a broader sense, it is recital music. Also demonstrated. 'New music' embraces cross culture meetings and improvisation.

[Classical performance](#)

Following two recordings unavailable online, but still in print.

2000 Today: A World Symphony for the Millenium (1999)

with London Voices, New London Children's Choir, NChiCa Orchestra, BBC Concert Orchestra. Click link for documentation. [2000 Today. Tan Dun et al.](#)

Orchestral Theatre I: Xun (1990)

with BBC Scottish Symphony Orchestra. **Soloist.** Bruce Gremo, solo xun **Conductor** Tan Dun

Koch Schwann label.

Click link for documentation. [Orchestral Theater 1: Xun. Tan Dun. Bruce Gremo xun soloist.](#)

Curriculum Vitae. Bruce Phillip Gremo

Bands

Zoya. Beijing 2009. Cross-cultural Songs.

French Singer Lily Jung, Mexican Tabla player Tato Ramirez, North American shakuhachi glissando flute and bansuri, Bruce Gremo, Chinese YangQin player Jun Jie. The band called Zoya was a unique opportunity for me to rediscover song. Beijing 2009.

[ZOYA. Lily Jung, Bruce Gremo, Tato Ramirez, Jun Jie.](#)

Distributed by Distrokid.

Three Sergeants Syndrome

Three Sergeants Syndrome was a band created by Drew Hanratty. Drew wrote, sang and arranged the material. Drew's band:) Songs, guitar intense, out improvisation and chamber music in the spirit of Frank Zappa. Intricate. Really a good crew, a lot of fun, wonderful music that did not get heard enough. Never too late. I was pleased and proud to be a part of it. Alex Morris drums, Bruce Gremo multiple flutes, Da Huai bass, Drew Hanratty vocals guitar and keyboards, Liang Ying guitar, Nathaniel Gao alto saxophone, bass clarinet.

[Three Sergeants Syndrome.](#)

Sideman

Autodreamographical Tales

Terry Riley

I provided multiple flute support on three tracks. Soon to be released.

Sentimental

This was my first recording experience leading to a published LP in 1976. It dates me, which is the point. I have been making music for a long time.

Click link for documentation. [The Mercey Brothers – Homemade. 1976](#)

Format: Vinyl, LP, Album. Folk, World, & Country

[Recent Professional History](#)

2019 – 2022. MYP Middle School Music teacher at Daystar Academy, Beijing. In 2019, Daystar went through a significant structural change, as did my role there (as have the circumstances of all private schools in China). Academic music teaching has been focussed in the Middle School (as there is no High School music program). That being said, there has been new opportunity for developing a Secondary School wide performance series, and it has met with much success (attendance and enthusiasm!). I also took on homeroom and advisory class responsibilities with Grade 11.

2012 – 2019. Head of Music (grades 2-9) at Daystar Academy, Beijing. Over this duration, I taught music from Grades 2 to 9, developed a curriculum that embraces IB objectives (PYP, MYP), Sound Based pedagogies, content standards, JiaoWei (Chinese Education Bureau) and performance practice. I was Elementary School choral director, and Found Sound Ensemble instrument maker and director. The program was unique in its orientation to composition, improvisation, ear training, music appreciation and 21st century music learning models. In Secondary school, computer music labs are the primary teaching format, where computers function as performance instruments, and serve to record, notate, research, and compose. It was a privilege to be in the right spot at the right time to develop a unique 21st century classroom program directly out of my knowledge, experience and passion.

[Work with Elementary School Students](#)
[Up-cycled instrument demonstration](#)

1987 - present. Freelance improvising musician and since 1997, computer music performer. For over 30 years now since my time in downtown New York, I have been continuously engaged in the *lingua franca* of free improvisation. Always meeting and engaging with new musicians in the widest variety of venues.

October 2019. Performances, demonstrations and improvisation workshop tour in the city of WuHan, China. Hosted by the Wuhan Conservatory of Music, I travelled with pipa virtuoso Wu Man and suona virtuoso *Guo Yazhi*.

2013 -2018. Chamber musician in several ensembles; G-Musica Flute Quartet, Beijing Mozart Quartet, Anemoi Woodwind Quintet, Multiple Flutist Duo.

2013-2017. Principal Flutist and soloist in the Beijing International Chamber Orchestra under the direction of Maria Nauen.

2008-14. Principal flute in the International Festival Chorus Symphony Orchestra, also known as the Peking Sinfonietta, under the direction of Nicholas Smith.

2008-16. I am a founding member of the **Syneme Telemusic Ensemble** at the Central Conservatory of Music of China, created by and under the direction of Ken Fields. This was an IPv6 studio which facilitated live collaborative computer music performances with venues around the world; Canada, Japan, New Zealand, Australia, Singapore, Taiwan, France, Denmark, Brazil, and the United States. This was always a featured concert at Music-Acoustica, an international computer music festival hosted by the Central Conservatory. Research institute high-speed wide broadband uncompressed multi-track audio routing around the world. Wow.

2008-15. I am a founding member of the **Muse Ensemble**, devoted to acoustic improvisation and cross-cultural musical exchange with guzheng player *Yu Miao* and Chinese Indian-tabla player, *Hadi An*.

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2010 - 2016. Event contractor and performer. Clients have included German, American, Argentine and Indian **Embassies**. Events have included performances for the German Chancellor Angela Merkel, Former German Ambassadors Michael Schaeffer and Michael Clauss, and Former American Ambassador Gary Locke.

2010 – 2016. Recurring musician and composer for Beijing *haute couture* designer Kathrin Von Rechenberg's **fashion runway shows**. I did five shows for Kathrin. Runway shows are a unique phenomenon. Wonderful experience which I would love to do again.

Professional Highlights

May 2019. *National Centre for Performing Arts (aka The Egg), Beijing, is a flagship government venue almost next to Tiananmen Square. Pipa virtuoso Wu Man headed this concert with, Hu Jianbing on numerous sheng, Guo Yazhi on numerous souna, and myself on multiple flutes and computer. I wrote the software apps for this performance in a month. Quite a feat if I may say. Matched by the fact that we had only three days of rehearsal to put together a great show. This the first live computer music performance there ever, first concert involving free improv, probably first performance at NCPA using Robert Dick's glissando head joint, certainly first performance using Monty Levinson's alto shakulute. Good house too. 1400 in attendance. All right in visual proximity to Mao's Forbidden City Portrait. I was able to get video of one piece. [NCPA last piece](#)*

May 2018. *G-Musica Quartet played Haydn Mozart and Beethoven at La Plantation, Beijing. All composers featured flute with strings in trios or quartets. Wonderful program! I could play it forever. La Plantation was a wonderful acoustic venue in Beijing, the kind of sound that performers savour. [Mozart@LP](#) [Haydn@LP](#) [Beethoven@LP](#)*

May 2017. *I travelled to Vladivostok, Russia with soloists from the Beijing International Chamber Orchetra. I was invited as guest principal flute with the Pacific Ocean Orchetra (you would not know from the great name, but it is the state orchestra). We did a mostly Russian program. The highlight of the trip was a recital the following day where I performed the Prokofiev flute sonata. There was just something special about performing Prokofiev in Russia!*

2008-16. *I was a founding member of the Syneme Telemusic Ensemble, along with its creator and director Ken Fields, a studio located at the Central Conservatory of Music in Beijing that from 2008 until 2016 facilitated IPv6 tele-performances with collaborators from around the globe (Canada, Japan, New Zealand, Australia, Singapore, Taiwan, France, Denmark, Brazil, and the United States). [EcoTeleMedia Performance 2011, Rio Copenhagen Beijing](#)*

May 2015 *Beijing Concert Hall solo flute recital. This recital with pianist Shen Yue was the first solo flute and piano repertoire recital I gave in a major concert hall. I had given solo recitals before. But I am rather late to the genre. A good hall like this one is as empowering as a good instrument.*

February 2014. *Solo performance at Roulette, NYC. Part of the Interpretations series, this was an opportunity for a first solo concert using the Cilia, my patented flute controller instrument and shakuhachi.*

2008. *First Cilia performance at D-22. I had only just completed the first prototype of the Cilia controller after haviing arrived in Beijing. It took me a couple of years to do the first solo set. D-22 was a club in the Haidian district of Beijing, created by New Yorker Michael Petis. A venue for alternate and anti-authoritarian youth and experimental music. A CBGBs of its time, but not of its place. But there wasn't enough surveillance in place in Beijing at that time to keep it down.*

2000. Ornette Coleman *is an icon. I learned a great deal listening and watching him direct his piece. And then on the same bill was the reunion set of his trio with the late Charlie Haden and Billy Higgins. Great bonus!*

Skies of America
Ornette Coleman -composer, director
Bruce Gremo - flute soloist
Knitting Factory Jazz Festival, 6/1/2000

Curriculum Vitae. Bruce Phillip Gremo

1994. *I never realized I lived almost next to **Charlie Parker's** old home on Avenue B until I found my way into one of the late **Butch Morris** Conduction pieces, and then played across the street in Thompkins Sq. Park.*

Conduction #44:Ornithology
Butch Morris, conductor-composer
Bruce Gremo - flute soloist
Charlie Parker Jazz Festival, Thomkins Square Park, NYC
8/28/94

From 1990 until April of 2000, *I worked regularly with Chinese composer **Tan Dun.** Everything I did with Tan drew on my abilities as an improviser and composer. There were numerous opportunities in this time working as orchestra and chamber soloist, conductor, music director, and synthesizer programmer to name a few. I am grateful to him for those opportunities. They were great learning experiences. There are far too many occasions to warrant listing. Some of the personal highlights for me were the following.*

The Peony Pavilion - **Peter Sellars**, director
Runs internationally throughout 1998 until March of 1999, in Vienna, London, Paris, Rome, and Berkeley CA
Bruce Gremo - synthesizer programmer, ensemble musician

Wien Modern - Xun soloist in Orchestra Theater 1: Xun
Conductor 2 in Orchestra Theater 2: Re
Austrian Radio Symphony Orchestra
11/15/99

Chamber Music Society of Lincoln Center- Alice Tully Hall
- flutist in 7 new works by Asian composers
Tan Dun and the New Generation East
7/27/96

The Pink - **Muna Tseng**, Choreographer
- productions running from 9/1993 to 10/23-26/95, in Yellow Springs PA, Henry St. Settlement, DIA Foundation, *The Kitchen and LaMamma in NYC, Haverford PA, Chicago IL, Hong Kong, Lexington KY, and Tallin Estonia.*

Proms Concerts at the Royal Albert Hall
- Xun soloist in Orchestra Theater 1: Xun
BBC Scottish Symphony Orchestra
8/8/95

1989-91. During this time I played in **Raphael Mostel's "Tibetan Singing Bowl Ensemble."** When I first arrived in NYC in 1986, I was a structure and complexity obsessed young composer. This ensemble was my first opportunity to experience performing drones, and to engage in slower longer-term listening. Wonderful! I understood composer LaMonte Young's quip after this experience; "Contrast is for those who can't compose."

Of Professional Note

Music Series Curator

I held the position of Music Curator at Open Space Gallery in Victoria, B.C., Canada for two seasons, **1983-1985**. Responsibilities included fund raising, concert management, and curatorial oversight. I left the position to move to New York City. Also for a period from **1999-2002**, I curated a series at a downtown Manhattan venue called Suddensite. The focus in this series was interactive computer music performance; especially interactions between acoustic improvising musicians and application compositions focussing on "pitch-tracking" and spectral analysis technique. I have been curator of classical chamber music series in Beijing, most recently at Daystar Academy Beijing in **2017-18** where we hosted a series of 10 chamber music performances.

Freelance Multiple Flutist.

From **1985 until 2005**, I worked as a freelance multiple flutist in NYC, on the concert stage and as a session studio musician. A classical orchestral flutist by training, still I specialized in extended technique and improvisation formats using the silver flute, the Japanese Shakuhachi, the Chinese Xun, the Indian Bansuri and two hybrid flutes, the shakulute and the glissando flute. I have been a soloist at internationally renowned venues including Lincoln Center Festival with the Lincoln Center Chamber Music Society, Wien Modern in Vienna as soloist with the Austrian Radio Orchestra, the BBC Proms Festival at the Royal Albert Hall in London as soloist with the Scottish BBC Symphony Orchestra. From **2006 until the present**, I have worked as a multiple flutist in China, having added the bass flute to my assortment.

Philosophy Department Student Advisor

For two years 1990-92, I held the administrative position of student advisor in the Philosophy Department of the Graduate Faculty of the New School for Social Research (now known as The New School), NYC. It was a paid position elected by the students and approved by the faculty. My job was to advise students on all academic matters, to interface with the administration on behalf of the students and faculty, to assist professors in communications with students, to be a contact point for inquiries from prospective students, and to oversee logistics when the department hosted symposia or conferences.

Personal Data

Citizenship; U.S. (naturalized), Canadian (birth), and British (parentage)

Birth date: Sept. 6, 1956

Married with one 18 year old daughter.

Visiting resident in Beijing, China since October of 2006.

Curriculum Vitae

Bruce Phillip Gremo

Part Two. History of Works.

[1/ Interactive Music Composition and Collaborative Premieres](#)

July 2021 - present

Visual Music (2) is the next stage in the audio driven abstract animations. It uses primarily Max and Jitter, but also a suite of secondary apps; Reaktor, Kontakt, Xronomorph, VMPK, Touch OSC and QuNuo.

August 1 2021

@tendre is a video poem collaboration with video poet-artist Tamara Lai. [@tendre](#)

August 4, 2020

'Gremo' is a video work by video-choreographer Mimi Garrard. The score was commissioned earlier in the year. [Gremo on Youtube](#)

December 2019 - present

I have currently embarked on a series of live performance formats; audio driven abstract animations using Max, Jitter, Reaktor, Kontakt, Touch OSC and QuNuo. Documentations of these can be seen and heard on the following Vimeo channel. [Visual Music](#) [Music Gaphic Narratives](#) [ADAI Gallery](#)

Nov. 2006 – March 2019

These years of improvising and networking with the diversity of Chinese musics is something I cannot document well on a C.V. Except perhaps to observe here that there is not one Chinese music; for example, I have interacted with Han, Mongul, and Uygher musicians. Additionally, there is a small, nascent, under-resourced and isolated, but committed experimental music scene in China. The *lingua franca* with all is improvisation, whether the impetus is avant-pop, jazz or traditional instrumental music. Collaborators have included; avant-saxophonist Li Tie Qiao, jazz saxophonist Nat Gao, CarSickCar guitarist Zhang Shouwang, electronic hardware hacker Mung Qi, quqin player Wu Na, erhu player Yu Hongmei, yangqin player Jun Jie, throat singer/MaTouqin player Hose Bagin, cellist Song Zhao, quzheng player Yu Miao, pipa player Wu Man, sheng player Hu Jianbing, souna player Guo Yazhi, Telemusic pioneer Ken Fields, and oud player Hadi Edelbeck. The list is longer.

05/15/2019

The National Center for the Performing Arts (aka The Egg) is the government's premiere performance venue in Beijing. Kitty corner to the iconic Forbidden City Portrait of Mao, run by the government, the director is the mayor of Beijing, yet several precedents were set in this concert. Headed by pipa virtuoso WuMan, and joined by Hu Jianbing on sheng and Guo Yazhi on souna, this was the first live computer music performance at this venue, and the first involving free improvisation. In addition to computer, it was also the first opportunity for the audience to hear unusual flutes; the glissando headjoint flute (an invention of Robert Dick), and the alto shakulute (an invention of Monty Levinson).

02/20/2014

Interpretations – International New Music Series hosted at Roulette, NYC.

Solo performance with guest performer Hu JianBing on Sheng. Four new works; Variations on a Chord for glissando flute and pitch tracking application, Duo for shakuhachi and sheng, Cilian Episodes 140220 for solo Cilia, Cilian Episodes 140220 for Cilia and Sheng duo.

Brooklyn, USA

Curriculum Vitae. Bruce Phillip Gremo

12/13+14/13

Woyzeck – Playwright: Georg Buchner, Director: German Director Anna Peschke, Actor: Chinese National Opera star Wang Lu, Music and Musician, Bruce Gremo
Star Theater, No. 5 Theater.
Xicheng District, Beijing

Curriculum Vitae. Bruce Phillip Gremo

10/23/13

Performing Research #2 – Bruce Gremo, Cilia, Max; Ken Fields, Supercollider, netjockey, osciliscopics
Musicacoustica 2013, Live Telemusic Concert
Central Conservatory of China, Beijing

10/6/13

Solo recital
Choshi Variation 2013 – shakuhachi and Max
Cilian Atmospherics 1 – solo Cilia
Cilian Atmospherics 2 – solo Cilia
ChinaAfricaMelody – glissando head-joint flute and Max
Phillip Young Recital Hall, University of Victoria, Canada

7/13/13

Cilian Episodes – solo Cilia performance, followed by improvisations with Rick Sacks percussion and Micael Lynn bass.
Array Music Studio, Toronto, Canada

4/22/13

Risk Management - Cilia performance with Hans Tammen on modular electronics
Harvestworks, NYC

4/12/13

4 Cilian Episodes
Guthman New Musical Instrument Competition, Georgia Tech Univesity, Atlanta GA.
The controller instrument - the Cilia - was a finalist in the competition; one of seven out of an original field of 60 competitors.

10/24/12

A Telemusic Concert of Musicacoustica
Sensai na Chikai (Ian Whalley composer)
Bruce Gremo; shakuhachi improviser with interactive score broadcast from New Zealand
Performing Research#1 (Ken Fields - network jockey)
Bruce Gremo; Cilia improvisation
Musicacoustica Festival, Central Conservatory of Music (CCM), Beijing, China

10/25/11

Ecotelemedia Performance. A live performance using audio/video/data streams between Copenhagen, Rio de Janeiro and Salvador in Brazil and Beijing was conducted. Live music, plant data sonification using Open Sound Control (OSC), dance/motion-capture, and performative strategies were received by live audiences in three locations. Beijing researchers made progress in two major areas: music control data mapping and audio streaming over mixed IPV4/IPV6 networks.
Bruce Gremo; Cilia, composer, MaxMSP programming.
Musicacoustica Festival, Central Conservatory of Music (CCM), Beijing, China

10/24/11

A Telemusic Concert of Musicacoustica
KishiKeishi (Ian Whalley composer)
Bruce Gremo; Cilia performer with performers from New Zealand
Improvisation with Tseng YuChung in Taipei, Taiwan
Bruce Gremo; Cilia, Tseng YuChung, controllers
Musicacoustica Festival, Central Conservatory of Music (CCM), Beijing, China

Curriculum Vitae. Bruce Phillip Gremo

3/11/11

Poetry of Xi Chuan 2

Xi Chuan; poet and reader

Bruce Gremo; Cilia accompanist

Bookworm International Literary Festival, Beijing, China

10/26/10

Auto-heterophony – tele-performance between Beijing, Calgary and Waikato University, NZ

This composition involved an interactive score. The score is both prescriptive (as all scores are, they are instruction), but also descriptive (it reacts and renders according to what the Cilia produces (midi) and what the clarinet player in Calgary produces (pitch-tracking).

Jeremy Brown: clarinet (Calgary); Bruce Gremo; Cilia (Beijing)

Musicacoustica Festival (CCM), Beijing, China and University of Calgary, Canada, Waikato University, New Zealand

07/13/10

Cilian Atmospheres1

Bruce Gremo; solo Cilia

Harvestworks, NYC, USA

02/25/10

Armonia 2

Bruce Gremo; solo Cilia

Sang Myung University, Seoul, Korea

1/30/10

Calgary Interventions 2; tele-performance between Beijing, Calgary, Peru Indiana, and Singapore

David Eagle; flute (Calgary); Bruce Gremo; Cilia (Beijing)

10/27/09

Calgary Interventions; tele-performance between Beijing, Calgary and Vancouver

Jeremy Brown; soprano sax (Calgary); Bruce Gremo; Cilia (Beijing)

Musicacoustica Festival, Beijing, China and University of Calgary, Canada

10/21/09

Armonia

Bruce Gremo; solo Cilia

Tainan, Taiwan

10/20/09

Armonia

Bruce Gremo; Cilia

WOCMAT Festival, Taipei, Taiwan

3/9/09

Poetry of Xi Chuan 1

Xi Chuan; poet and reader

Bruce Gremo; Cilia accompanist

Bookworm International Literary Festival, Beijing, China

Curriculum Vitae. Bruce Phillip Gremo

10/29/06

9 Episodes for Xun and 2 Computers
Bruce Gremo; Xun
Musicacoustica Festival, Beijing, China

5/18/06

Choshi Variations for Shakuhachi and 2 Computers, concert length version
Bruce Gremo; shakuhachi
Black Box, Ashbury Park, NJ

9/10/05

Choshi Variations for Shakuhachi, Sho and 2 Computers
Tamami Tono; Sho: Bruce Gremo; shakuhachi
Tenri Institute, NYC

9/9/05

New Old Song 2 for Shakuhachi and 2 Computers
Bruce Gremo: shakuhachi
Chelsea Art Museum, NYC

7/16/04

Plateaus for Jane Rigler; flute and computer
Jane Rigler; flute
Issue Project Room, NYC

11/4/04

Plateaus for Mari Kimura; violin and computer
Mari Kimura; violin
Symphony Space, NYC

7/16/04

Plateaus for David Cossin; vibraphone and computer
David Cossin; vibraphone
MassMOCA, Massachusetts

11/28/03

Aura for Shakuhachi and 3 Power Books (reduced version)
Bruce Gremo; 1.8 and 2.3 Shakuhachi
Osaka University of the Arts, Osaka, Japan

11/22/03

Aura for Shakuhachi and 3 Power Books (concert length version)
Bruce Gremo; 1.8 and 2.3 Shakuhachi
Digital Music Festival 2003 Xebec Hall, Kobe, Japan

10/17/03

New Old Song for solo Shakuhachi
Christopher Yomei Blasdel; shakuhachi
Fukuoka Gendai Hogaku Festival, Fukuoka, Japan

Curriculum Vitae. Bruce Phillip Gremo

6/17/03

Risk Management

Hans Tammen; endangered guitar: Bruce Gremo; MaxMSP
MaxMSP Surround Sound Performance, Harvestworks, NYC

2/3/03

Plateaus 1-4 for Vibraphone and Power Book

David Cossin; vibraphone
Symphony Space, NYC

12/16/02

solo improvisation concert at Experimental Intermedia, NYC

Bruce Gremo; shakuhachi, flute, 2 Power Books

10/02

improvisation with Anne LaBerge

Anne LaBerge; microtonal flute: Bruce Gremo; MaxMSP
Kraakgeluiden, Amsterdam

6/02

16-channel spatialization improvisation: residency concert

Hans Tammen; endangered guitar, MaxMSP: Dafna Naphtali; voice, MaxMSP; Bruce Gremo;
flute, shakuhachi, MaxMSP
Engine 27, NYC

1/30/02

Drone and Koan (for solo Computer)

a standalone application work, downloadable until 2005

1/15/02

Drone and Koan (for ManYee)

Interactive computer application commissioned by composer/pianist ManYee Lam
premiered in Hong Kong

Note: *For a period from 1999 to 2001, I ran and curated a series of experimental computer music performance at a small space in downtown Manhattan. The venue was called Suddensite (see numerous references below). It was a personal composer's laboratory.*

9/8/01

Duo improvisation with two interacting computers

David Cossin; percussion, berimbau, amplified tubes, electronics: Bruce Gremo; composer, flute,
shakuhachi, MaxMSP
suddensite, NYC

8/25/01

risk management: improvisation with two computers and electronics

Hans Tammen; endangered guitar, MaxMSP: Bruce Gremo; composer, flute, shakuhachi, MaxMSP
suddensite, NYC

Curriculum Vitae. Bruce Phillip Gremo

8/18/01

Duo improvisation with two interacting computers and electronics

Tom Hamilton; Nord modular synthesis system, computer: Bruce Gremo; composer, flute, shakuhachi, MaxMSP
suddensite, NYC

8/11/01

Duo improvisation with interacting computers and electronics

David First; guitar, electronics: Bruce Gremo; composer, flute, shakuhachi, MaxMSP
suddensite, NYC

8/4/01

Duo improvisation with two interacting computers

Anne LaBerge (Amsterdam); multiple flutes: Bruce Gremo: composer, flute, shakuhachi, MaxMSP
suddensite, NYC

4/13/01

Duo improvisation for two musicians and interacting computers

Christoph Irmer (Wuppertal); violin: Bruce Gremo; composition, MaxMSP, shakuhachi, flute, EWI, M
suddensite, NYC

4/4/01

Duo improvisation with interacting computers

Boris Hauf (Vienna); MaxMSP, electronics: Bruce Gremo; MaxMSP, shakuhachi, flute, EWI, M
suddensite, NYC

3/26-27/01

Trio improvisation with interacting computers

Karlheinz Essl (Vienna); MaxMSP: Tom Hamilton; Max, keyboard, Nord Modular System: Bruce
Gremo; MaxMSP, shakuhachi, flute, EWI, M
suddensite, NYC

9/22/2000

Drone & Koan

This is a computer interactive work for up to four musicians. The computer pitch-tracks them all at once.

David Cossin; vibraphone: Lukas Ligeti; balifon: Matt Fieldes; double bass: Bruce Gremo; composer, MaxMSP, flute, shakuhachi
Lotus Studios, New York

Other Flutes

Other Flutes was a trio of flautists devoted to extended technique playing and improvisation. The trio was active in the downtown Manhattan scene for two years, 2000 until 2002. Muriel Vergnaud; flute, alto flute: Ricardo Arias; flute: Bruce Gremo; flute, shakuhachi.

10/20/2000

Other Flutes with guest flutist Anne LaBerge; improvisation with interactive computers

Other Flutes: Muriel Vergnaud; flute, alto flute: Ricardo Arias; flute: Bruce Gremo; flute, shakuhachi, MaxMSP: guest Anne La Berge; microtonal flute
suddensite, NYC

Pathos Series

In the mid-1990s, my composition interests turned towards what I came to call *application composition*. In brief, an application composition is a computer program written which responds to a control source (e.g., either pitch tracking an acoustic instrument, or a controller invented for the task.), manipulates the control data so that it can be implemented in a specific composition scenario, and provides sound generating routines that are capable of receiving the processed data in ways that facilitate interaction with a performer on the control instrument. The Pathos series were my first attempts to develop the format rigorously.

Pathos 1 and 2 (1998) developed command and response systems using only midi (Max), external synthesizers, samplers and standalone pitch-to-midi converters. Pathos 1 and 2 exist as archived solo recordings. Pathos 3 (1999) and Pathos 4 (2000) were opportunities to explore the instrument specific problems of pitch-tracking with a variety of soloists and small ensembles. All digital signal processing was relocated to the computer using MaxMSP.

8/2000 Pathos 4

Bruce Gremo; composer, flute, shakuhachi, programmer on all evenings
all performances at suddensite, NYC, with the following performers;

8/17/2000

First Avenue: Matt Sullivan; oboe, English Horn: Bryan C, Rulon; keyboards, classic synthesizers:
William Kannar: double bass: BG

8/16/2000

Matt Sullivan; oboe, English Horn: Peter Zummo; trombone: Hans Tammen; endangered guitar:
BG

8/9 + 15/2000

Matt Sullivan; oboe, English Horn:

8/8/2000

Peter Zummo; trombone: BG

8/2/2000

Hans Tammen; endangered guitar: BG

6/22 - 8/10/1999 Pathos 3

Bruce Gremo; composer, flute, shakuhachi, programmer on all evenings.
all performances at suddensite, NYC, with the following performers

8/10/99

Min Xiao Fen; pipa: BG

7/27/99

Blaise Siwula - alto sax; BG

7/13/99

David Simons; theremin: BG

7/6/99

Charles Cohen; Buchla synthesizers: BG

6/29/99

David Cossin; vibraphone: BG

6/22/99

Hal Onserud; double bass: BG

5/10/99

Daniel Carter; tenor sax: BG

5/4/99

Elizabeth Panzer; harp: BG

Curriculum Vitae. Bruce Phillip Gremo

6/1/2000

Skies of America

Ornette Coleman; composer and director

Bruce Gremo; solo flutist

Knitting Factory Jazz Festival, NYC

5/26/2000

Quartet improvisation with interacting computers and electronics

Karlheinz Essl; MaxMSP: Tom Hamilton; Max, keyboard, Nord Modular System: Charles Cohen;

Buchla synthesizers: Bruce Gremo; MaxMSP, shakuhachi, flute, EWI, M

suddensite, NYC

5/25/2000

Quartet improvisation with interacting computers

Karlheinz Essl; Max/MSP: Hans Tammen; endangered guitar: Dafna Naphtali; Max, electronics:

Bruce Gremo; MaxMSP, shakuhachi, flute, EWI, M:

suddensite, NYC

10/3/94

Conduction #44: Ornithology

Butch Morris, conductor

Bruce Gremo; solo flutist

Charlie Parker Jazz Festival, NYC

Curriculum Vitae. Bruce Phillip Gremo

[2/ Dance Collaboration](#)

7/2021

"Gremo"

Directed by Mimi Garrard. Dancer: Yusha-Marie Sorzano. Music: Bruce Gremo

Video <https://youtu.be/eUrDSBAEVZ4>

3/4-7/04

ahha

Sally Gross; choreographer: Bruce Gremo; electronic score on CD
Joyce Soho, NYC

1/30,31/2003

X(Angels)Reconsidered

Richard Siegal (Frankfurt Ballet); choreographer: Bruce Gremo; electronic score on CD
Bockenheimer Depot, Frankfurt

12/1999-

Angels you may not have considered

commission from Hamburg based dance group Labor Gras 8 to write a 10-channel computer
generated score

Richard Siegal (Frankfurt Ballet); choreographer: Bruce Gremo; electronic score
numerous performances in Hamburg, Frankfurt, Heidelberg, Basel, Zurich, and London

1/30,31/2003

Attraction Etranges

Cecile Proust; dancer, choreographer: Tan Dun; composer: Bruce Gremo; improviser on xun voice
and percussion. St. Mark's Church, NYC

12/13/1997

Thirteen and Quicksilver

Laura Shapiro; dancer, choreographer: Improvising musicians: Bruce Gremo; multiple flutist: Paul
Guerguerian; percussion: Victor Rice; double bass. Merce Cunningham Studio, NYC.

5/22-23/1997

Improvisation

Simone Forti; dancer, choreographer: Bruce Gremo; flutist
Intermedia Arts Festival, Ceres Gallery, NYC

3/22/1996

Clouds of the 19th century

Muna Tseng; dancer, choreographer: Bruce Gremo; composition, flute and electronics
Kohler Arts Center, WI

1/2-1/9/1996, 3/31 to 5/6/1996, 6/16 to 7/2/1996

Attractions Etranges

Cecile Proust; dancer, choreographer: Tan Dun; composer: Bruce Gremo; improviser on xun voice
and percussion. Paris, Douai and Montpellier, France

7/22-23/1995

Shadows

Sham Mosher; dancer, choreographer: Bruce Gremo; composer, shakuhachi and percussion
Commissioned by and performed at The Rushmore Festival, NY.

Curriculum Vitae. Bruce Phillip Gremo

10/3/1994

Jo Ha Kyu

Yoshiko Chuma; choreographer: Bruce Gremo and Paul Guerguerian improvising musicians. Sponsored by Movement Research and performed at the Judson Church, NY

9/1993 to 10/23-26/94

The Pink

Muna Tseng, choreographer. Tan Dun , composer. Bruce Gremo, music director, multiple flutist and instrumentalist. Productions ran in Yellow Springs PA, Henry St. Settlement, DIA Foundation, *The Kitchen and LaMamma in NYC, Haverford PA, Chicago IL, Hong Kong, Lexington KY, and Tallin Estonia*

5/8-9/1993

Improvisation

Susan Osberg; dancer, choreographer: Bruce Gremo; flute and electronics
DIA Foundation, NYC

5/8-9/1993

Clouds of the 19th Century

Muna Tseng; dancer, choreographer: Bruce Gremo; flute
DIA Foundation, NYC

4/1992-8/25/94

Jo Ha Kyu

Yoshiko Chuma; choreographer: Tan Dun; composer: Bruce Gremo; music director, improvising multi-instrumentalist
Damrosch Park, Lincoln Center, NYC 8/24-25/94; St.Mark's Church, NYC 2/12-21/93; La Mama E.T.C. NYC 4/92.

[3/ Theater Work](#)

9/20/2003

Butterfly Dreams - CD

Commissioned interactive work for shakuhachi, xun, percussion and Max/MSP. Butterfly Dreams was the creation of Chinese Experimental Puppeteer HuaHua Zhang;
HuaHua Zhang; Chinese puppeteer: Bruce Gremo; electronic score on CD
International Festival of Puppetry Charleville-Mezireres, France

1/2003

Butterfly Dreams - CD

HuaHua Zhang; Chinese puppeteer: Bruce Gremo; electronic score on CD
Boston, MA

9/28-30/2001

Butterfly Dreams

HuaHua Zhang; Chinese puppeteer: Bruce Gremo; electronic score on CD
International Puppetry Festival, U.Conn at Storrs

8/31-9/3/2001

Butterfly Dreams

HuaHua Zhang; Chinese puppeteer: Bruce Gremo; electronic score on CD, Philadelphia Fringe Festival

13-16/12/2000
Talkative Gods

Talkative Gods was a text based multi-media four computer work which in performance, uses the softwares Max/MSP and nato. It interfaces an acoustic musician, a computer video (nato) artist, and an actress. As *Artist in Residence 2000 at Harvest Works, NYC*, several recordings of it were made (Dec. 2000). There were also four NYC performances at suddensite in the same month, NYC. This project was the first implementation of the Route project (see Interactive Video section).

Bruce Gremo - composer, performer, programmer
Rene Beekman - computer video operator, programmer
Kyle deCamp - actress
suddensite, NYC

1/1998 - 3/1999

The Peony Pavilion
Peter Sellars, director - Tan Dun, composer
There were runs in Vienna, London, Paris, Rome, and Berkeley CA. I was synthesizer programmer, dizi and EWI player.

12/1994 - 1/1995

America Dreaming
Michael Mayers, director - Chiori Miyagawa, playwright
Produced by the Vineyard Theater, NYC. I was co-composer with Tan Dun, as well as **music director** and multi-instrumentalist.

3/9/1995 - 10/11/1995

A series of NYC site specific and improvised music theater works conceived and directed by Lee Ellickson, at:
the Hudson Grill, Angel Orantz Foundation, United Nations Chapel, 10 Green St., Knitting Factory, and The General Society Library of Mechanics and Tradesmen.

[4/ Installation](#)

6/15/04-7/10/04

Release Remaining - live performance and CD installation
- installation with Yosuke Ito, Japanese sculptor
55 Mercer Gallery, NY

6/2003

Cistern Chapel
- computer sound installation with American installation artist Charles Goldman
Civitella Ranieri Castle, Umbertide, Umbria, Italy

[5/ Interactive Video](#)

10/2002

performances of Route (see below) at Steim and Kraakgeluiden in Amsterdam, Worm in Rotterdam, Nadines in Brussels
- Gremo on flutes and computers with Rene Beekman on visuals

5/5/2001

Mutable Surface,
This was an instrument, which enabled real time performance of images as well as audio, and enabled the inter-routing of control so that the musician could move and process images at will using only musical means, and the video operator could do something similar in reverse. It was a development of Route, described below.
Bruce Gremo - composer, performer, programmer
Rene Beekman (Amsterdam) - computer video operator, programmer
Roulette, NYC

9/ 8-9/2000

Route

Bruce Gremo and Rene Beekman have created a multiple computer instrument, 'route,' on which they improvise with concrete and synthetic audio and projected video materials, using many digital-processing strategies. They control these processes using shakuhachi and flute, EWI (electronic wind instrument), and wacom tablet.

The audio and the visual computers require and generate streams of control data. A third computer allows the two performers to route their respective data streams back and forth to each other, e.g., pitch from the flute to chroma in the image. The theme of this duo could be , 'computer video as musical instrument,' or 'how to play the surface of a sound.' From another angle, the players improvise with the sources and destinations of their control data. Imagine a fantastic air traffic controller who improvises with the design of runways and approaches in real time.

sponsored and presented by the **World Wide Video Festival**

Bruce Gremo - musician, programmer
Rene Beekman - computer video operator, programmer
Melkveg, Amsterdam