

Joan Arnau Pàmies

EDUCATION

Northwestern University (Evanston, IL; USA)

D.M.A., **Composition and Music Technology**, Program Honours, 2016

Dissertation: *Alternative Means of Musical Operation: Repurposing Sonic Creativity Within and Beyond Capital*

Director: Hans Thomalla

Committee Members: Mark J. Butler, Jay Alan Yim

New England Conservatory of Music (Boston, MA; USA)

B.M., **Composition**, Academic Honours, 2011

L'AULA de música moderna i Jazz del Conservatori del Liceu (Barcelona, Spain)

Free Choice Studies in Jazz Piano and Voice, 2007

PRINCIPAL COMPOSITION INSTRUCTORS

Hans Thomalla, Jay Alan Yim, Lee Hyla Northwestern University, 2011–2016

John Heiss, Stratis Minakakis New England Conservatory of Music, 2007–2011

Hèctor Parra Private instruction, 2009–2010

MASTERCLASSES

John Luther Adams, Mark André, Georges Aperghis, Pierluigi Billone, Benet Casablanca, Agustí Charles, Peter Maxwell Davies, Tamar Diesendruck, Brian Ferneyhough, Beat Furrer, Evelyn Glennie, Georg Friderich Haas, John Harbison, Betsy Jolas, Aaron Jay Kernis, David Lang, Klaus Lang, Fabien Lévy, Misato Mochizuki, Marco Stroppa, Christian Wolff

TEACHING EXPERIENCE

School of Music and Conservatory 'L'Intèrpret' (Lleida, Spain)

Professor of Jazz and Popular Music (September 2018–presently)

Courses

Piano Performance

Course addressed to students of all skills and ages. Development of piano technique in classical, jazz, and popular music. Musicological analysis of student repertoire. Advanced students are exposed to free jazz and contemporary notated and improvised music in order for them to develop highly creative aesthetic practices.

Music Theory and Ear Training

Harmonic and melodic analysis, formal study and recognition, harmonic and melodic dictation, conducting skills, in-class performances.

Northwestern University (Evanston, IL)

Instructor (September 2014–July 2017)

Graduate Teaching Assistant (September 2011–July 2014)

Courses

Class Composition

Designed and taught a course focused on the critical analysis of contemporary societal issues and its relation to creative music. Repertoire includes Maryanne Amacher, John Cage, Lauryn Hill, Helmut Lachenmann, and Cecil Taylor.

Readings include de Beauvoir, Fanon, Jameson, and Marcuse.

Pop Songwriting and Analysis

Created and offered a course that explores the historical conditions that contributed to musical trends associated with twentieth century popular culture. Weekly songwriting workshops provided a context for students to develop creative ideas. Repertoire includes Marvin Gaye, The Shaggs, Stéphane Grappelli, Slayer, Radiohead, Billie Holiday, and The Clash.

Music Theory IV, V, VI

Taught sophomore year core theory, covering harmonic and melodic analysis, formal study and recognition, historical contextualisation, stylistic-centred composition, set theory analysis, and introductory critique of models of theoretical analysis. Repertoire encompasses Western composers including Mozart, Beethoven, Fanny Mendelssohn, Schoenberg, Webern, Stravinsky, Crawford Seeger, Ligeti, Ferneyhough, and Reich.

Aural Skills IV, V, VI

Taught sophomore year core aural skills, including topics such as: solfège; harmonic, melodic, and rhythmic dictation; formal recognition; aural strategies in regard to post-tonal music as well as microtonality; and timbre/textural recognition.

Independent Study (Theory and Composition)

Encouraged the development of critical thinking skills for each student's individual project.

Centre de Música (Reus, Spain)

General Music Instructor and Piano Accompanist (September 2005–July 2007)

Taught students of ages 5-18. Private lessons and classroom instruction in music theory and piano. Prepared students to apply for Bachelor of Music degree.

LECTURES AND CONFERENCES

School of Music and Conservatory 'L'Intèrpret' (Lleida, Spain) February 2019

Lecture: "Recent Compositional Work"

Harvard University (Cambridge, MA) January 2018

Composition Colloquium Series Guest

New England Conservatory of Music (Boston, MA) November 2017

Lecture: "Brian Ferneyhough's *Adagissimo*"

The University of Nottingham (Nottingham, United Kingdom) July 2017

Conference: *Music and Socialism*

Presentation: "Alternative Means of Musical Operation"

The University of Manchester (Manchester, United Kingdom) June 2017

Lecture: "Notation Praxis in Liza Lim's *Invisibility* and Mark Andre's *iv 2*"

Berklee College of Music (Boston, MA) June 2017

Composition Seminar Guest

Conservatori Superior de Música del Liceu (Barcelona, Spain) April 2017

Composition Seminar Guest

The Johns Hopkins University (Baltimore, MD) January 2016

Member of "Managing Money in New Music" panel as part of *New Music Gathering*.

Escola Superior de Música (Esmuc) (Barcelona, Spain) November 2015

Discussed current trends in American contemporary sound art and music.

Universitat Rovira i Virgili: Centre de Lectura (Reus, Spain) November 2015

Presentation: "Materialism and the Political in Beethoven"

Universidad Complutense (Madrid, Spain) November 2015

Discussed current trends in American contemporary sound art and music.

Northwestern University (Evanston, IL) November 2015

Conference: NUNC! 2

Presentation: "Music against Capital: The Aesthetics of Purpose"

Conservatorio Superior de Música (Vigo, Spain) November 2014

Composition Seminar Guest

Universidad Nacional Autónoma (Mexico City) May 2014

Visiting Lecturer

Lecture as part of *Cátedra Conlon Nancarrow*.

Tulane University (New Orleans, LA) April 2014

Panelist

ANODE 2014: The music of Claus-Steffen Mahnkopf and Joan Arnau Pàmies

Northwestern University (Evanston, IL) April 2014

Conference: NUNC!

Presentation: "On Noise, Notation, and Performance Psychology"

Goldsmiths, University of London (London, United Kingdom) October 2013

Conference: *Contemporary Notation: Composition, Performance, Improvisation*

Presentation: "Noise-Interstate(s): towards a subtextual formalization"

University of Huddersfield (Huddersfield, United Kingdom) October 2013

Conference: *Noise In And As Music*

Presentation: "Noise-Interstate(s): toward a subtextual formalization"

Columbia University (New York, NY) November 2011

Composition Seminar Guest

SELECTED WORKS AND PERFORMANCES

decadentia [Anti-Verdinglichung II] (2018-2019) (in progress)

Commissioned by and written for Mar Sala Romagosa and Pieter-Jan Vercammen

Instrumentation: Flutes, acoustic and electric guitars, electronics

Duration: 30 minutes

Foundations I-X (2017-2019) (in progress)

Commissioned by and written for Jessica Aszodi

Instrumentation: Soprano

Duration: 30 minutes

10 December 2017 Constellation (Chicago, Illinois) (WP)

Foundation I - Das sogenannte »Maschinenfragment«

Jessica Aszodi, soprano

Res publica – Interregne (2018)

Instrumentation: Prepared piano, drums, flute, radio system; for one performer

Duration: 50 minutes

2 July 2018 Auditori Higiní Anglès (Reus, Spain) (WP)

Joan Arnau Pàmies, performer

Λήθη - επιβεβαίωση - ἀλήθεια [Homage to C.P.] (2017-2018)

Commissioned by and written for Jeffrey Siegfried

Instrumentation: Alto saxophone and electronics

Duration: Variable, preferably 10–20 minutes

25 March 2019 McIntosh Hall, University of Michigan (Ann Arbor, Michigan)

Jeff Siegfried, alto saxophone

8 March 2019 Marian University (Indianapolis, Indiana) (WP)

Jeff Siegfried, alto saxophone

Produktionsmittel I–III (2014-2016)

Commissioned by Vertixe Sonora Ensemble with support from the Department of Culture of Generalitat de Catalunya and Northwestern University. Written for Alessandra Rombolá, Celia Adrián, Angélica Vázquez, Jessica Aszodi, Emily Beisel, Carlos Cordeiro, Zachary Good, and Liam Hockley.

Instrumentation: Flute, accordion, harp, 16 clarinets (4 E flat, 4 B flat, 4 A, 4 bass clarinets), voice, and electronics

Duration: 2 hours

9 March 2019 Constellation (Chicago, Illinois)

Produktionsmittel I

Laura Cocks, flute

12 May 2018 Qubit - Project Q (New York, New York)

Produktionsmittel I

Laura Cocks, flute

8 October 2016 Ear Taxi Festival (Chicago, Illinois)

Produktionsmittel I

Dalia Chin, flute

17 May 2016 Ryan Opera Theater (Evanston, Illinois) (WP)

Produktionsmittel III

Jessica Aszodi, voice

Emily Beisel, Carlos Cordeiro, Zachary Good, and Jeff Siegfried, clarinets

Produktionsmittel I

Dalia Chin, flute

12 March 2016 University of Wisconsin-Whitewater (Whitewater, Wisconsin) (WP)

Produktionsmittel I

Dalia Chin, flute

25 October 2015 XXXVI Encontre Internacional de Compositors (Palma de Mallorca, Spain)

Produktionsmittel II

Vertixe Sonora Ensemble

6 November 2014 Espacio Sirvent (Vigo, Spain) (WP)
Produktionsmittel II
Vertixe Sonora Ensemble

segon quartet de corda (2015)

Commissioned by Centro Nacional de Difusión Musical of Spain's Ministry of Education, Culture and Sport and written for the JACK Quartet
Instrumentation: String quartet
Duration: ca. 10-15 minutes

23 November 2015 National Museum Reina Sofía (Madrid, Spain) (WP)
JACK Quartet

1 \approx ∞ (EoM) (2015)

Commissioned by and written for Weston Olencki
Instrumentation: Trombone with practice mute
Duration: ca. 1 minute

26 April 2015 Constellation (Chicago, Illinois)
Weston Olencki, trombone

11 April 2015 CCRMA (Palo Alto, California)
Weston Olencki, trombone

1 April 2015 Center for New Music (San Francisco, California) (WP)
Weston Olencki, trombone

constrained semantic trajectory (2014)

Commissioned by and written for Jeffrey Gavett
Instrumentation: Baritone
Duration: ca. 4-8 minutes

19 October 2015 St. Paul's Hall (Huddersfield, United Kingdom)
Jeffrey Gavett, baritone

11 September 2015 Resonant Bodies Festival (New York, New York) (WP)
Jeffrey Gavett, baritone

per ser plagat de ta dolça ferida (2013-14)

Commissioned by and written for loadbang with support from Department of Culture of Generalitat de Catalunya
Instrumentation: Baritone, bass clarinet, trumpet, and trombone
Duration: ca. 6 minutes

10 September 2017 Longy School of Music (Cambridge, Massachusetts)
loadbang

31 August 2017 Ostrava New Music Days (Ostrava, Czech Republic)
loadbang

25 June 2017 Governor's School (Winston-Salem, North Carolina)
loadbang

16 June 2017 Longy School of Music (Cambridge, Massachusetts)
loadbang

21 May 2017 Queens New Music Festival (New York, New York)
loadbang

12 April 2017 San Francisco State University (San Francisco, California)
loadbang

20 March 2017 DiMenna Center for Classical Music (New York, New York)
loadbang

15 March 2017 Grand Valley University (Grand Rapids, Michigan)
loadbang

12 April 2017 Central Michigan University (Mt. Pleasant, Michigan)
loadbang

15 February 2017 Versipel New Music (New Orleans, Louisiana)
loadbang

7 November 2016 Mid American Center for Contemporary Music at Bowling Green University
(Bowling Green, Ohio)
loadbang

5 November 2016 University of Miami (Miami, Ohio)
loadbang

18 January 2016 Northwestern University (Evanston, Illinois)
loadbang

21 November 2014 Canvas Theater (Chicago, Illinois)
Fonema Consort

28 March 2014 DiMenna Center for Classical Music (New York, New York) (WP)
loadbang

PALIMPSESTUS (2013)

Commissioned by and written for Fonema Consort
Instrumentation: Soprano, double bass, and percussion
Duration: ca. 8 minutes

23 April 2017 Spectrum (New York, New York)
Departure + Mike Jones

6 April 2017 Outpost 186 (Cambridge, Massachusetts)
Departure + Mike Jones

13 November 2014 The University of Chicago (Chicago, Illinois)
Fonema Consort

14 May 2014 Berger Park Cultural Center (Chicago, Illinois)
Fonema Consort

4 May 2014 The Green Mill (Chicago, Illinois)
Fonema Consort

22 February 2014 Wentz Concert Hall (Naperville, Illinois) (WP)
Fonema Consort

[Vltbn]^4 (o quatre panells per a trombó sol) (2013)

Commissioned by and dedicated to William Lang
Instrumentation: Trombone with F-attachment
Duration: 11 minutes

23 September 2018 Musikraum Anixis (Baden, Germany)
Juna Winston, trombone

22 September 2018 WIM Zurich (Zurich, Switzerland)
Juna Winston, trombone

21 June 2016 Kunstuniversität (Graz, Austria)
Juna Winston, trombone

20 July 2014 Color Brklyn (Brooklyn, New York)
William Lang, trombone

24 February 2014 DiMenna Center for Classical Music (New York, New York) (WP)
William Lang, trombone

[V(fl.ob.vln/c)lllkl] (2013)

Written for Ensemble Recherche
Instrumentation: Flute, oboe, violin, cello, and piano
Duration: ca. 7 minutes

7 November 2013 Northwestern University Lutkin Hall (Evanston, Illinois) (WP)
Ensemble Recherche

[k(d_b)s] (2012-13)

Commissioned by and written for Kathryn Schulmeister with support from New Music USA
Instrumentation: Double bass
Duration: ca. 7 minutes

17 April 2017 Maas Building (Philadelphia, Pennsylvania)
Evan Runyon, double bass

10 March 2017 mise-en place (Bushwick, New York)
Evan Runyon, double bass

3 April 2015 High Concept Laboratories (Chicago, Illinois)
Kathryn Schulmeister, double bass

24 November 2014 Huddersfield Contemporary Music Festival (Huddersfield, United Kingdom)
Kathryn Schulmeister, double bass

22 May 2014 XXXVI Foro Internacional de Música Nueva Manuel Enríquez (Mexico City, Mexico)
Kathryn Schulmeister, double bass

14 May 2014 Berger Park Cultural Center (Chicago, Illinois)
Kathryn Schulmeister, double bass

12 April 2014 ANODE (New Orleans, Louisiana)
Kathryn Schulmeister, double bass

17 October 2013 The University of Chicago (Chicago, Illinois) (WP)
Kathryn Schulmeister, double bass

[IVsaxVlvlc]^[[III(bflbclvln/a)] (2012)

Commissioned by and written for Ensemble Dal Niente

Instrumentation: Sopranino saxophone, cello, bass flute, bass clarinet, violin, and viola

Duration: 8 minutes

27 April 2014 NUNC! (Evanston, Illinois)
Ensemble Dal Niente

25 April 2013 Northwestern University Regenstein Hall (Evanston, Illinois) (WP)
Ensemble Dal Niente

[IVsax(op_VlVln/c)] (2012)

Commissioned by and written for Fonema Consort

Instrumentation: Any type of saxophone, optional violin and cello

Duration: 7 minutes

31 May 2013 Cité Universitaire (Paris, France)
NO_Input Ensemble

1 May 2013 Spectrum (New York, New York) (WP)
Miranda Cuckson + Fonema Consort

[IVflbclVlVln/c] (2012)

Commissioned by and written for the Moscow Contemporary Music Ensemble

Duration: Flute, bass clarinet, violin, cello

Duration: 7 minutes

23 April 2016 Festival Mixtur (Barcelona, Spain)
BCN 216

12 February 2016 The University of Chicago (Chicago, Illinois)
Eliza Bangert, flute
Jennifer Woodrum, bass clarinet
Jeff Yang, violin
Alyson Berger, cello

6 November 2015 Petit Palau (Barcelona, Spain)
BCN 216

17 January 2015 Firehouse Space (Brooklyn, New York)
Chartreuse + Zachary Good + Hannah Hammel

16 January 2015 Spectrum (New York, New York)
Chartreuse + Zachary Good + Hannah Hammel

9 January 2015 Constellation (Chicago, Illinois)
Chartreuse + Zachary Good + Hannah Hammel

7 January 2015 Oberlin Conservatory (Oberlin, Ohio)
Chartreuse + Zachary Good + Hannah Hammel

16 April 2014 MATA (New York, New York)
Uusinta

17 September 2012 Philharmonic Concert Hall (Moscow, Russia)
Moscow Contemporary Music Ensemble

14 September 2012 Philharmonic Organ Hall (Perm, Russia)
Moscow Contemporary Music Ensemble

13 September 2012 Music College (Chaykovsky, Russia) (WP)
Moscow Contemporary Music Ensemble

[4v4I2nac] (2011)

Written for the JACK Quartet

Instrumentation: Amplified string quartet

Duration: 8 minutes

16 July 2012 46th International Summer Courses for New Music (Darmstadt, Germany)
Arditti Quartet

8 May 2012 Northwestern University Lutkin Hall (Evanston, Illinois) (WP)
JACK Quartet

VERSUS I & II (Selves and Contexts 2) (2011)

Commissioned by and written for ALEA III

Instrumentation: Flute, oboe, B flat clarinet, bassoon, 2 violins, viola, and cello

Duration: 6 minutes

10 May 2011 Jordan Hall (Boston, Massachusetts)

Orlando Cela, flute

Claire Cutting, oboe

Alexis Lanz, clarinet

Chris Watford, bassoon

Bob Anemone, violin

Mari Lee, violin

Emily Deans, viola

Tony Rymer, cello

Stratis Minakakis, conductor

28 March 2011 Tsai Performance Center (Boston, Massachusetts) (WP)

ALEA III

Theodore Antoniou, conductor

[d(k_s)b] (2011)

Commissioned by and written for Kathryn Schulmeister

Instrumentation: Amplified double bass

Duration: 7 minutes

10 March 2017 mise-en place (Bushwick, New York)

Evan Runyon, double bass

3 April 2015 High Concept Laboratories (Chicago, Illinois)

Kathryn Schulmeister, double bass

24 November 2014 Huddersfield Contemporary Music Festival (Huddersfield, United Kingdom)

Kathryn Schulmeister, double bass

4 August 2012 Kloster Lehnin (Berlin, Germany)

Kathryn Schulmeister, double bass

26 June 2012 Centre d'Art Cal Massó (Reus, Spain)

Kathryn Schulmeister, double bass

5 May 2012 McGill University (Montreal, Quebec)

Kathryn Schulmeister, double bass

29 November 2011 Northwestern University Lutkin Hall (Evanston, Illinois) (WP)

Kathryn Schulmeister, double bass

Horror Vacui (2011)

Commissioned by and written for Diamanda La Berge Dramm and Alex Edelmann

Instrumentation: Violin and double bass

Duration: 9 minutes

15 May 2014 DePaul University (Chicago, Illinois)

mocrepe

29 April 2014 DePaul University (Chicago, Illinois)

mocrepe

22 November 2013 Huddersfield Contemporary Music Festival (Huddersfield, United Kingdom)

BCN 216

15 May 2011 New England Conservatory of Music (Boston, Massachusetts)

Diamanda LaBerge Dramm, violin

Alex Edelmann, double bass

4 May 2011 Jordan Hall (Boston, Massachusetts) (WP)

Diamanda LaBerge Dramm, violin

Alex Edelmann, double bass

canvas (2010)

Commissioned by and written for the Polaris Trio

Instrumentation: Soprano saxophone, percussion, piano

Duration: 15 minutes

16 April 2015 Unruly Music Festival (Milwaukee, Wisconsin)

Suono Mobile USA

11 June 2013 Centro Galego de Arte Contemporánea (Santiago de Compostela, Spain) (WP)

Vertixe Sonora Ensemble

exceptio probat regulam (2009-2010)

Commissioned by Internationales Musikinstitut Darmstadt and written for Ensemble 2010

Instrumentation: Alto flute, guitar, viola, and percussion

Duration: 12 minutes

30 July 2010 45th Summer Courses for New Music (Darmstadt, Germany) (WP)

Ensemble 2010

Lucas Vis, conductor

18 (2009)

Commissioned by and written for Joan Martí Frasquier

Instrumentation: Baritone saxophone and two-channel prerecorded electronics

Duration: 8 minutes

22 June 2017 NYC Electroacoustic Music Festival (New York, New York)

Joan Martí Frasquier, baritone saxophone

9 November 2013 Auditori Unió Filharmònica (Amposta, Spain)

Joan Martí Frasquier, baritone saxophone

12 May 2012 Contemporànica (Reus, Spain)

Joan Martí Frasquier, baritone saxophone

23 December 2011 Centre d'Art Cal Massó (Reus, Spain)

Joan Martí Frasquier, baritone saxophone

12 May 2012 Contemporànica (Reus, Spain)

Joan Martí Frasquier, baritone saxophone

17 October 2009 Festival Sincrònic (Lleida, Spain) (WP)

Joan Martí Frasquier, baritone saxophone

PROFESSIONAL EXPERIENCE

Radcliffe Choral Society Foundation (Cambridge, MA) May 2018–December 2018

Administrator

Managed donor databases, including updates and analytics; processed donations; managed accounts and budget; drafted, formatted, and sent electronic communications; designed and produced paper mailings; and, provided on-the-ground support for events.

Museum of Science (Boston, MA) February 2018–April 2018

Event Assistant

Handled entry to events, managed guest line, and assisted visitors with questions about exhibits.

Fonema Consort (Chicago, IL) January 2013–June 2016

Artistic Development Manager

Assisted the artistic director of an ensemble of vocal and instrumental contemporary music in devising yearly seasons and picking repertoire, with a priority for interdisciplinary projects and artists from underrepresented collectives.

Institute for New Music at Northwestern (Evanston, IL) September 2014–June 2015

Administrative Assistant

Managed artist residencies and concerts. Developed schedules, wrote and edited concert programs, and contributed to artistic curation.

Miiryn (Multiple Locations) June 2012–May 2013

Founder and Director

Contemporary music collective. Projects included concerts and seminars taking place in Barcelona, Boston, New York, and Montreal.

AWARDS, COMMISSIONS, AND FELLOWSHIPS

Harry N. and Ruth F. Wyatt Fund (Evanston, IL) 2011–2016

Centro Nacional de Difusión Musical (Madrid, Spain) 2015

New Music USA (New York, NY) 2014

Government of Catalonia (Barcelona, Spain) 2013; 2014

William T. Faricy Award for Creative Music (Evanston, IL) 2013

Eckstein Fellowship (Evanston, IL) 2011–2014

Beneficent Society Scholarship (Boston, MA) 2011

Wallace Scholarship Fund (Boston, MA) 2010–2011

Internationales Musikinstitut Darmstadt (Germany) 2010

SCI/ASCAP Student Commission Award – Winner Region I (New York, NY) 2008

ASCAP Morton Gould Composition Award – Finalist (New York, NY) 2008

Stipendienpreis (44th Summer Courses for New Music, Darmstadt, Germany) 2008

RELEASES

William Lang. *HEAVY MATTER*. New Focus Recordings, 2019 (forthcoming).

Featuring [Vltn]^4 (*o quatre panells per a trombó sol*), for solo trombone.

Joan-Martí Frasquier. *MADE IN BCN*. La Mà de Guido, 2018.

Featuring *18*, for baritone saxophone and electronics.

Fonema Consort. *Fifth Tableau*. Parlour Tapes+, 2017.

Featured in *Octoid*, by Chris Mercer, as a prepared piano performer.

JOURNAL ARTICLES

Identity, Quality, and Contemporary Music

Search: Journal for New Music and Culture, edited by Dániel Péter Biró, Franklin Cox, Steven Kazuo Takasugi, and Alexander Sigman (Accepted, peer-reviewed; forthcoming 2019)

Watermelons (Or The Limits of Capitalist Materiality)

Divergence Press, published by the Centre for Research in New Music (CeReNeM) at the University of Huddersfield (Spring 2019)

Seven Propositions for The Global

&&& Journal, edited by Jason Adams, Mohammad Salemy, and Tony Yanick (&&& Publishing, Spring 2016)

Componer en el siglo XXI: La necesidad de inserción crítica

Sul Ponticello, edited by Sergio Blardony (Summer 2015). Spanish translation of "Composition in the 21st Century: The Need for Critical Insertion"

BOOK CHAPTERS

Listening as Precondition: Towards a Non-Reductionist Musicology

In *Rethinking Contemporary Musicology: The Limits Of Interdisciplinarity and The Dangers Of Deskillling*, edited by Ian Pace and Peter Tregear (Forthcoming; Routledge, 2020)

Noise-Interstate(s): toward a subtextual formalization

In *Noise In And As Music*, edited by Aaron Cassidy and Aaron Einbond (The University of Huddersfield Press, 2013)

OTHER ARTICLES

Dialéctica y reafirmación de la carencia

Ciklus: Diálogos, edited by Asier Puga (January 2019)

Cal prendre partit ara i sortir a votar per tal de demostrar la nostra autodeterminació

Llibertat.cat (September 2017)

This romanticisation of musical illiteracy is risky

The Guardian, coauthored with Ian Pace, Franklin Cox, Kevin Korsyn, and signed by over 600 music professionals (April 2017)

Seven Remarks and a Postscript on Music Criticism

Cacophony Magazine, edited by Bethany Younge and Lia Kohl (December 2016)

Towards the Future: New Music in the 21st Century and other essays

NewMusicBox, edited by Molly Sheridan (June 2016)

Composition in the 21st Century: The Need for Critical Insertion

Open Space Magazine, edited by Benjamin Boretz (Open Space Publications, Summer and Fall 2015)

Cinc punts sobre cultura

reusdigital.cat (June 2015)

DarwinTunes and Cultural Reductionism

NewMusicBox, edited by Molly Sheridan (October 2014)

Obscurity, Greenwald, Fisher-Lochhead

FOCI Words, edited by Ray Evanoff (February 2014)

SELECTED MEDIA: INTERVIEWS AND PROFILES

Eli Namay and Joan Arnau Pàmies discuss *Produktionsmittel III*

Interview, *Cacophony Magazine*, Chicago (June 2016)

Joan Arnau Pàmies estrena *Segon quartet de corda en el Auditorio 400*

Interview, *El Compositor Habla*, Madrid, Spain (November 2015)

El riesgo es fundamental

Profile, *mundoclasico.com*, Vigo, Spain (January 2015)

Joan Arnau Pàmies

Profile, *New Catalan Music*, Barcelona, Spain (June 2014)

No intento explicar algo a través de la música, busco que la obra me influya a mí

Interview, *Diari de Tarragona*, Tarragona, Spain (January 2014)

Talent i treball de tres notes reusenques

Profile, *reusdigital.cat*, Reus, Spain (May 2013)

Diez compositores 10

Profile, *El Cultural*, Madrid, Spain (March 2011)

WORKSHOPS AND RESIDENCIES

Gameboard Research Unit (Philadelphia, PA) June 2016

International Young Composers Academy (Tchaikovsky City, Russia) September 2012

IMPULS Academy (Graz, Austria) February 2011

Cátedra de composición Manuel de Falla (Cádiz, Spain) May 2010

Composition Workshop/JONC Orchestra (Vila-seca, Spain) September 2010

Sentieri Selvaggi Masterclass (Milan, Italy) March 2010

Summer Courses for New Music (Darmstadt, Germany) 2008; 2010; 2012

LANGUAGE PROFICIENCY

Catalan native language

Spanish native language

English fluent (speaking, reading, writing)

French intermediate (speaking, reading); basic (writing)