

Nicholas Bentz, composer and violinist

Brown University Box 1924, Providence, RI 02912 | (843) 364-5092 | nicholas_bentz@brown.edu

Education

Brown University

Doctor of Philosophy in Music and Multimedia Composition
Doctoral Certificate in Collaborative Humanities
Master of Arts in Music and Multimedia Composition

Providence, RI
exp. 2027
2025
2023

University of Southern California – Thornton School of Music

Master of Music in Composition

Los Angeles, CA
2020

Johns Hopkins University – Peabody Conservatory

Master of Music in Violin Performance
Bachelor of Music in Violin Performance
Bachelor of Music in Composition

Baltimore, MD
2018
2017
2017

Selected Honors and Recognition

Festivals, Fellowships, and Residencies

Chelsea Symphony – Composer Fellow
Residual Noise Festival
Cabrillo Festival – Composer Fellow
Sounds of US Festival at the Kennedy Center
The 21st Century Orchestra at Brown University
Central Washington University Festival of New Music
Suncoast Composer Fellowship Program – Composer Fellow
Atlantic Center for the Arts
Florida State University Festival of New Music
Copland House CULTIVATE
Bowdoin Music Festival
New Music on the Point
Sounding Now Festival at Yong Siew Toh Conservatory
American Composer's Orchestra/EarShot Program – Selected Participant
Pacific Region International Summer Music Academy
Aspen Music Festival and School (violin)

2025-
2025
2024
2024
2024
2024
2023
2023
2022
2021
2020
2019
2019
2018
2014-2015
2008-2013; 2017-2018

Awards

Claussen Simon Composition Prize – Finalist
Red Note Composition Competition – Honorable Mention
Universal Edition / David Moliner Composition Mentoring Program
Wigmore Hall Lockdown Commission
HOCKET Composer/Performer Initiative
Boston New Music Initiative Call for Scores
iSING! Festival Composition Competition
Cal State Fullerton TEMPO Ensemble Call for Scores
Hartford Opera Theater – 'New in November' Call for Scores
Red Note Composition Competition – Honorable Mention
American Prize in Composition – Orchestra (student division)
Departmental Award in Composition – University of Southern California
Tribeca New Music Young Composer's Competition
Sadye J. Moss Endowed Musical Composition Prize – University of Southern California

2025
2024
2023
2021
2021
2020
2020
2020
2020
2020
2020
2020
2020
2020
2019

Membership, Societies, and Publication (year of initiation/agreement)

Universal Edition	2025
Pi Kappa Lambda	2017

Notable Performances - Composition

My performance history spans over 15 years, with works being performed at local community venues in addition to more established institutions. I've included the last eight years of significant performances and can provide additional details upon request.

Chelsea Symphony – Puzzle Box – New York City, NY	exp. Fall 2026
Ensemble Intercontemporain – a gleaming like ivory that slowly resolves until it becomes dust Wigmore Hall, London, UK	exp. May 2026
David Moliner, marimba – Soliloquy – Casinostadt Basel – Basel, CH	December 2025
Chengdu Symphony Orchestra – Enlisting – Chengdu, CN	December 2025
Jeffrey Zeigler – They too are ghosts – Brown University	December 2025
Longleash – Oxbow 1 – Brown University	November 2025
Michigan State University Wind Ensemble – Puzzle Box – East Lansing, MI	September 2025
Flannau Duo – Perimeters – Constellation, Chicago, IL	September 2025
David Moliner, marimba – Soliloquy – Musikverein, Vienna, AT	April 2025
Central Washington University – Having Guests for Dinner – Ellensburg, WA	April 2025
DoSi – The Transformation of Hyacinth – Le Pub Classique, Montreal, QC	March 2025
Telegraph Quartet – Concordance – Brown University	January 2025
Sounds of US Festival – playing again – Kennedy Center, Washington DC	November 2024
Boston Modern Orchestra Project – a collision of horizons – Brown University	October 2024
Cabrillo Festival Orchestra – Puzzle Box – Santa Cruz, CA	July 2024
Thornton EDGE – the shifting earth University of Southern California, Los Angeles, CA	April 2024
Sandbox Percussion – Alien Altar – Brown University	February 2024
Hillman Opera – Having Guests for Dinner – SUNY Fredonia, Fredonia, NY	February 2024
Han Chen, piano – fitful machinery ii – National Sawdust, Brooklyn, NY	September 2023
Hub New Music – le fond de carte – Brown University	May 2023
Ligament Duo – please continue – University of Iowa, Iowa City, IA	March 2023
Ensemble Dal Niente – in drops of dew will I sink down and mingle with the dust Brown University	March 2023
Philadelphia Orchestra – Enlisting – Lincoln Center, New York, NY	January 2023
Philadelphia Orchestra – Enlisting – Kimmel Center, Philadelphia, PA	January 2023
New Opera West – Having Guests for Dinner – Los Angeles, CA	October 2022
Music from Copland House – THRASH/counterTHRASH – Livestream	July 2022
Ligament Duo – please continue – Scholes Street Studio, Brooklyn, NY	May 2022
International Contemporary Ensemble – filigree – Brown University	May 2022
HOCKET – ataxia – Boston Court, Pasadena, CA	October 2021
Boston New Music Initiative – Compressor – Livestream	June 2021
Suzhou Symphony – Enlisting – Suzhou, CN	November 2020
yMusic – Compressor – Gloria Kauffman School of Dance, Los Angeles, CA	December 2019
Charleston Symphony – A Cosmos in Stone, Respawn – Charleston, SC	October 2018
Marina Piccinini, flute – Hence, I speak to you now... New World Center, Miami, FL	June 2018
Jacksonville Symphony – Korngold Goes to Nikkatsu – Jacksonville, FL	April 2018

Notable Solo Performances – Violin

Contemporary Music for Solo Violin – Brown University – Providence, RI	February 2025
Contemporary Music for Solo Violin – Bishop Gadsden – Charleston, SC	December 2024
Thornton EDGE – Giacinto Scelsi: <i>Anahit</i> University of Southern California – Los Angeles, CA	November 2019
Symphony Number One – Joel Puckett: <i>Southern Comforts</i>	October 2016

Light City Festival – Baltimore, MD
 Pacific Philharmonic – Shostakovich: *Violin Concerto #1 in A Minor, Op. 77* July 2014
 Evergreen Theater – Powell River, BC

Notable Exhibitions

Residual Noise Festival – A Cenotaph – Providence, RI	April 2025
J7 Art – Million Adversarial Faces – Shanghai, CN	December 2024-June 2025
Modern Art Museum Shanghai – 2020 Fall, Threat – Shanghai, CN	July-September 2023
Los Angeles Shorts Fest – Somniphobia – Los Angeles, CA	July 2023
New York City College of Technology – Virtual Immunization Project New York, NY	May 2023
Yuan Art Museum – Million Adversarial Faces – Chongqing, CN	February-May 2023
Sea World Culture and Arts Center – Virtual Immunization Project Shenzhen, CN	November 2022-March 2023
West Bund Art Center – Virtual Immunization Project – Shanghai, CN	November 2022
Columbia Circle – Million Adversarial Faces – Shanghai, CN	November 2022
Cosmicus Ephemeroptera, Space Art Dao – Million Adversarial Faces Satellite Taijing-1-01: in orbit around Earth	August 2022-current
Tank Art Festival – 2020 Fall, Threat – Shanghai CN	October 2021
Chengdu Museum – Virtual Immunization Project – Chengdu, CN	August 2021
Ethan Cohen KuBe – 2020 Fall, Threat – Beacon, NY	November 2020

Artist Talks and Lectures

Artist Talk – Michigan State University Composer’s Forum	September 2025
“The Forming of Form: Listening, Likeness, and Interval in Sonic Structure” Cogut Center for Collaborative Humanities, Brown University	May 2025
“Alternative Architectures: Translating Extramusical Form into Musical Structure” Suncoast Composer Fellowship, Sarasota, FL	October 2024
Artist Talk – Suncoast Composer Fellowship	August 2024
Artist Talk – Seminar in Composition, Brown University	February 2024
Artist Talk – Introduction to Composition, Brown University	October 2023
Artist Talk – Atlantic Center for the Arts, New Smyrna Beach, FL	May 2023
“Messiaen’s Serial Techniques in <i>Mode de valeurs et d’intensités</i> ” Seminar on Olivier Messiaen, Brown University	February 2023
“The History, Practice, and Ethics of Vaporwave” Computers and Music, Brown University	October 2022
Artist Talk – Graduate Student Colloquium, Brown University	September 2021
Artist Talk – Copland House CULTIVATE, Zoom	June 2021
“Metamodernism in Contemporary Arts Practice” Bowdoin Music Festival, Zoom	July 2020
Artist Talk – Bowdoin Music Festival	June 2020
Artist Talk – University of Southern California, Los Angeles, CA	February 2020
Artist Talk – University of Southern California	April 2019
Artist Talk – College of Charleston, Charleston, SC	October 2018

Discography

<i>Late Empire</i> – Portrait Album containing electroacoustic and fixed media tracks	exp. 2026
<i>TBA</i> – HOCKET, featuring <i>ataxia</i>	exp. 2026
<i>TBA</i> – Duo Perdendosi, featuring <i>The Transformation of Hyacinth</i>	exp. 2026
<i>Strata</i> – Dan Caputo (violinist)	2021
<i>Castle Heights</i> – Eric Pham (violinist)	2020
<i>Kernis: Flute Concerto, Air & Symphony #2</i> – Peabody Symphony Orchestra, Marina Piccinnini, and Marin Alsop (violinist)	2017
<i>Approaching</i> – Symphony Number One, featuring <i>Approaching Eternity</i>	2017
<i>Puts: Symphony #2, Flute Concerto & River’s Rush</i> – Peabody Symphony Orchestra, Adam Walker, and Marin Alsop (principal 2 nd violin)	2016

more. – Symphony Number One (concertmaster) 2016
Emergence – Symphony Number One (concertmaster) 2016

Radio / TV Broadcasts

Transformation of Hyacinth – DoSi Duo – CBC Radio October 2025
 Incidental Music – Brown University Orchestra – RadioLab/WNYC April 2025
Enlisting – Suzhou Symphony – China Broadcasting Network August 2021

Major Teachers (listed by institution, alphabetically by family name; composition unless otherwise noted)

Brown University 2021-present
 Anthony Cheung – *doctoral advisor*
 Eric Nathan
 Butch Rován (electronics)
 Wang Lu

University of Southern California – Thornton School of Music 2018-2020
 Lina Bahn (violin)
 Donald Crockett
 Ted Hearne
 Andrew Norman

Peabody Conservatory – Johns Hopkins University 2013-2018
 Herbert Greenberg (violin)
 Felipe Lara
 Kevin Puts

Private Study
 Yuriy Bekker (violin) 2007-2013
 Yiorgos Vassilandonakis 2010-2013
 Nina C. Young 2020-2021
 Sean Friar 2025

Collegiate Teaching Experience

Brown University Providence, RI
 Graduate Teaching Assistant 2022-present

- Taught weekly sections for *Computers and Music* (MUS 200), an entry-level music technology and DAW-based composition course, and *Seminar in Composition* (MUS 1110), an advanced course in classical composition. Received 4.7/5.0 and 4.9/5.0 average rating for teaching effectiveness on student evaluations, respectively.
- Teaching Assistant for *Music Theory I* (MUS 550), *Music Theory II* (MUS 560), *Techniques of Orchestration* (MUS 1200), *Introduction to Composition* (MUS 1100), and *Messiaen* (MUS 1500B).
- Facilitated multimedia collaborations between student composers and animation students at the Rhode Island School of Design.
- Led critique sessions of student work and creative assignments.
- Mentored students on writing assignments.
- Graded papers and weekly coursework.

University of Southern California Los Angeles, CA
 Graduate Assistant 2018-2020

- Manager of Thornton EDGE, USC's for-credit new music ensemble.
- Staffed the ensemble for pieces ranging in size from trios to chamber symphonies.
- Coordinated logistical needs for rehearsals and concerts and performed librarian duties.

- Facilitated remote collaborations between USC composers and performers at the start of the COVID pandemic
- Played in the ensemble as violinist, and featured as a soloist
- Proctored and graded theory, ear training, and orchestration placement exams for undergraduate and graduate students

Service, Additional Teaching, and Administrative Experience

Suncoast Composer Fellowship Program

Guest Teaching Faculty

Sarasota, FL

2024-2025

- Taught composition lessons to young composers (middle school to undergraduate)
- Coached rehearsals with performers
- Served as a panelist on career roundtables for young composers
- Lectured on recent research regarding the history of formal analysis

Brown University

New Music Performance Grant @ Brown

Providence, RI

2023-2024

- Co-founded and organized an international call for collaborations
- Served as panelist on the selection jury
- Brought specialists in new music to Brown University for concerts of world premiere pieces and archival recordings of newly written works
- Coordinated logistical needs, booked hall space and A/V documentation

Charleston Academy of Music

Sonatina Festival

Charleston, SC

2019-2024

- Served as a panelist on the selection jury, adjudicating pieces by students from local elementary, middle, and high schools, and providing feedback

Los Angeles Chamber Orchestra

Composition Teaching Fellow

Los Angeles, CA

2018-2020

- Taught group classes in music composition to elementary-school children in underserved communities in Los Angeles
- Helped children across four elementary schools to co-compose a piece for orchestra that was then premiered by Los Angeles Chamber Orchestra
- Led workshops on harnessing creativity with graphic notation for second graders

Symphony Number One

Ensemble Manager and Concertmaster

Baltimore, MD

2014-2016

- Founding member of a modular chamber orchestra focused on the commissioning and presentation of substantial works by living composers, performing 4 cycles a year
- Served as liaison between executive leadership and musician core
- Staffed the ensemble, ran fundraisers, and helped the group to achieve non-profit status
- Performed as concertmaster

Orchestral and Ensemble Experience

Chelsea Symphony, Composer Fellow and ensemble member

New York City, NY

2025-28

Thornton EDGE, ensemble member and manager

Los Angeles, CA

2018-20

Aspen Chamber Symphony

Aspen, CO

2017-18

Now Hear This

Baltimore, MD

2016-18

JHU Octopodes

Baltimore, MD

2016-18

Peabody Symphony Orchestra, associate/co-principal

Baltimore, MD

2015-18

Peabody String Sinfonia

Baltimore, MD

2016-17

SONAR New Music Ensemble

Baltimore, MD

2016

Peabody Camerata

Baltimore, MD

2015-16

Symphony Number One, concertmaster	Baltimore, MD	2014-16
Pacific Philharmonic, co-concertmaster	Powell River, BC	2014-15
Moscow Symphony Orchestra	Moscow, Russia	2014
Summit Festival Orchestra	White Plains, NY	2014
Peabody Concert Orchestra, co-concertmaster	Baltimore, MD	2013-15
Charm City Collegium, concertmaster	Baltimore, MD	2013-14
Piccolo Spoleto Festival Orchestra	Charleston, SC	2013-14
Aspen Festival Orchestra	Aspen, CO	2013
Charleston Symphony Orchestra, sub	Charleston, SC	2012-18
College of Charleston Contemporary Ensemble	Charleston, SC	2012-13
College of Charleston Symphony Orchestra, co-concertmaster	Charleston, SC	2011-13
Aspen Opera Theatre Center Orchestra	Aspen, CO	2009; 2011-12
Aspen Concert Orchestra/Aspen Philharmonic Orchestra	Aspen, CO	2008-12

Selected Compositions (* - work in progress)

***They too are ghosts** (2025) – 7’ – for cello – written for Jeffrey Zeigler

a gleaming like ivory that slowly resolves until it becomes dust (2025) – 16’ – for mixed septet – commissioned by Ensemble Intercontemporain and Wigmore Hall

Oxbow 1 (2025) – 7’ – for piano trio – written for Longleash

Puzzle Box (2024-25) – 7’ – arr. for wind ensemble (3/picc.3/eh.2+bcl.2+cbsn-4.3.2.1.1.1-timp.3perc.pno-hp-db) – commissioned by Kevin Sedatole and the Michigan State University Wind Symphony

Perimeters (2025) – 6.5’ – for piano, percussion, and moving image – made in collaboration with Alex Atienza – written for Flannau Duo

Concordance (2024) – 7’ – for string quartet – written for the Telegraph Quartet

The Transformation of Hyacinth (2024) – 7’ – for violin and piano – written for Duo Perdendosi

truth (2022-24) – 10’ – for soprano and live electronics – commissioned by Anika Kildegaard

Soliloquy (2024) – 7’ – for marimba – written for David Moliner

A Cenotaph (2024) – 10’ – video art directed by Allyson Packer

a collision of horizons (2022-24) – 11’ – for orchestra (2/picc.2.2.2/cbsn-4.2.2.1.1-timp.3perc-hp-str) – written for Boston Modern Orchestra Project

playing again (2024) – 3.5’ – for two violins – commissioned by ARCO Collaborative for the Sounds of US Festival at the Kennedy Center

I shall hold you fast (2024) – 3.5’ – for violin and guitar – commissioned by Alex Kenrick

Puzzle Box (2024) – 7’ – for orchestra (2/picc.2.2.2-2.2.2.1-timp.3perc.pno-hp.str) – written for the Cabrillo Festival Orchestra

sudden gusts of tortured poignance (2024) – 8’ – for cello – written for T.J. Borden

the shifting earth (2023-24) – 13’ – for sinfonietta – written for Thornton EDGE

Alien Altar (2023) – 6’ – for percussion quartet – written for Sandbox Percussion

mercurial planes (2023) – 8’ – for solo flute – written for Alejandro Escuer

Having Guests for Dinner (2019-23) – 60’ – one-act comedy for three singers and chamber symphony (1.1.1.1-1.0.0.0-pno-1.1.1.1.1) – commissioned by /kor/ productions

le fond de carte (2023) – 9’ – for flute, clarinet, violin, cello, and live electronics – written for Hub New Music

in drops of dew will I sink down and mingle with the dust (2022-23) – 9’ – for mixed septet and live electronics – written for Ensemble Dal Niente

fitful machinery ii (2022) – 3’ – for piano – commissioned by Han Chen

Somniphobia (2022) – 10’ – short film score, directed by Ian Kent

Million Adversarial Faces (2022) – 8’ – video installation made in collaboration with Sicheng Wang

filigree (2021-22) – 7.5’ – for piccolo, soprano saxophone, percussion, violin, and piano – written for International Contemporary Ensemble

ataxia (2021) – 7’ – for violin and piano four-hands – commissioned by HOCKET

Virtual Immunization Project (2021) – virtual installation made in collaboration with Sicheng Wang

- Five Nostalgias** (2020-21) – 6' – for clarinet and piano – commissioned by Willinger Duo
- THRASH/counterTHRASH** (2021) – 6.5' – for violin, cello, and piano – commissioned by Copland House CULTIVATE
- fitful machinery i** (2020-21) – 7' – for glockenspiel and electronics – commissioned by Egha Kusuma
- please continue** (2020) – 16.5' – for soprano, double bass, and electronics – commissioned by Ligament Duo
- 2020 Fall, Threat** (2020) – 7' – video art made in collaboration with Sicheng Wang
- Skyline Through Fog** (2020) – 4' – for trumpet and orchestra (3.3.3.3-4.3.2.1.1-3.timp-pno.hp-str)
- Enlisting** (2020) – 4' – for three bass-baritones and orchestra (3.3.3.3-4.3.2.1.1-3.timp-pno.hp-str) – commissioned for the iSING! Festival International Composition Competition
- Atmospheric Entry** (2020) - 8' – for eight violins and electronics – commissioned by the studio of Lina Bahn
- Compressor** (2019) – 6' – for flute, clarinet, trumpet, violin, viola, and cello – written for yMusic
- to not walk upside down in the realm of the dead** (2019) – 4.5' – for soprano, violin, cello, and percussion – written for New Music on the Point
- Yesod** (2019) – 5.5' – for violin, viola, and piano – commissioned by Yuriy Bekker for the Piccolo Spoleto Festival
- Glimpse** (2018-19) – 10' – for clarinet, violin, cello, and piano – commissioned by Melissa Lander
- A Cosmos in Stone, Respawning** (2018-19) - 11' – a for full orchestra (2+1.2+1.2+1(bcl).2+1-4.3.2+bass.1-2.timp-pno.hp-str) or chamber orchestra (1.1.1.1-1.1.1.0-timp.1perc.pno-1.1.1.1.1) – commissioned by Charleston Symphony
- The Insanity of Looking** (2018) – 10' – film score for orchestra (1+1.1+1.2[1.2/bcl].2-4.2.3.1-timp.2perc-hp-str) – commissioned by Occasional Symphony
- for a moment I could not see a thing in this moment of glare** (2017) - 10' – for soprano saxophone and piano – commissioned by Tae Ho Hwang
- Korngold Goes to Nikkatsu** (2017) – 8.5' – for full orchestra (2+1.2+1.2+1(bcl).2+1-4.3.2+bass.1-2.timp-pno/cl/el.organ.hp-str)
- Headfirst** (2016-17) – 7.5' – for soprano and orchestra (2+1.2+1.2+1(bcl).2+1-4.3.2+bass.1-2.timp-pno.hp-str) – commissioned by Mary Burke
- Hence, I speak to you now...** (2016) - 9' – for flute and piano
- Approaching Eternity** (2014-16) – 55' – for large chamber orchestra (1.1.1.1-2.0.1.0-1perc.pno-4.3.3.2.1) – commissioned by Symphony Number One
- a night sky consumed in light** (2015) – 10' – for oboe, trumpet, and piano trio – commissioned by Sonar New Music Ensemble