

Christopher J. Miller

Senior Lecturer, Director of Gamelan Ensemble and Steel Band
Department of Music, Cornell University
101 Lincoln Hall
Ithaca, NY 14853
USA
+1 (607) 255-0646
cjm299@cornell.edu

Academic Positions

2008–present	Senior Lecturer, Cornell University
2007	Visiting Lecturer, Trinity College
2003–2004	Visiting Instructor, Wesleyan University
2002	Visiting Instructor, University of Wisconsin–Madison

Education

2015	PhD, Ethnomusicology, Wesleyan University. Dissertation: “Cosmopolitan, Nativist, Eclectic: Cultural Dynamics in Indonesian Musik Kontemporer.” Committee: Su Zheng (advisor), Benjamin Piekut, Mark Slobin, Sumarsam.
2002	MA, Music, Wesleyan University. Thesis: “‘as time is stretched . . .’: Theoretical and Compositional Investigations of Rhythm and Form in Javanese Gamelan Music.”
1992	BA, Fine and Performing Arts, Simon Fraser University.
1987–1989	BMus coursework, University of Victoria.

Fellowships, Grants, and Awards

2024	Fulbright U.S. Scholar Award, to teach in Indonesia in academic year 2024–2025.
2006	James T. Koetting Prize, awarded by the Northeast Chapter of the Society for Ethnomusicology for an outstanding paper by a graduate student
2004	Arts International grant for a collaborative project in Indonesia between four Indonesian and four North American composer/performers
2003–2004	Graduate Fellowship, Center for Humanities, Wesleyan University
1993–1995	Darmasiswa Scholarship, Government of the Republic of Indonesia, to study at the Indonesian College of Indonesian Arts in Surakarta
1989–1992	University Awards, School for the Contemporary Arts Awards, equal to tuition, Simon Fraser University
1987	President's Regional Scholarship Award, University of Victoria

Publications

2023	“When Is It Modernism? A Lesson from Indonesian Musik Kontemporer.” <i>Twentieth-Century Music</i> 20/3.
2023	“Introduction to the Special Issue on Global Musical Modernisms.” Co-edited with Gavin S. K. Lee. <i>Twentieth-Century Music</i> 20/3.
2022	“(Re)Producing Knowledge: Southeast Asian Music and Academia.” <i>Bulletin of the Southeast Asia Program at Cornell University</i> , Fall edition, 13–17.

Chris Miller—Curriculum Vitae

- 2022 *Sounding Out the State of Indonesian Music*. Co-edited with Andrew C. McGraw. Ithaca, NY: Cornell University Press.
- 2022 “Audible Knowledge: Exploring Sound in Indonesian Musik Kontemporer.” In *Sounding Out the State of Indonesian Music*, 232–251.
- 2016 “New Directions in New Music among the Islands.” Bulletin of the Southeast Asia Program at Cornell University.
- 2014 “Of Arcs and De/Re-centerings: Charting Indonesian Music Studies.” In *Producing Indonesia: The State of the Field of Indonesian Studies*. Ithaca, NY: Southeast Asia Program Publications, Cornell University.
- 2013 “A Different Kind of Modernism: The Sound Exploration of Pande Made Sukerta.” In Kendra Stepputat, ed., *Performing Arts in Postmodern Bali: Changing Interpretations, Founding Traditions*. Herzogenrath, Germany: Shaker Verlag.
- 2011 “Indonesian Experimentalisms, the Question of Western Influence, and the Cartography of Aesthetic Authority.” In conference proceedings of *Beyond the Centres: Musical avant gardes since 1950*, Aristotle University of Thessaloniki, Greece. <http://btc.web.auth.gr/proceedings.html>
- 2011 Review of audio recordings *Gamelan of Central Java VIII: Court Music Treasures* and *Gamelan of Central Java IX: Songs of Wisdom and Love*. *Asian Music*, 42/1: 148–155.
- 2005 “Orchids (and Other Difficult Flowers) Revisited: A Reflection on Composing for Gamelan in North America.” *The World of Music*, 47/3: 81–112
- 2000 “Asian Women in Music Today.” *International Alliance for Women in Music Journal*, 6/12: 38–41. Summary of conference held at the Asia Society, New York, 22–23 October 1999.

Paper Presentations

- 2015 “‘Western-Oriented’ Composers of Indonesian Musik Kontemporer: Beyond Hybridity.” Paper presented to the Society for Ethnomusicology, Austin TX, 4 December.
- 2015 “‘Tradisi itu Modern’: Indonesian Musik Kontemporer’s Contributions to a Contemporary Existence for the Traditional Performing Arts.” Paper presented at the Eighth International Indonesia Forum Conference, Sebelas Maret University, Surakarta, Indonesia, 30 July.
- 2015 “Mempertanyakan Konsep ‘Pengaruh Barat’ Dalam Kasus Musik Kontemporer Indonesia” [The Question of ‘Western Influence’ in Indonesian Musik Kontemporer]. Paper presented to the International Seminar “Inovasi Artistik: Perjumpaan Lokal-Global” [Artistic Innovation: Local-Global Meetings] at Institut Seni Indonesia Surakarta, Indonesia, 29 July.
- 2014 “The Sound of Stretched Time: The Modulation of Phrase, Pattern, and Attention in Central Javanese Gamelan Music.” Paper presented to the joint meeting of the Third International Conference on Analytical Approaches to World Music and the Annual Conference of the British Forum for Ethnomusicology, London, UK, 1 July.
- 2013 “The Sound of Stretched Time: Meter and Hypermeter in Central Javanese Gamelan Music.” Paper presented to the Society for Ethnomusicology, Indianapolis IN, 16 November.
- 2013 “A Different Kind of Modernism: The Sound Exploration of Pande Made Sukerta.” Paper presented at Performing Indonesia, Smithsonian Institution, 2 November.
- 2012 “Modernist Impulses, Post-(Pre-)Modern Conditions: the Sound Exploration of Pande Made Sukerta.” Paper presented at the Cornell University Southeast Asia Program Brown Bag Lecture Series, 8 November.

- 2012 “A Post-(Pre-)Modern Modernism: The Sound Exploration of Pande Made Sukerta.” Paper presented at *Bali in Global Asia: Between Modernization and Heritage Formation*, special conference of the International Institute for Asian Studies, Denpasar, 18 July.
- 2011 “Becoming Cosmopolitan, Going Nativist: The Project of Indonesian Musik Kontemporer.” Paper presented at the joint conference of the Association for Asian Studies and the International Convention of Asia Scholars, Honolulu HI, 3 April.
- 2010 “Indonesian Experimentalisms, the Question of Western Influence, and the Cartography of Aesthetic Authority.” Paper presented at *Beyond the Centres: Musical avant gardes since 1950*, Aristotle University of Thessaloniki, Greece, 2 July.
- 2008 “Indonesian Experimentalisms, the Question of Western Influence, and the Cartography of Aesthetic Authority.” Paper presented to the Society for Ethnomusicology, Wesleyan University, 28 October.
- 2008 “In the Face of *Industri*: Alternative Populisms in Indonesian *Musik Kontemporer*.” Paper presented at the Cornell University Musicology Colloquium, 18 September.
- 2008 “In the Face of *Industri*: Alternative Populisms in Indonesian *Musik Kontemporer*.” Paper presented to the Columbia Music Scholarship and CUNY Graduate Students in Music Conference, New York, 8 March.
- 2007 “In the Face of *Industri*: Alternative Populisms in Indonesian *Musik Kontemporer*.” Paper presented to the Society for Ethnomusicology, Columbus OH, 25 October.
- 2006 “Indonesian ‘Musik Kontemporer’ and the Question of ‘Western Influence’.” Paper presented to the Society for Ethnomusicology, Honolulu HI, 19 November.
- 2006 “Indonesian ‘Musik Kontemporer’ and the Question of ‘Western Influence’.” Paper presented to the Northeast Chapter of the Society for Ethnomusicology, Trinity College, 8 April. Awarded the James T. Koetting Prize.
- 2004 “‘Radical Traditionalism’: Reconfigured Connections between the Experimental and the Traditional in East Asian Music.” Paper presented to the Northeast Chapter of the Society for Ethnomusicology, Wesleyan University, 17 April.
- 2002 “The Sound of Stretched Time.” Paper presented at the *New England Gamelan Weekend*, Wesleyan University, 23 April.

Other Presentations and Participation in Panels

- 2024 Chaired the panel Interculturality III at the Society for Ethnomusicology annual meeting, 24 October.
- 2022 Joint presentation with Andrew C. McGraw at “Art in an Uncertain Future,” the sixth International and Interdisciplinary Conference on Art Creation and Studies, hosted online by Indonesian Institute of Art Surakarta, Indonesia, 30 November.
- 2022 “Contemporary Music from Southeast Asia,” discussion with members of Tacet(i) Ensemble, Cornell University, 2 November.
- 2022 “(Re)Producing Knowledge: Southeast Asian Music and Academia.” Keynote at “(De)constructing Southeast Asia,” the 24th Cornell Southeast Asia Program Graduate Student Conference, 11 March.
- 2021 Participation in the roundtable “Indonesian Performing Arts: What to Do with Our Field Recordings?” AIFIS-MSU Conference on Indonesian Studies, 22 June.
- 2020 “When is it Modernism? The Shifting Ground of Identification in Indonesian Musik Kontemporer.” Presentation as part of the roundtable “Global Modernisms in Ethnomusicology” at the Society for Ethnomusicology, 25 October.
- 2020 “Perceptions of Rhythm, Form, and Time in Gamelan.” Presentation to the Gamelan Master Lecture Series, Nusantara Arts, 24 May. <https://youtu.be/Xe4vig9Nafs>

Chris Miller—Curriculum Vitae

- 2018 “Exceptional/Unexceptional: Sound Exploration and the Ingrained in Indonesian Musik Kontemporer.” Presentation as part of a roundtable at Sounding Out the State of Indonesian Music, Cornell University, 30 March.
- 2017 Introduction to concert by Jin Hi Kim and Min Xiao-Fen. Barnes Hall, Cornell University, 25 February.
- 2016 “Western Art Music Beyond and Further Beyond the West.” Convened and chaired roundtable at the Society for Ethnomusicology, Washington, D.C., 13 November.
- 2016 “Cultural Flows and Music in Contemporary Indonesia.” Presentation for the workshop Cultural Flows in Space and Time: Reimagining Asian Diaspora, for community college faculty, Cornell University, 5 February.
- 2015 “The Value (and Values) of Learning Gamelan.” Presentation as an invited panelist on teaching gamelan at the 2015 Teaching World Music Symposium: From the Exotic to the Global, Northern Illinois University, 11 April.
- 2012 “‘Time and Tune’: Structures and Melodies in Javanese Gamelan.” Introductory explanation preceding performance by the Boston Village Gamelan, Brandeis University, 21 March.
- 2011 Introductory explanation preceding performance by Gamelan Kusuma Laras for the *What Makes it Great?* series, Walter Reade Theater, Lincoln Center, New York, 14 November.
- 2011 Discussant for panel on ethnomusicology, *State of Indonesian Studies*, Cornell Modern Indonesia Project, Cornell University, 30 April.
- 2011 “Practice, Performance, Embodied Knowledge, and Creative Connections.” Performance with commentary, *State of Indonesian Studies*, Cornell Modern Indonesia Project, Cornell University, 30 April.
- 2011 Introduction to symposium *New Music in South East Asia*, Cornell University, 30 March.
- 2009 “The Sound of Movement: Gamelan and Vocal Accompaniment to Javanese Dance.” Lecture at the New York Public Library for the Performing Arts, 10 December.

Courses Taught

At Cornell University:

- MUSIC 2130 Collaborative Creativity (2024)
- MUSIC 2330 Music in and of East Asia (2017–present)
- MUSIC 3613 Steel Band (2015–present)
- ANTH 3416 Art in the Modern World (2009–2014)
- MUSIC 2341 Gamelan in Indonesian History and Cultures (2008–present)
- MUSIC 3610 Gamelan Ensemble (2008–present)
- MUSIC 4641 Instruction in Gamelan Instruments (2008–present)

At Trinity College:

- MUSIC 114 Topics in World Music [East Asian Music] (2007)
- MUSIC 112 World Music Ensemble [Javanese Gamelan] (2007)

At Wesleyan University:

- MUSIC 104 Elementary Theory and Practice II (2004)
- MUSIC 112 Introduction to East Asian Music (2003)

At University of Wisconsin–Madison:

- MUSIC 361 Javanese Gamelan (2002)

Other Teaching

- | | |
|-----------|--|
| 2025 | Guest instructor in the Department of Sociology at Graduate Program in Fine and Performing Arts Studies at Gadjah Mada University, Indonesia |
| 2004–2008 | Co-Director, Gamelan Ensemble, Smith College |
| 2001–2008 | Teaching/Grading Assistant, music theory and Javanese gamelan, Wesleyan University |
| 1997 | Grading Assistant, Film Music, Simon Fraser University |
| 1996 | Teaching/Grading Assistant, music theory and musicianship, Simon Fraser University |

Guest Lectures and Workshops

- | | |
|--------------|--|
| 2015 | Guest instructor for Ritual and Performance in Muslim Southeast Asia (ASIAN 2331), taught by Chiara Formichi, Cornell University. |
| 2012 | Guest instructor for the Proseminar in Musicology, taught by Neal Zaslaw. |
| 2011–present | Guest lectures for Fundamentals of Music (MUSIC 1101) taught by Annie Lewandowski and Andrew Hicks, Cornell University. |
| 2011 | “Indonesian Music.” Guest lecture for Ten Thousand Islands (ANTHR 2520) taught by Marina Welker, Cornell University. |
| 2010 | Workshop on Javanese gamelan performance for University of Dayton Gamelan Ensemble, directed by Heather MacLachlan, University of Dayton, 18–20 March. |
| 2009–present | Guest lectures for Introduction to Southeast Asia (ASIAN 2208), taught by Thak Chaloemtiarana, Lorraine Paterson, and Chiara Formichi, Cornell University. |
| 2009–present | Private Consultations in Gamelan Instruction for Heather MacLachlan, Director, University of Dayton Gamelan Ensemble. |
| 2005 | “Contemporary Indonesian music,” Guest lecture for course on Indonesian and Indian music, David Novak, Columbia University, 29 November. |
| 2002 | “Javanese Gamelan Music.” Guest lecture for world music survey course, taught by Franya Berkman, New School University, 18 October. |
| 1998 | Workshop on Javanese gamelan performance for Seattle City Gamelan Society, 11–15 August. |
| 1998 | “Javanese Gamelan Music.” Guest lecture for a course on Indonesian music. Michael Tenzer, University of British Columbia, 5 March. |

Field Research and Study

- | | |
|-----------|---|
| 2015 | Research in Surakarta, Jogjakarta, and Jakarta, Indonesia, 22 July–3 August. |
| 2005 | Doctoral research in Surakarta, Jogjakarta, and Jakarta, Indonesia, 3 June–21 August. |
| 2004 | Doctoral research in Surakarta, Jogjakarta, and Jakarta, Indonesia, 1 July–15 September. |
| 2002 | Intensive Indonesian Language Course, Southeast Asia Studies Summer Institute, University of Wisconsin–Madison |
| 2000 | Four-month trip to Surakarta, Indonesia, to study of performance practice of Javanese gamelan music, and to observe and participate in contemporary music activity. |
| 2000 | One-month trip to Yangon and Mandalay, Burma, to study traditional Burmese music. |
| 1993–1995 | Twenty-month trip to Surakarta, Bali, and Bandung, Indonesia, to study of performance practice of Javanese, Balinese, and Sundanese gamelan music, and to observe and participate in contemporary music activity. |

Professional Memberships and Associations

Graduate Field in Music, Cornell University
Graduate Field in Asian Studies, Cornell University
Southeast Asia Program, Cornell University
Society for Asian Music
Society for Ethnomusicology

Professional Development

- | | |
|------|--|
| 2024 | Tao Foundation for Culture and Arts, online workshop on Maguidanoan Kulintang, 17 and 24 February. |
| 2017 | International Gugak Workshop, National Gugak Center, Seoul, South Korea, 8–22 July. |
| 2016 | Pendulum II: Intensive Course on Japanese music. Kyoto City University of Arts, Japan, 16–18 August. |
| 2016 | Participant, Faculty Institute for Diversity, Center for Teaching Excellence, Cornell University. |
| 2009 | Participant, John S. Knight Institute Faculty Seminar for Writing Instruction, Cornell University. |

Professional Activities

- | | |
|------|---|
| 2024 | Review of manuscript submitted to Wesleyan University Press for their Music/Culture Series. |
| 2023 | Review of seven articles, all in English by Indonesian authors, submitted as a special Indonesia issue of <i>Contemporary Music Review</i> . |
| 2023 | Review of an article submitted for publication in the journal <i>Balungan</i> . |
| 2018 | Evaluation of chapters in a volume edited by Margaret Kartomi on music in the Riau archipelago, forthcoming from the Nordic Institute of Asian Studies. |
| 2018 | Primary co-organizer, Sounding Out the State of Indonesian Music, the fourth “State of the Field” conference of the Cornell Modern Indonesia Project. |
| 2014 | Evaluation of article for publication in <i>American Music</i> . |
| 2012 | Production coordinator for the residency of Purbo Asmoro and Gamelan Mayangkara, Cornell University. |
| 2011 | Organizer, <i>New Music in Southeast Asia: A Concert and Symposium</i> , Cornell University. |
| 2002 | Co-organizer, <i>New England Gamelan Weekend</i> , Wesleyan University. |
| 1998 | Producer, <i>Further East Further West</i> , series of three concerts of new music for Asian instruments, Vancouver Pro Musica. |

Project Grants Awarded

- | | |
|------|---|
| 2024 | Cornell Council for the Arts grant (\$2,500) to produce the project Klenengan: A Gamelan Gathering. |
| 2018 | Cornell Council for the Arts grant (\$2,500) to produce the project New Music for Gamelan and Strings |
| 2017 | Cornell Council for the Arts grant (\$2,500) to produce the project Klenengan: Gamelan Music from Java. |
| 2016 | Internationalizing the Cornell Curriculum grant (\$10,193) to develop the new course Music in and of East Asia. |

Chris Miller—Curriculum Vitae

- 2016 Cornell Council for the Arts grant (\$2,500) to present Shadow Ballads, a project combining Indonesia wayang and kroncong with Appalachian “crankies” and old-time music.
- 2014 Cornell Council for the Arts grant (\$2,500) for residency of Peni Candra Rini and Jessika Kenney
- 2012 Cornell Council for the Arts grant (\$2,000) for residency of the Momenta Quartet
- 2011 Cornell Council for the Arts grant (\$3,000) for *New Music of South East Asia: A Concert and Symposium*
- 2010 Portion of US Department of Education’s National Resource Centers Program grant to the Southeast Asia Program at Cornell University (\$4,000) for performing arts events 2011–2013
- 2010 Cornell Council for the Arts grant (\$2,000) to sponsor the Momenta Quartet concert *Music from the Americas*
- 2009 Cornell Council for the Arts grant (\$3,000) to sponsor the multimedia performance *Wayang Kali*

Service and Outreach

- 2009–present Foreign Language and Area Studies Awards Committee, Southeast Asia Program, Cornell University
- 2009 Prize Committee for Assignment Sequences and Writing Exercises, John S. Knight Institute
- 2008–present Outreach performances and demonstrations of Indonesian music on behalf of the Southeast Asia Program, Cornell University.
- 2006–2008 Webmaster for the Northeast Chapter of the Society for Ethnomusicology.
- 2002–present Webmaster for Klenengan Pujangga Laras, a monthly gathering of Javanese gamelan musicians in Surakarta, Central Java.
- 2002–2008 Co-Instructor, Wesleyan Youth Gamelan Ensemble, ages 8–14
- 2002–2003 Event coordinator, Wesleyan World Music Weekend, Wesleyan University
- 2001–2006 Co-Instructor of gamelan workshops for elementary school students in public schools, Middletown CT.

Other Work Experience

- 2000 Administrative Assistant, Diane Kadota Arts Management, Vancouver.
- 1996–1998 Administrative Assistant, Vancouver New Music, Vancouver.
- 1996–1998 Administrator, Standing Wave Society, Vancouver.
- 1995–1998 Administrator, Vancouver Pro Musica, Vancouver.
- 1990–1993 Library Assistant, Canadian Music Centre, Vancouver.

Musical Work

Recordings

- 2018 *CAGE | Bertoia*. Recording of improvisations on sound sculptures of Harry Bertoia as a member of CAGE. Weighter Recordings WR07.
- 2017 “Wrestling Monks (Putut Gelut)” on Nick Brooke, *Jarak Jauh*. Performance of Brooke’s composition for two *gendèr*. Self-produced CD.
- 2010 *Gamelan Kusuma Laras*. GKL001. Performances of traditional Javanese music as guest with Gamelan Kusuma Laras.
- 2008 “Music for Eight Bamboo Flutes” on *Andrew Raffo Dewar*. Performance of Dewar’s composition as a member of Sekar Anu. Porter Records PRCD 4006.
- 2004 Ryuko Mizutani. *Vista: Contemporary Koto*. Self-produced CD. Includes recording of *dance, bare (after Gymnopedie No. 1)*.
- 2004 Gamelan Madu Sari. *New Nectar: New Music for Javanese Gamelan*. Songlines SGL 2404-2. Includes recordings of my compositions *thinly, roundly* and *whining horses eat more HEY doncha no*, and my performances on other pieces.
- 1998 Westcoast Performance. *The Neighbourhood*. CBC Radio Two, WCP9801. Includes performances with Gamelan Madu Sari of compositions by Kenneth Newby and Sutrisno Hartana.

Compositions

- 2023 *Night Life*
Structured improvisation for small Indonesian and Philippine instruments (pencon, kemanak, angklung, gangsa, balingbing).
Performed at twilight to accompany choreography by Cynthia Stevens, Cornell Botanic Gardens, 15, 16, 22 and 23 September.
- 2020 *For Jumay Chu*
For rebab and prerecorded gamelan instruments, 36’.
Performed to accompany *Atelier 320: upending*, choreography by Jumay Chu and dancers, Schwartz Performing Arts Center, Cornell University, 5–7 March.
- 2018 *Monggang Manis*
For gamelan instruments, string quartet, and electronics, 9.5’.
Performed at Barnes Hall, Cornell University, 7 November.
- 2016 *spin*
For gamelan instruments (demung, slenthem, kempul, kenong, bonang)
Performed as part of the Society for New Music’s *Sound Wandering* at the Stone Quarry Hill Art Park, Cazenovia, NY, 24 July.
- 2006 *follow, return*
For live, overdubbed, and prerecorded rebab, 20’.
Performed at The Stone, New York, 2 July.
- 2004 *follow (1)*
For two rebab, 12’.
Performed at the Yogyakarta Contemporary Music Festival, Indonesia, 5 September.
- 2004 *klunk, whir*
For seven performers using gamelan instruments: four pencon the size and register of kethuk, two ceng-ceng kopyak or four similar cymbals, three amplified rebab or two amplified rebab and one theremin, 8’.
Performed at The Stone, New York, 2 July.

Chris Miller—Curriculum Vitae

- 2004 *dance, bare (after Gymnopedie No. 1)*
For solo koto, 5'.
Commissioned and recorded by Ryuko Mizutani.
- 2004 *for a while, in and/or around a resonant space*
Performance/installation for carillon or chimes, other pitched metal percussion, wind instruments, indoors and/or outdoors, indeterminate duration.
Realized at *For a Long Time: A Festival of Music, Sound Installations, and Ideas*, Wesleyan University, 1 May.
- 2004 *walk*
For kethuk, kenong, and two pairs of finger-cymbals, 12–20'.
Performed at Wesleyan University, 22 April, and at the Yogyakarta Contemporary Music Festival, Indonesia, 5 September, together with *follow (1)*.
- 2002 *drift*
Installation for samples of Javanese gamelan for a 16-channel speaker environment, programmed by R. Luke Dubois, indeterminate duration.
Presented at Engine 27, New York, September, and at *The State of the Art: Electroacoustic Music Festival*, Cornell University, April, 2011.
- 2001 *as time is stretched...*
Performance/installation for Javanese gamelan instruments and other sound sources, 3 h 20'.
Presented at Wesleyan University, 5 May.
- 2001 *sinous, supple (peculiar)*
For shakuhachi, rebab, koto and gender, 8'.
Commissioned by Ryuko Mizutani.
Performed at Wesleyan University, 21 April.
- 2000 *shift, slip, slide, slump (altered)*
For soprano sax, clarinet, cello, piano and percussion, 11'.
Performed by Ensemble Symposium, St. Andrew's Wesley Cathedral, Vancouver BC, 23 February.
- 1999 *a long wave (slow) and a tune (nebulous), standing*
For clarinet, violin, cello, piano and percussion, 12'.
Written for and premiered by Standing Wave, Vancouver East Cultural Centre, 11 April.
- 1998 *thinly, roundly*
For two dan bau, two Javanese gender, and gongs, 16'. Premiered at Vancouver Pro Musica's *Further East Further West: New Music for Asian Instruments*, 29 January.
Broadcast on CBC Radio Two's *Westcoast Performance*.
- 1997 *Le Tombeau de Ludd (or how I learned to stop worrying and love the phone)*
Multimedia performance piece for slides, LP's, tape, computer synthesized voice, kitchen appliances, and toy animals, 27'.
Presented at Vancouver Pro Musica's *Cheap Illusions*, Havana Performance Space, Vancouver, 12 May.
- 1994 *three blue lotus*
For bowed gender, kendang, bowed siter and melodica, 13'.
Composed to accompany choreography by Bambang Mbesur.
Presented at Taman Budaya Surakarta, Indonesia, 14 April.
- 1994 *whining horses eat more HEY doncha no*
For gamelan instruments, eight performers, 8'.
Performed and recorded in workshop, Surakarta, Indonesia, July; at Vancouver New Music's *25th Anniversary Party*, 10 November 2006; and at *Gamelan Summit*, Toronto, 8 November 1997.

Chris Miller—Curriculum Vitae

- 1993 *grind, knock (and a long standing wave)*
For clarinet, cello, piano and percussion, 20'.
Commissioned by Vancouver Pro Musica.
Premiered by Standing Wave, Community Arts Council of Vancouver, 18 June.
- 1992 *hanging from branches*
Performance/installation for 8 to 12 gongs and 6 to 12 performers, indeterminate duration.
Performed at Trout Lake Park, Vancouver BC, 4 October.
- 1991 *honeyed, brutal (bronze)*
For Javanese gamelan, 12 musicians, 15'.
Performed by Gamelan Madu Sari at Vancouver Pro Musica's *Sonic Boom Festival for Composers*, 30 November.
- 1990 *L'Après-midi d'un FAUNE*
Javanese gamelan and voices, 12 musicians, 25'.
Composed to accompany choreography by Stephen O'Connell.
Performed at Simon Fraser University's *Dancers In Concert*, 24 November.
- 1990 *towards, but no closer to, an appreciation of the infinite*
For piano, vibraphone and organ, 25'.
Presented by Vancouver Pro Musica at Christ Church Cathedral, 14 October.
- 1990 *seven scenes after Joyce*
Setting of texts derived from James Joyce's *Dubliners* for baritone, bass clarinet, violin, viola, cello, 12'.
Performed by Magnetic Band, Simon Fraser University, 12 April.
- 1988 *eight days in April*
For solo piano, 13'.
Performed by the composer, University of Victoria, 23 November.
- 1988 *one moon*
For three violas, 8.5'.
Based on tidal movements over a period of one month at three locations around Victoria, B.C.
Never performed publicly.
- 1987 *precipitation*
For three flutes, 6'.
Uses indeterminate technique where graph paper was placed under falling rain, causing the ink to run. The entire piece uses only key-slap techniques.
Never performed publicly.

Performance Expertise as Gamelan Musician

Fully proficient on rebab (bowed lute), gender (metallophone), kendhang (drum), gambang (xylophone), suling (flute), and gerongan (vocal): basic proficiency on celempung (zither), and gender panerus (metallophone).

Performances, as Ensemble Director

- 2016–present Cornell University Steel Band, several informal performances.
- 2008–present Cornell Gamelan Ensemble, numerous performances.
- 2007 Trinity College Gamelan Ensemble, 14 December.
- 2004–2008 Smith College Gamelan Ensemble, as Director and Co-Director, numerous performances.
- 2002 University of Wisconsin–Madison Gamelan Ensemble, 4 August.

Selected Special Projects as Ensemble Director

- 2019 Accompaniment of wayang performance by Gusti Sudarta, as director of the Cornell Gamelan Ensemble, and as performer of *kendhang* (drum). Barnes Hall, 27 April.
- 2019 Accompaniment of wayang performance by Darsono Hadiraharjo, as director of the Cornell Gamelan Ensemble. Barnes Hall, 27 April.
- 2018 Performance of new compositions for gamelan and strings, by myself and by graduate student composers, as director of the Cornell Gamelan Ensemble. Barnes Hall, 7 November.
- 2017 Accompaniment of wayang performance by Sumarsam, as director of the Cornell Gamelan Ensemble. Barnes Hall, 23 April.
- 2016 Performance of Javanese music and dance with guest dancer Danang Pamungkas, as director of the Cornell Gamelan Ensemble. Barnes Hall, 1 December.
- 2012 Performance of new compositions for gamelan and strings by graduate student composers, as director of the Cornell Gamelan Ensemble. Barnes Hall, 18 April.
- 2011 Performance of contemporary works for gamelan instruments as part of *New Music in Southeast Asia: A Concert and Symposium*. Barnes Hall, 30 March.

Gamelan Performances, as Soloist, Ensemble Member, or Guest Artist

- 1999–present Gamelan Kusuma Laras, as guest artist: New York City, numerous performances.
- 2023 Emory Gamelan Ensemble, as a guest artist. Emory University, 18 November.
- 2018 Recital of Javanese gamelan music with Darsono Hadiraharjo and Kim Frost. Lincoln Hall, 30 August.
- 2016 Javanese Court Gamelan Ensemble of the Embassy of Indonesia, as guest artist, accompanying a wayang performance by Sumarsam, George Washington University, Washington, D.C., 10 November.
- 2013 Gamelan Mayangkara, as guest artist, accompanying wayang performances by Ki Purbo Asmoro, Dallas Museum of Art, 11 June, and Nasher Sculpture Center, Dallas TX, 13 June.
- 2012 Gamelan Mayangkara, as guest artist, accompanying wayang performance by Ki Purbo Asmoro, Cornell University Concert Series, Bailey Hall, 14 March.
- 2011 Gamelan Kusuma Laras, as guest artist: Walter Reade Theater, Lincoln Center, New York 14 November.
- 2011 Gamelan Sukar Maju Malah Mundur, as ensemble member: Yale University Art Gallery, 12 May.
- 2009 Gamelan Kusuma Laras, as guest artist: New York Public Library for the Performing Arts, 12 December.
- 2009 Bucknell Gamelan Ensemble, as guest artist: Bucknell College, 16 April.
- 2009 Gamelan Nyai Saraswati, as guest artist: University of North Carolina at Chapel Hill, 15 December and 26 April.
- 2009 Gamelan Sukar Maju Malah Mundur, as ensemble member: Tufts University, several performances.
- 2006 Gamelan Sukar Maju Malah Mundur, as ensemble member, accompanying Javanese shadow master Ki Purbo Asmoro: Sackler Gallery, Washington DC, 6 July; Wesleyan University, 30 June; Symphony Space, New York, 18 June.
- 2004–2008 Sekar Setaman, as guest artist: Brown University, numerous performances.
- 2004–2008 University of Massachusetts Dartmouth Gamelan, as guest artist: numerous performances.

Chris Miller—Curriculum Vitae

2003	University of Chicago Central Javanese Gamelan Ensemble, as guest artist: 4 May.
2003	Gamelan Mawar Mekar: Bates College, 28 March.
2001	Cornell Gamelan Ensemble, as guest artist: 11 December.
2001	Gamelan Kusuma Laras, as guest artist: <i>Bard Music Festival: Debussy and His World</i> , Bard College, 17 August.
2001	University College Cork Javanese Gamelan Ensemble, as guest artist: Dublin, Ireland, 28 January; Cork, Ireland, 26 January.
1998–2008	Wesleyan University Gamelan Ensemble, as ensemble member: numerous performances.
1997–2014	Gamelan Laras Tentrem/Boston Village Gamelan, as guest artist: Tufts University, numerous performances.
1995–1998	Seattle City Gamelan, as guest artist: several performances
1990–1998	Gamelan Madu Sari, as ensemble member: Vancouver and Victoria BC, numerous performances.

Selected Performances and Collaborations with CAGE

CAGE is an ensemble founded in 2011, dedicated to freely improvised music. The current members are Kevin Ernste, Annie Lewandowski, and myself.

2023	Improvisation by Kevin Ernste and myself at TrevorFest, a celebration of the life and work of Trevor Pinch, Argos Warehouse, 22 September.
2018	Improvisation by CAGE on reconstructions by Luciano Chessa of Luigi Russolo's intonarumori. Johnson Museum of Art, Cornell University, 20 October.
2017	Improvisation by CAGE with filmmaker Ken Jacobs' <i>Nervous Magic Lantern</i> , Cornell Cinema, 25 April.
2016	Improvisation by CAGE with dancer Danang Pamungkas, and Cornell University dance students. Schwartz Center for the Performing Arts, Cornell University, 17 November.
2014	Improvisation by CAGE with vocalists Jessika Kenney and Peni Candra Rini. Johnson Museum of Art, Cornell University, 4 May.
2013	Improvisations by CAGE with Ellen Fullman, long string instrument, and Theresa Wong, cello. Millstein Hall, Cornell University, 24 February.
2012	Two hour improvisation by CAGE on sound sculptures of Harry Bertoia, in conjunction with the exhibition <i>Harry Bertoia: Sound and Vision</i> . Johnson Museum of Art, Cornell University, 28 October.
2012	Improvisations by CAGE with organist Randall Harlow. Eastman School of Music, Rochester NY, 14 September, and Cornell University, 22 September.
2012	Improvisation by CAGE with Theresa Wong, cello. Carriage House, Ithaca NY, 13 February.
2012	Improvisation by CAGE with vocalists Jessika Kenney and Peni Candra Rini. Johnson Museum of Art, Cornell University, 29 January.

Other Performances and Collaborations

2024	Performance of "Panca Indera" by Gondrong Gunarto, with his ensemble as a "surprise guest," at Dukha, his concert for the Festival Pasca Institut Seni Indonesia Surakarta, 12 July.
2022	<i>Transcending Tradition</i> , joint concert of songs, compositions, and improvisations by the Cornell Gamelan Ensemble, directed by Christopher J. Miller, and Tacet(i), 5 November.

Chris Miller—Curriculum Vitae

- 2019 *Migrating Shadows*, multimedia production featuring puppeteer, dancer, and musician Gusti Sudarta. Project coordination and musical direction by Christopher J. Miller. Presented at the Johnson Museum of Art, 23 November.
- 2018 Improvisations, with Darsono Hadiraharjo, Danis Sugiyanto, Jessika Kenney, and Andrew Timar; and with Kevin Ernste of CAGE, with Szkieve; presented at the conference Sounding Out the State of Indonesian Music, Lincoln Hall, Cornell University, 31 March.
- 2017 Guest appearance, along with Kevin Ernste of CAGE, on concert by Jin Hi Kim and Min Xiao-Fen. Barnes Hall, Cornell University, 25 February.
- 2010 Improvisation by Jack Wright, saxophones; Tim Feeney, percussion; Chris Miller, Javanese and Sundanese rebab. Just About Music Program House, Cornell University, 24 September.
- 2004 *Maya*
Collaborative composition by Sekar Anu (Andrew Raffo Dewar, Andrew McGraw, Chris Miller, Pande Made Sukerta, I Nyoman Dewa Supenida, Al. Suwardi, Ida Bagus Widnyana). Yogyakarta Gamelan Festival, Indonesia, 16 July.
- 2003 Improvisation by Matt Rogalsky and Anne Wellmer, live signal processing; Chris Miller, Javanese rebab.
Wesleyan World Music Weekend, Wesleyan University, Middletown CT, 22 February.
- 1996 *Mud Music*
Improvisation by Andreas Kahre, percussion; Chris Miller, gamelan instruments, percussion.
Western Front, Vancouver, 3 October.
- 1994 *Kami Sedang Membangun Rumah*
Improvisation led by I Wayan Sadra, Betawi fiddle, tape of water dripping; with Endo Suanda, suling; Chris Miller, Javanese rebab; to accompany dance by Marintan Sirait, Margie Suanda and Andar Manik.
Taman Budaya Surakarta, Indonesia, 12 November.
- 1993 *heavy rain*
Collaborative composition with members of Uzume Taiko for Javanese gamelan and Japanese taiko ensembles, 25'.
Vancouver New Music, *Riptides*, Vancouver East Cultural Centre, 18 April.
- 1992 *Glossolalia*
Improvisation led by Kenneth Newby, piri, electronics; Andreas Kahre, percussion; Chris Miller, prepared sitar; Lorraine Thomson, dance.
On-location video shoot, Vancouver, 15 June.
- 1991 *Proses Dua*
Collaborative composition for gamelan and invented instruments, led by Al. Suwardi, performed by Al. Suwardi, Kenneth Newby, Michael O'Neill, and Chris Miller.
Western Front, Vancouver, 7 November.

Performances of Compositions by Others

- 2015 Compositions by Jessika Kenney, performed by Jessika Kenney, voice; Darsono Hadiraharjo, gender, and Chris Miller, rebab. *Bukan Musik Biasa #47*, Taman Budaya Jawa Tengah, Surakarta, Indonesia, 31 July.
- 2009 *Atria*. Composition by Jessika Kenney, performed by the Cornell Gamelan Ensemble with Jessika Kenney and Eyvind Kang. Barnes Hall, Cornell University, 10 May.

Chris Miller—Curriculum Vitae

- 2009 *Meditative Compositions*. Compositions by Jessika Kenney, performed by Jessika Kenney, voice; Eyvind Kang, viola, Javanese rebab, live signal processing; Tim Feeney, percussion; and Chris Miller, Javanese gender, Javanese rebab, Sundanese rebab. Lost Dog Lounge, Ithaca NY, 6 March.
- 2004 Performances of works by members of Sekar Anu (Nick Brooke, Andrew Raffo Dewar, Andrew McGraw, Chris Miller, Pande Made Sukerta, I Nyoman Dewa Supenida, Al. Suwardi, Ida Bagus Widnyana). Peliatan, Bali, Indonesia, 29 August; Umbul-Umbul Festival, Denpasar, Indonesia, 27 August.
- 2003 Performance of works by Nick Brooke and Ann Warde, Deep Listening Space, Kingston NY, 13 November.
- 1998–2006 Performances on various instruments of works by Yvon Bonenfant, Anthony Braxton, John Cage, Chris Dahlgren, Andrew Raffo Dewar, I.M. Harjito, Ron Kuivila, Liang Liang, Junko Oba, Shawn Onsgard, Sabrina Schroeder, Molly Sturges, Scott Wilson, and Justin Yang. Wesleyan University.
- 1993 *Uteralterance* or *The Interplay of Bones in the Womb*. Multimedia performance by Michael O'Neill involving electroacoustics, ventriloquism, and instrumental music, performed by Jim Munro, fiddle; Randy-Raine Reusch, khaen; Chris Miller, percussion, keyboard. Western Front, Vancouver, 6 July.
- 1992 *Ecology of Souls*. Multimedia performance by Kenneth Newby and Lorraine Thomson, involving dance, music and video projection, performed by Kenneth Newby, suling gambuh, piri; Andreas Kahre, percussion; Chris Miller; prepared/just intonation piano; Lorraine Thomson, dance; with interactive computer controlled electroacoustics. Firehall Theatre, Vancouver, 1–2 July.

Other Musical Work

- 2016–present Arrangements of several pieces for steel band, including “Chameleon” by Herbie Hancock.
- 2009 Arrangement of “Bengawan Solo” by Gesang Martohartono for voice, flute, Filipino rondalla and Javanese gamelan. Performed at *Songs from 24,615 Islands*, Sage Hall, Cornell University, 27 February.
- 2001 Transcription of seven pieces arranged by Kyaw Kyaw Naing for the Bang on a Can All-Stars. Used software Sibelius and ProTools to transcribe and convert MIDI files. Premiered at the Brooklyn Academy of Music, October 28, 2001, and Alice Tully Hall, Lincoln Center, New York, February 9, 2002; CD recording “Bang on a Can Meets Kyaw Kyaw Naing” released by Canteloupe Music, CA21023, 2004.