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*Title* *space/score*

*Abstract*

*space/score* considers recent sound-based and performative works related to different means of sonically interacting with a variety of mapped terrains – from underground city infrastructures to networks of caves. Discussion related to the development of the kite choir will also be included.

*Bio*

Paula Matthusen is a composer who writes both electroacoustic and acoustic music and realizes sound installations. In addition to composing for a variety of different ensembles, she also collaborates with choreographers and theater companies. She has written for diverse instrumentations, such as “run-on sentence of the pavement” for piano, ping-pong balls, and electronics, which Alex Ross of *The New Yorker* noted as being “entrancing”. Her work often considers discrepancies in musical space—real, imagined, and remembered. Recent areas of creative inquiry include extensive field recording, which has led to compositions and sound projects in aqueducts, caves, and sites of historic infrastructure.

Matthusen performs frequently on live-electronics as well, and has been a featured composer and performer at Experimental Intermedia Festival (NYC), 9 Evenings +50 at Fridman Gallery (NYC), SPLICE Festival (Kalamazoo), BEASt FEaST (Birmingham, UK), Ultrasons (Montreal), and Salon Bruit (Berlin). Awards include the Walter Hinrichsen Award from the American Academy of Arts and Letters, a Fulbright Grant, two ASCAP Morton Gould Young Composers’ Awards, and the 2014 Elliott Carter Rome Prize.

Matthusen is currently Associate Professor of Music at Wesleyan University, where she teaches experimental music, composition, and music technology, and founded the Toneburst Laptop and Electronic Arts Ensemble.