

BRIAN HELLER

audio engineering · composition · technical support · education

COMPLETE CURRICULUM VITAE

OVERVIEW

I am an experienced music and audio engineer, educator, and composer. Over 20 years of national and international work, and across a full range of mediums, I have been able to amass both versatility and depth. I live in the rich and complex balance between intellectual understanding, sensory experience, and creative expression. I am, at once and at all times: An asker and an answerer, a challenger and a solver, an artist and a technician, a historian and a futurist, a microphone and a speaker.

This translates to a wide and malleable range of skills and adaptations: A deep technical understanding of the complete audio chain, the aesthetic and artistic sense to use it, and the conceptual basis to articulate it to others. I work at all levels– from theoretical and abstract, to practical and detail-oriented– And often in the same day. I have also worked to acquire the background and awareness that is necessary to understand how these things connect to other fields and industries: History, visual art, cinema, computer science, microeconomics, intellectual property law, and pedagogy.

At the same time, I have also been able to acquire a fair amount of depth in specific areas: Microphone techniques, critical listening, digital audio systems, composition and electronic music, contemporary composers, and history of media technology, to name a few.

Areas of Interest and Specialization

- Matrixed microphone techniques
- Pedagogy and learning techniques/examples in sound and listening
- Study of the interaction and balance of the technical vs. the creative
- History of electronic music and audio technology
- 20th century music and media art
- Sole-proprietorship and entrepreneur skills, including taxes and music intellectual property

Technical Skills and Tools

Significant professional work in all stages of the recording process across many different mediums, including:

- Microphone techniques and running live recording sessions in all genres, particularly high-level classical
- Mixing and processing– Analog and digital tools, from subtle to radical sound design
- Digital editing, audio restoration, and a *real* understanding of the mastering process
- Awareness of various concerns for final delivery formats (broadcast, encoding, PA-system processing)

Design, operation, and troubleshooting of complex audio production environments, including:

- Control of the complete audio production signal path, including microphone techniques, analog/digital mixing consoles, and outboard gear
- Years of experience selecting equipment, understanding workflows, and troubleshooting both analog and digital systems.
- Working-knowledge of MIDI, ReWire, and synchronization

Advanced computer-based audio systems (primarily Macintosh, but also Windows):

- Apple hardware and Mac OS, both at the workstation and enterprise level

- Avid Pro Tools, BIAS Peak, Wavelab, full range of processing plug-ins
- Max/MSP, Reason, Finale
- HTML, CSS, regular expressions, rsync, basic Unix shell scripting
- Computer lab deployment and maintenance in media environments (basic Unix, client management & imaging, networking)
- BBEdit, Omnigraffle Pro, productivity applications

PRODUCTION WORK AND CREDITS

Staff Production Positions

Senior Recording Engineer, Aspen Music Festival

Aspen, CO, summer 2013 (pending)

Audio Engineer, Tanglewood Music Center

Lennox, MA, summer 2008

The Tanglewood Music Center is the summer home of the Boston Symphony Orchestra and a world-renowned education center for developing classical musicians. The elite faculty and guest artists regularly include the Boston Symphony Orchestra, Yo-Yo Ma, Kronos Quartet, and many others. The audio department is a small staff that records nearly everything performed at the Center, and supports other events with live broadcasts and sound reinforcement.

- High-end classical recording and sound reinforcement duties, ranging from Boston Symphony Orchestra 24-channel outdoor mixes, to complex contemporary chamber music, to Eddie Daniels' 5-piece jazz band.
- Engineering for recording and reinforcement in the 2008 Festival of Contemporary Music, an intense 10-day retrospective of Elliot Carter's music, overseen by the composer.

Senior Audio Associate, The Banff Centre

Banff, Alberta, Canada, summer 2003/summer-fall 2005

The Banff Centre is a unique professional and educational residency center in the Canadian Rockies focused on the arts. It has a dedicated and extremely well-equipped Audio department that supports the Music programs, as well as offering independent professional development opportunities for audio engineers and sound artists.

- Planned, lead, and participated in high-level classical/jazz/rock recordings, stereo and multitrack, in concerts and studio.
- Created a set of policies, procedures, and workflows for department's archiving and data management across 2 buildings.
- Staff engineer for AES Conference Multichannel Audio: The New Reality.
- Assisted in research experiments for the University of Victoria's concert-hall convolution software (under researcher Peter Driessen).

Music Department Engineer & Technician, PCAE Arts High School

Golden Valley, MN 1999-present

The Perpich Center's Arts High School is a statewide, public high school for grades 11-12 which puts the arts at the core of its students' education. The music department is the largest in the school and offers both traditional and eclectic classes. I have been the department's audio engineer and technician since opening a new facility in 1999, and have supported both students and faculty with a wide variety of work.

- Configured and advised for new studio, workstation, and lab classroom facilities, including a recording studio, 3 satellite studios, and a 12-seat MIDI lab.
- Planned and engineered 24-track recording, mixing, and mastering of all departmental concerts.
- Oversaw and mentored small-group student recording sessions.

National Chapter Assistant, American Composers Forum

St. Paul, MN, 1998-1999

- Assisted in administrating activities and conferences across 9 national ACF chapters
- Designed and maintained database of all ACF-funded chapter composer projects
- Served as office ITS support for staff

Student Staff Engineer, The Hartt School Recording Studio

West Hartford, CT, 1996-1998

- Assisted in jazz sessions led by Steve Davis and Nat Reeves
- Took a lead role in re-installing studios after a building fire
- Recorded student concerts and recitals on-site and remotely, and ran recording sessions

Discography

Eleanor Hovda, Collected Works (4 CD Box-Set)

Philip Blackburn, producer (Innova, 2012)

- ▶ mastering, restoration

Malia Burkhart & The Fireweeds, *Humble and Receive*

Malia Burkhart, producer (2011)

- ▶ recording, additional mixing, mastering

Douglas Ewart, *BP*

Douglas Ewart, producer (2010)

- ▶ recording, mixing, sound design

George Tsontakis, *Gymnopedies (from The NYFA Collection)*

Cristian Amigo & Philip Blackburn, producers (Innova, 2010)

- ▶ mixing, editing

Newman & Oltman Guitar Duo, *Music from Raritan River*

Gregory K. Squires, producer (MSR Classics, 2008)

- ▶ recording, editing (compilation)

Henry Brant, *The Henry Brant Collection, Vol. 8*

Henry Brant, producer (Innova, 2008)

- ▶ mastering, restoration

The Grapes of Wrath, Original Cast Live Recording, *Minnesota Opera*

Steve Barnett, recording producer (PS Classics, 2008)

- ▶ recording

Randall Hall, *Neither Proud Nor Ashamed*

Randall Hall, producer (Innova, 2006)

- ▶ mastering, restoration

The Dudes, *Brain-Heart-Guitar*

Russell Broom, producer (Load, 2006)

- ▶ assistant engineer

Winston Choi, *2003 Honens Award Winner CD*

Andrew Raeburn, producer (Arktos, 2006)

- ▶ recording, editing

Michael Karmon (composer), *Fretful Sheep and Thoughtful Headlights*

Michael Karmon, producer (independent release, 2006)

- ▶ recording, editing, mastering

Michael Bates/Outside Sources, *A Fine Balance*
Michael Bates, producer (Between the Lines, 2006)
▶ mastering

Douglas Ewart, *Songs of Sunlife*
Douglas Ewart, producer
▶ recording, mastering (Innova, 2003)

American Composers Forum, *Sonic Circuits 8*
Philip Blackburn, producer (compilation) (Innova, 2000)
▶ mastering

PCAE Arts High School Electronic Music Seminar
Jonathan Howard, producer (annually, 1999-2003)
▶ recording, mixing mentor

The Delilahs, *Dying to Build a Bridge*
John Fields/John Munson, producers (October Records, 1995)
▶ assistant engineer

Concert/Broadcast Recording

Tanglewood Music Center (2008)

Beaux Arts Trio (MPR "Performance Today" national broadcast of final U.S. performance)
Boston Symphony Orchestra, under **Bernard Haitink and Julien Kuerti** (assisted, for broadcast)
Boston Pops, with **Brian Stokes-Mitchell**
Jean-Yves Thibaudet, **Garrick Ohlsson**, and **Jonathan Biss** as soloists with the BSO
TMC Orchestra, under **Oliver Knussen**, with **Ursula Oppens & Charles Rosen**

The Banff Centre (2003/2005)

Edgar Meyer
Susie Iberra
Pinchas Zuckerman
Dave Douglas
Greg Osby
Don Byron
Shauna Rolston
Mark Dresser
Aldo Parisot
many other independent artists and music program participants

Minnesota Public Radio (2003-2005)

Bryn Terfel
King's Singers
Members of the Saint Paul Chamber Orchestra
Paul Odette (lute soloist)
Lyra Baroque Orchestra
Milano Classica Orchestra
International Piano eCompetition

Westmark Productions, Doug Geston (2000-present)

Chopin Society of Minnesota (international roster of artists)
Greater Twin Cities Youth Symphony (GTCYS)
Major productions college music departments, including **St. Olaf, Bethel, Concordia, and Northwestern**
Minnesota Music Educators Conference performances

numerous other regional school and community groups

Selected Major Technical Projects

Staff Engineer (at Banff) for Audio Engineering Society Conference on multichannel audio (2003): Completed intensive training and setup of several high-end surround sound systems. This included being configuration and operation of a complex 10.1 channel large theater space, under Tomlinson Holman (of THX).

MCTC Sound Arts Control Room Remodels (2004/2012): In collaboration with colleague Dr. Stephen Solum, remodeling of MCTC Sound Arts advanced lab control rooms. Included research on equipment selection, layout, patchbay installation, cabling, troubleshooting, and documentation.

PCAE Control Room & Performance Hall Overhauls (2006/2013): Significant updating of physical layout, patchbays, wiring, and documentation in the PCAE Recording Studio and Performance Hall.

Music-By-Kids Minnesota tour technical coordinator (with Janika Vandervelde/American Composers Forum) (2009-10): The project required designing and deploying 12 self-sufficient mobile workstations with MIDI keyboards and Sibelius notation software. Then, technical coordination, travel, setup, and user support at each of 6 sites across Minnesota.

Created agency-wide automated backup system for PCAE: Using advanced features of the Unix utility 'rsync' the system was lightweight and fully-automated, and done with no additional hardware or software cost to the agency.

Technical Support and Other Clients

Intuitive Audio (Mike Olson), voiceover editing for interactive children's books

The Banff Centre, "What's On" weekly radio spots, voiceover recording, mixing

Line 6, GuitarPort™ audio content development

Antenna Audio/Minneapolis Institute of Arts, recording for audio-tour production

Behind the Beat (online music magazine), interview recording with John Pizzarelli

University of Minnesota School of Music, concert recording

Tibor Pusztai (composer, Hartford Symphony / Berklee College of Music), sound design

Leonardo Electronic Almanac Online (Craig Harris), content research

Matthew Smith (composer/instrumentalist), consultation/technical support

Janika Vandervelde (composer, with the Minnesota Chorale), project management

Intergalactic Contemporary Ensemble, live technician/editing

Michael Coyle (composer), consultation/technical support

Michael Stebnitz (composer) consultation/technical support

Richard Faunce (composer), music engraving

Cung Tien (composer, Vietnamese Cultural Association), music engraving

The Coolidge String Quartet, editing

The Adaskin String Trio, editing

Northcrest Dance and Gymnastics, editing/voice-over/mastering

Sound Reinforcement and Live Events

For the Birds, Zeitgeist with Kevin Kling & Victor Zupanc, 2010-present (touring sound engineer)

Boston Symphony Orchestra, Tanglewood Music Shed Lawn, 2008

The Jazz Image, NPR (at Tanglewood), Marion McPartland & Eddie Daniels, 2008

A Cherry Jubilee: Minneapolis Sculpture Garden 10th Anniversary, Walker Art Center, 1998 (assistant)

Short Film

Strays, prod. Paul von Stoetzel/dir. Brianna Deihl, released 2009
editing, mixing, restoration

Going to Seed, dir. Brianna Deihl, released 2009
location recording, dialog and music editing, mixing, restoration

Crushed in d-minor, dir. Brianna Deihl, 2008
music editing and sound design

Publications and Software

Notations 21 (anthology of 21st century music graphic notation by Theresa Sauer), original score featured, 2009

Polar Pattern Creator educational software, user-posted project on Cycling74.com

Beta-tester of *Mic Modeler* and *Auto-Tune 1.0 plug-ins*, Antares Audio

Electronic Musician magazine

Problems in Monitoring and Critical Listening (accepted, but unpublished due to merger), 2010

Phase & Polarity with Microphones, March 2010

Polar Pattern Power (microphone polar pattern summing), December 2009

Front and Center cover story (mid / side recording), March 2006

Pro/File: Matthew Smith, Mike Olson artist CD release profiles

Reviews: Brainworx bx_digital M/S, URS Pro channel strip plug-ins

Conferences and Invited Presentations

Zeitgeist Early Electronic Music Festival consultant and performer, 2012/2013

Critical-listening and Golden Ears, *Minnesota Audio Society*, 2007

Industry advisory board member, Audio Production/Music Business Program, Minnesota School of Business, 2005-2007

Invited panelist on computer-lab design for music education, *Association for Technology in Music Instruction conference (ATMI)*, Miami, 2003

Sonic Circuits electronic music tour panel, *American Composers Forum*, 1999

TEACHING AND INSTITUTIONS

Minneapolis Community and Technical College (MCTC), Sound Arts Program, adjunct faculty (1999-present)

MCTC's Sound Arts program is a career-oriented liberal-arts 2 year A.S. degree. The program is a well-balanced combination of theory and practice, with a focus on pedagogy. Coursework is built around a sequential core of analog and digital production classes and labs. Enrichment courses include music theory, sound history, business, and acoustics. I have had the opportunity have a significant role in the realization of the curriculum for this young program, along with my colleague and mentor, Dr. Stephen Solum, who designed it.

Teaching Accomplishments

- Developed curricular direction and extensive pedagogical materials– both theoretical and practical– for all courses.
- Created a large, eclectic library of class examples, from both purpose-built and real-world production examples.

- Created a series of highly detailed step-by-step laboratory exercises for hands-on student practice with specific audio software and hardware.
- Designed and maintained extensive web sites for each course, with collected reading materials, online listening library, and comprehensive documentation for all Sound Arts equipment and student labs.
- Taught and mentored students with a diverse range of age and cultural backgrounds, physical and developmental challenges, academic skills, and aesthetic interests, while in an intense production environment.
- Built ties with local organizations, industry businesses, and artists by arranging sessions with guests and field trips.
- Initiated collaborations with colleagues in Sound Arts, Music, and Cinema.
- Regularly received exemplary student evaluations and feedback.

Technical Accomplishments

- Served as the technical point-person for the Sound Arts program, from planning major projects to day-to-day management and troubleshooting.
- Planned and remodeled two studio control rooms, including installing new patchbays, analog and digital cabling, a mid-sized digital mixing console and Pro Tools system.
- Initiated and maintained a dedicated local-area gigabit network for Sound Arts, in cooperation with ITS. The network included a Mac OS X file/intranet server and 21 workstations over five rooms.
- Assumed technical management of a 17-seat keyboard/computer lab, meeting the needs of both the Sound Arts program and Music department. Configured and maintained (to colleagues' needs) hardware and software, including hard drive imaging and networking. In addition, managed four high-end digital workstations for second-year students.
- Wrote and received a grant from ITS to expand and update the keyboard/computer lab with new computers, displays, audio and MIDI interfaces, synthesizer modules, and wiring. Initiated and managed a series of subsequent hardware and software upgrades.

Administrative Accomplishments and Professional Development

- Appointed to organize industry advisory committee and research on curriculum revision for Sound Arts Program (2013)
- Acting Director of the Sound Arts Program, 2002/2009-10 (sabbatical replacement)
- Consulted and participated in regular program assessments
- Provided input, planning, and research to colleague in utilizing an average annual non-personnel budget of about \$17,000.
- Participant in project to embed MNSCU Personal Responsibility & Life Skills competencies in courses, 2012-13
- Faculty Excellence Award Projects (to integrate Active Learning and improve accessibility to students), 2008/2009
- Active Teaching workshop with Mel Silberman, North Mankato, 2006
- Desire2Learn/Online Steering Committee member, 2006-2010
- Ongoing independent research and implementation of other teaching methods, including understanding memory, the role of student writing, discovery learning, and the flipped classroom.

Courses

Sound Arts 3+4 (SNDA 2330+2340)

A 7-credit advanced course + lab, covering both the theory and practice of (primarily) digital recording. Although several projects and examples are based around music, sound other disciplines is also used and encouraged. Students complete work individually and in small production groups, as well as participate in collaborations with the Music and Cinema depts. Topics include critical listening, microphone & acoustic recording techniques, digital signal paths, mixing, editing, always taking into account artistic considerations.

History and Literature of Sound Arts (SNDA 1360)

A course that is essentially a survey of the historical interaction between sound and technology. While a good portion of the class is devoted to the roots and development of electronic music, the history of sound in recording, film, and development of the tools and industry are also addressed. Artistic questions of a more conceptual nature are also presented.

Sound Arts as a Business (SNDA 2390)

A course that introduces concepts of entrepreneurship with Sound Arts skills, culminating in the creation of a business plan of the student's own design. Several weeks are also devoted to understanding concepts in intellectual property through real-world examples relevant to Sound Arts, such as copyright details, licensing, sampling, and fair-use.

Sound for Image (FILM 1020), Cinema Division, 2006-2009

An introduction to the nature of sound, critical listening, and audio production tools for cinema students. A wealth of examples were drawn from film and TV, covering voiceover and dialog recording, sound effects design, editing, mixing, and the use of music.

Sound Arts 5 (capstone project) and internship advisor (2002, 2009-10)

Other Institutions

Minnesota School of Business (MSB), Audio Production/Music Business Program (2003-2004)

Audio Production I (AP150)

MIDI Production II (AP252)

Perpich Center for Arts Education, Music Dept.

Studio Mentor, Advanced Electronic Music Class Recording Project, 1999-2002

Electronic Music II, 2002

Minneapolis College of Arts and Design (MCAD), Media Arts Dept.

Sound course, 2001-2003

Pro Tools Workshop, 2002

MIDI Workshop, 2002

C O M P O S I T I O N

Commissions and Released Recordings

Here and Now: Zeitgeist 30th Anniversary CD (Playing Back/Listening Forward), Innova, 2011

Zeitgeist, commissioned for their 30th Anniversary (Playing Back/Listening Forward), 2008

MATA Festival (Quartet(s)), 2005

Alicia DiDonato, flute (presently Oregon Symphony) (Ready-to-Use Illustrations of Women's Heads), 2003

Hartt Contemporary Players (From All Sides), 2002

International Bamboo Festival, American Composers Forum / Jerome Foundation, 2000

Velvet Lemons' Breaking Ground (sound design for dance), 1998

Performance 20/20 CD (Eli, Eli), The Hartt School, 1998

Conferences and Workshops

Topics in Collaborative Arts (COLA 5950), University of Minnesota

Graduate studio course with Max/MSP/Jitter focusing on time in the arts (under Douglas Geers and Ali Momeni), 2008

CNMAT Max/MSP Week-Long Workshop
UC-Berkeley, 2007

Composers Symposium, Oregon Bach Festival (study with R. Murray Schafer)
University of Oregon-Eugene, 2002

Czech-American Summer Music Institute, (study with Ladislav Kubik)
Prague Conservatory, Czech Republic, 1999

Grants and Awards

Friday Morning Music Club, Washington International Competition (finalist), 2003

Zeitgeist Composers Workshop, Jerome Foundation, 2001

Career Opportunity Grant, Minnesota State Arts Board, 1999

Esther Bayles Award in Composition, The Hartt School, 1998

Music Production/Technology Departmental Award (inaugural), The Hartt School, 1998

American Society of Jewish Music Composers Competition, Second Prize, 1997

Reading under Tania Leon, The New School, New York, 1996

National Guild of Community Schools of the Arts, 1995

Performance and Broadcast

What Follows What Came Before (installation for exhibition curated by Abigail Woods Anderson), Minnesota Center for Book Arts, Minneapolis, 2011

Then and Now: Zeitgeist 30th Anniversary Concerts, Studio Z, St. Paul, 2008-2009

MATA Festival, New York City, 2005

New Gallery Concert Series, Boston, 2003

St. Botolph Club, Boston, 2003

Bulter University JCFA Composers Orchestra, Indianapolis, 2003

Hartt Contemporary Players, The Hartt School, West Hartford, 2002

International Bamboo Festival, Landmark Center, St. Paul, 2001

Intergalactic Contemporary Ensemble, Weisman Art Museum, Minneapolis, 2000

Night Rituals (evening-length sound design for dance, with Amber Ellison & Jennifer J. Holt), Loring Playhouse, Minneapolis (6 performances), 2000

Czech-American Summer Music Institute, Dvorák Museum, Prague, Czech Republic, 2000

Minnesota Contemporary Ensemble, SCI Regional Conference, Grinnell, IA, 1999

The Encounter, Czech Radio, Prague, Czech Republic, 1998

Breaking Ground (sound design for dance, with Velvet Lemons), Trinity College, Hartford, 1998

Sonic Circuits Festival, American Composers Forum, 1995/1999

Wired for Sound, radio program hosted by Chris Meloche, Toronto, Canada, 1995

Public Works student composer concert series, The Hartt School, West Hartford, 1994-1998

Walker Art Center, PCAE Arts High School, 1994, Minneapolis

Complete list of works available upon request.

E D U C A T I O N A N D I N D U S T R Y

Degrees

Bachelor of Music, Composition and Music Production/Technology, 1998

The Hartt School, University of Hartford
West Hartford, CT

- Magna Cum Laude with University Honors
- Received Hartt Performing Arts Scholarship
- Additional coursework in contemporary art history, video, music business

Music Program, 1994

Arts High School, Perpich (Minnesota) Center for Arts Education, 1994
Golden Valley, MN

Selected Private Teachers and Masterclasses

Composition

Ali Momeni (formerly University of Minnesota, presently Carnegie Mellon University)
Douglas Geers (formerly University of Minnesota, presently CUNY-Brooklyn College)
R. Murray Schafer (Oregon Bach Festival and following)
Jan Jirasek (Hartt, as visiting Fulbright Scholar)
Ingram Marshall, Robert Carl, Ken Steen (Hartt)
Janika Vandervelde, Richard Paske (PCAE)

Audio Production

Scott Metcalfe (formerly Hartt, presently Peabody Conservatory)
David Budries (formerly Hartt, presently Yale School of Drama)
Geoff Martin (Banff, presently Bang-Olufsen)
John Sorensen (Banff, formerly Ocean Way Studios)
David Moulton (privately, for Golden Ears product development)

Memberships and Professional Affiliations

American Composers Forum (ACF)
Audio Engineering Society (AES)
Broadcast Music, Inc. performing rights (BMI)
Minnesota State College Faculty union (MSCF)

R E F E R E N C E S

Contact information for personal and professional references available upon request.