

Thomas Nicholson

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AREAS OF INTEREST

Music composition, theory, microtonality, just intonation, acoustic instruments, psychoacoustics

EDUCATION

Universität der Künste Berlin, Germany
Master of Music 2021
Dissertation: “Surprising Connections in Extended Just Intonation”
Advisors: Marc Sabat, Prof Dr Ariane Jeßulat

University of Victoria, Canada
Bachelor of Music 2017
Areas of Concentration: Composition and Music Theory
Teachers: Christopher Butterfield (composition), Arthur Rowe (piano)

AWARDS AND GRANTS

Canada Council for the Arts travel grant (Germany/USA) 2020
DAAD Prize from the Universität der Künste Berlin 2018
The John Weinzweig Grand Prize from the SOCAN Foundation 2017
New Brunswick Council for the Arts annual arts stipend 2014–2016

TEACHING EXPERIENCE

Universität der Künste Berlin, Germany
Teaching Assistant – to Marc Sabat: “Intonation Theory” 2018–2020
Collaborated on curriculum development and seminar teaching;
met with students upon request for extra help.

Universität der Künste Berlin, Germany
Teaching Assistant – to Prof Kirsten Reese: Studio for Electronic Music 2018–2020
Coordinated the day-to-day operations of the studio; met with new
students to review studio etiquette, equipment, scheduling; organised
equipment rentals.

University of Victoria, Canada
Teaching Assistant – to Dr Garry Froese: “Chamber Singers” 2014–2017
Served as rehearsal pianist and accompanist in concerts; led sectional
and ensemble rehearsals.

RELATED PROFESSIONAL EXPERIENCE

Christ Church Cathedral Victoria, Canada
Assistant to the Director of Music 2016–2017
Provided organ accompaniment for at least 3 weekly services; led
choir rehearsals; made repertoire selections and organised distribution
of library materials (sheet music).

CONFERENCE PRESENTATIONS

- “Farey sequences map playable nodes on a string”
Beyond 2020 Microtonal Music Festival and Symposium, Pittsburgh, PA, USA 2020

PUBLICATIONS AND PAPERS

- “A Compact Enharmonically Viable Set of Harmonic Space” 2021
 Co-author: Marc Sabat
 Živá hudba 2021/11 (preprint)
- “The Helmholtz-Ellis JI Pitch Notation” 2020
 Co-author: Marc Sabat
 Plainsound Music Edition
- “Farey sequences map playable nodes on a string” 2019
 Co-author: Marc Sabat
 Tempo 74, no. 291 (January 2020)
- “Microtonal playback in Dorico” 2018
 Scoring Notes
- “Fundamental Principles of Just Intonation and Microtonal Composition” 2018
 Co-author: Marc Sabat
 Tempo 74, no. 291 (January)

COMPOSITIONS AND FIRST PERFORMANCES

- (36) *CHANTER (pour Wolfgang von Schweinitz)* 2020
 Solo cello [15’]
- (35) *PER* 2018–2020
 Orchestra, 3.3.3.3/4.3.3.1/bd.timp.hp/strings [12’]
- (34) *CHAMP FLEURI* 2020
 String trio [11’]
- (33) *WENN* 2020
 Mezzo-soprano, violin, clarinet in A, bass clarinet [8’]
 First Performance: October 21, 2020
 (Harmonic Space Orchestra, “Harmonic Space 2020” festival, Berlin)
- (32) *PORT (Rondo for Marcus Pal)* 2020
 Created in SuperCollider [27’]
- (31) *WITHIN (98 Chords for Catherine Lamb)* 2020
 Viola, instrumental or vocal obbligato, suspended cymbal [10’]
 Commissioned by Ensemble ilinx
 First Performance: December 4, 2020
 (Ensemble ilinx, “MEHRLICHT!MUSIK” festival, Berlin)
- (30) *DVAE INTONATIONES POLYPHONIAE ITALAE* 2019/2020
 Vocal ensemble (SATB and SSATTB) [10’]
- (29) *BERCER* 2019
 Solo cello [13’]
 First Performance: June 23, 2019 (Girard-Charest, HfM, Berlin)

- (28) *CONE* 2019
Fixed media, sine tones [12']
First Presentation: August 30, 2019 (KM28, Berlin)
- (27) *ANSTATT* 2019
Clarinet, accordion, violin, cello [5']
Commissioned by the Musikschule Paul Hindemith Neukölln
First Performance: May 4, 2019 (“Neuköllner Originaltöne” festival, Berlin)
- (26) *JUST (chords, melodies)* 2018–2019
Solo piano tuned in Sabat II just well-temperament [13']
First Performance: January 7, 2019 (Nicholson, “chords, melodies” festival, Berlin)
- (25) *STILL* 2018
Violin-violin duo [5']
First Performance: January 7, 2019
(Harmonic Space Orchestra, “chords, melodies” festival, Berlin)
- (24) *DRIFT* 2018
Any four sustaining instruments [at least 3']
- (23) *Schwer Abschied nehmen wenn ich taschentuch sehe* 2018
Violin, microtonal keyboard, music for dance performance created by Lusia Rüster [45']
First Performance: September 23, 2018 (Urbanraum, Berlin)
- (22) *GRAM* 2018
Baroque alto recorder, viola, microtonal keyboard, with optional visual installation [15']
First Performance: November 25, 2018 (“MEHRLICHT!MUSIK” festival, Berlin)
- (21) *ROUND* 2018
Any odd number of musicians able to produce sustaining tones [open duration]
First Performance: July 21, 2018 (Experimental Music Orchestra, UdK, Berlin)
- (20) *BRANCH (Plainsound Trio)* 2018
Any three sustaining instruments [8']
First Performance: July 14, 2018 (Harmonic Space Orchestra, HfM, Berlin)
- (19) *MASS* 2017
SATB choir, organ [8']
First Performance: September 10, 2017 (Christ Church Cathedral, Victoria)
- (18) *servicemaster* 2016/2017
Video/sculpture/music installation, co-created with Kimberley Farris-Manning [55']
First Presentation: September 5–7, 2017 (Christ Church Cathedral, Victoria)
- (17) *MOTTE* 2016–2017
Flute (piccolo), alto saxophone (contrabass clarinet), bassoon (contrabassoon), horn,
tubular bells, violin, viola, piano in 13-limit just intonation [40']
First performance: March 27, 2017 (UVic, Victoria)
- (16) *(BE)NEATH* 2016
Piano in 13-limit just intonation [10']
First Performance: November 25, 2016 (Nicholson, UVic, Victoria)

- (15) *THAT, WHICH* 2016
Orchestra, 2.2.2.2/4.2.2.1/bells/strings [4']
Commissioned by the Fredericton Symphony Orchestra
First Performance: November 6, 2016 (Fredericton Symphony Orchestra, Fredericton)
- (14) *ABOUT* 2016
Orchestra, 3.2.3.3/4.3.3.1/3.hp.org/strings [17']
First Performance: April 4, 2016 (UVic Symphony Orchestra, Victoria)
- (13) *ALONG, AROUND* 2015/2016
String ensemble with percussion toys [10']
First Performance: June 19, 2016 (Atlantic Sinfonia, Fredericton)
- (12) *AT LEAST* 2016
Violin-piano duo [10']
- (11) *number five* 2015
Orchestra, 3.2.2.2/4.2.3.1/timp2/strings [11']
First Performance: April 13, 2015 (UVic Symphony Orchestra, Victoria)
- (10) *L'art de toucher...* 2015
Solo piano [6']
First Performance: December 4, 2015 (Nicholson, UVic, Victoria)
- (9b) *ATLAS, 2012* 2019
Guitar-violin duo, 11-limit just intonation version [14']
First Performance: August 30, 2019 (Harmonic Space Orchestra, KM28, Berlin)
- (9a) *ATLAS, 2012* 2015
Guitar-saxophone duo [14']
First Performance: October 25, 2015 (Nicholson/Jasieniuk UVic, Victoria)
- (8) *for Margaret Lingas* 2015
10 voices, harmonium [6']
First Performance: February 6, 2015 (UVic, Victoria)
- (7) *Tombeau de souvenirs* 2014
Orchestra, 2.2.2.2/2.2/timp/strings [6']
Commissioned by the Fredericton Symphony Orchestra
First Performance: June 21, 2014 (Fredericton Symphony Orchestra, Fredericton)
- (6) *Apparitions* 2014
Flute, clarinet, violin, cello, piano [10']
Commissioned by the Bathurst Chamber Music Festival
First Performance: May 7, 2014 ("Bathurst Chamber Music Festival", Bathurst)
- (5) *D'esquisses* 2014
String quartet [2']
First Performance: March 8, 2014 (UVic, Victoria)
- (4) *number three* 2014
Mandolin, viola, piano [9']
First Performance: February 14, 2014 ("Oak Bay New Music Festival", Victoria)

- (3) *Intérieurs* 2013
Violin-piano duo [5']
First Performance: December 14, 2013 (UVic, Victoria)
- (2) *Trois Pièces d'après Kandinsky* 2012
Orchestra, 2.2.2.2/4.3.3.1/timp.pno/strings [10']
First Performance: May 10, 2013 (New Brunswick Youth Orchestra, Bathurst)
- (1) *Clandestine* 2012
Solo piano [7']
First Performance: April 18, 2012 (Nicholson, "Fredericton Music Festival", Fredericton)