

North Carolina native Eleonor Sandresky is a graduate of both the Eastman (1984) and Yale (1995) Schools of Music in piano performance and composition respectively. She has been a force in the New York music scene since her graduation from Yale, both as a pianist and former member of The Philip Glass Ensemble from 1991 - 2004, and as a curator and advocate for composers, co-founding the MATA Festival in 1996. Her most innovative work has come through her compositions which are distinctly personal and many of which transcend genre. Through the years she has moved from speaking in a decidedly contemporary but predominately traditional voice, to incorporating technology and movement into her work in an intricately woven tapestry of music, sound and a physicality unparalleled in classical contemporary composition.

Eleonor's promise as a composer was recognized early. She was invited to present her music in a concert at SECCA in North Carolina in 1992, and presented music at the North Carolina Composers Symposium several years in a row. Her Duo for Marimba and Piano was premiered there in 1988; a 1992 revised version has been performed internationally and remains in the repertoire of several concertizing percussionists.

After being lauded at Yale as The Most Promising Young Composer in 1995, she became a composer-in-residence with Friends and Enemies of New Music which resulted in a commission from Talujon Percussion Quartet, *Mathematically Inclined*. The piece has also been performed on the Totally Huge New Music Festival in Perth, Australia. In 1997, Sequitur commissioned *My Goddess* for soprano and chamber ensemble, for which she wrote both the text and music. The piece was premiered at Sequitur's inaugural cabaret concert and later recorded on Koch International. The Jerome Foundation commissioned *It's Come Undone* for trumpet, percussion and electronics in 1999, which premiered on the Mata Festival. The following year she became a MacDowell fellow and composed *before and after* for chamber orchestra, premiered by Nouvel Ensemble Moderne in 2002. Mary Nessinger and Jeanne Golan commissioned Eleonor to compose *Voyelles* for their Debussy/Berg project in 2006, which was released on Albany Records in 2009.

Before attending Yale, Eleonor had already begun collaborating across disciplines, working with choreographers Nuria Olive Belles and Kristen Jackson to create evening-length pieces and through-composed compositions. These works were commissioned by NYSCA and Meet the Composer and performed live with the dance.

This was a logical extension of her love of dance since childhood, which grew by playing for dance classes as part of putting herself through college. Eleonor increasingly became fascinated by the way the movement seemed to almost generate the music, or vice versa, with the potential to create a kind of symbiotic relationship. These experiences led her to conceive the groundbreaking work combining dance and piano performance in her choreographed piano work, resulting in her self-titling: "the choreographic pianist." As early as 2001 she began performing this work at venues such as The Knitting Factory, The Cutting Room in NY, as well as The Philadelphia Fringe Festival and beyond. She premiered her seminal work in this genre, *A Sleeper's Notebook*, in 2003 as a part of the Kitchen Keyboard Summit

in New York City, commissioned in part by Composers Collaborative, Inc with a grant from Meet the Composer. A recording of the piece was released on One Soul Records in 2005. In the choreographic works, she explores her deep interest in how motion translates to emotion through sound, mining her experience as a performer for her compositions that now include work for the ensembles Parthenia, commissioned by NYSCA (2012-4), and The Knights (2013).

In the summer of 2003, Eleonor was a resident composer in Hvar, Croatia, where she worked with the Hungarian string quartet, Accord. There she composed a suite for string quartet, which she revised in 2006, with a grant from The American Music Center. Ethel gave the premier on the first season of Music With A View in New York. Eleonor composed *On The Lip of Insanity* for bassist, Peter Askim in 2004 that he premiered in Wroclaw, Poland.

While living and working in Budapest from 2004 - 2008, she began incorporating more electronics into her music resulting in a desire for her movements to initiate sound in some way. After a 2008 residency at STEIM in Amsterdam, the Lower Manhattan Cultural Council awarded Eleonor a Swing Space residency in 2009, where she began working with Michael Clemow and Semiotech on the design of the Wonder Suit, a collection of wireless sensors that she straps onto her body and piano bench to allow her to initiate and control various electronic parameters in her pieces with live electronics. The Wonder Suit was premiered in 2012 with her choreographed piano piece, *The Mary Oliver Songs: Book 1: The Return* at I-Beam in Brooklyn, NY, and has been performed consistently since then. Recently, Eleonor has begun to create structured improvisational works for choreographic pianist and Wonder Suit that are inspired by poetry. The Musical Ecologies series in Brooklyn, NY presented some of these works in the Spring, 2014, available soon on Bandcamp.

Eleonor has been an active collaborator, both as a composer and performer as well as a curator and producer. She has performed and recorded music with a wide range of composers including Peter Gordon, Lucia Dlugoszewski and Eve Beglarian (*Go Tell the Birds*), as well as premiered works by composers as diverse as Egberto Gismonte (1987) and Randy Hostetler (1998). She has recorded and toured internationally with Essential Music (Mode Records) and Laura Dean Dancers and Musicians and worked as a guest music director for Susan Marshall and Company (2002) and The Philip Glass Ensemble (Nonesuch and Orange Mountain Music), where she conducted the ensemble live to film in *Monsters of Grace* (2000) and *Koyaanisqatsi* (2002).

In 2011 she co-curated and produced *Music After*, a fifteen-hour free marathon concert to commemorate the tenth anniversary of the events of 9/11 with Daniel Felsenfeld. As victims of that day, they each felt a deep desire to create a healing event for the local community of fellow artists, the neighborhood and the community at large. Any composer of any genre that lived or was below 14th Street on that day was invited to participate, and they did.

Designated a Critic's pick by TimeOut NY, in 2013 Eleonor created and curated a collaboration series, *Rétes* (RAY-tesh), where each month, from June through December, she collaborated with a different

composer/performer, premiering the results on that month's concert. Her collaborators covered a broad spectrum of music and included Kevin Norton, Kamala Sankaram and Pat Irwin. The series will continue in the Spring of 2015 with Martha Mooke, Du Yun, Randy Gibson and Andrew Sterman. Out of the initial concert series, she continues to collaborate with Pat Irwin and has started a new performing group, Ensemble 50, with Mary Rowell, Kevin Norton and Jim Pugliese, that will focus on creating structured improvisational music together.

Eleonor has also been an engaged educator, presenting workshops and lecture demonstrations at a variety of institutions and venues. From 2004 to the present she has presented her work, including that for choreographic piano, sometimes including demonstrations of early iterations of the Wonder Suit, at USC Fullerton, Houston School for the Arts, UNCSCA, USC at Columbia, SC and City College Metro-tech in NYC.

Her music has been licensed for the film, *Fault* (2003), showing at Cannes and other international film festivals. Eleonor recently completed her first dedicated film score (2014), a 92 minute through-composed work for chamber ensemble, in collaboration with the filmmaker, Erika Suderburg, entitled, *Wunderkammern: The Private Life of Objects*. A live performance of the music synched to film will premier in February 2015 as a part of Tania Leon's Composers Now Festival.

Since 2009 Eleonor has worked at The Leonard Bernstein Office. Currently she is the associate producer for the film and live orchestra shows *West Side Story* and *On the Waterfront*.