

curriculum vitae

brandon maahs

214 315 3331 - brandon.maahs@yahoo.com - brandonmaahs.com

honors and awards:

2008 Division 1 UIL Solo / Ensemble for Performance of Arranged Piece

(for Karl Jenkins' *Palladio for Brass Quartet*)

2009 Broken Hill Big Break Contest: 1st Place Regional- 5th Place National

(for the cue *One Last Ride*, from Paul E Grady's film *Today's American Mustangs*)

2011 State Farm's Original Texas Score Contest - Honorable Mention

(for *A Texas Suite: March - Ballad - Finale*)

2012 Austin Symphony Orchestra Young Composers Competition

(for *The Bells Overture*)

2013 Austin Symphony Orchestra Young Composers Competition

(for *And the Stars Never Rise*)

2013 Dallas Wind Symphony Fanfare Contest

(for *Invictus: Fanfare for Uncommon Heroes*)

2014 American Prize in Choral Composition- Semi-Finalist Award

(for *Emily Dickinson's 'Arctic Flower' for SSA Choir*)

2015 Vox Novus Festival Composer's Voice Premiere

(for *Lockjaw* with the Nautilus Brass)

2015 Texas A&M Composition Competition and Symposium

with Apollo Chamber Players and Jahn Mackey - Honorable Mention

(for *New Motive Power*)

education:

Colleyville Heritage High School (2008 - 2012)

Southlake Music Academy (2010 - 2012)

University of North Texas (2012 - 2016)

Bachelor of Arts in Journalism: Major in Advertising, Minor in Music

principal composition teachers:

Jeff Ausdemore (2008 - 2012)

Composer/arranger for the Blue Knights, Cavaliers and Phantom Regiment, composer for the Insignia Percussion Ensemble, and clinician for Zildjian cymbals, Remo drumheads, and Pro-Mark sticks and mallets.

Brad Robin (2012 - 2014)

Faculty composition instructor at the University of North Texas with works commissioned from Columbia College, Park West, Chicago Theatre, and the North Shore Center for the Performing Arts.

Dr. Kirsten Broberg (2014 - 2016)

Associate Professor of Composition at the University of North Texas, with performances by the Kronos Quartet, the Chicago Symphony Orchestra, the Saint Paul Chamber Orchestra, the New York New Music Ensemble, and the Jack Quartet.

masterclasses and singular private lessons:

Kevin Walczyk (Pulitzer nominated *Symphony No. 2 "Epitaphs Unwritten"*)

Brian Lock (*The Land Girls, Portrait of a Lady, Banking on Mr. Toad*)

Allen Vizzutti (*Emerald Concerto, Prism: Shards of Color, Carnival of Venus*)

commissions:

A Texas Suite (2011)

A three movement suite for band for the Colleyville Heritage High School Wind Ensemble to enter the State Farm Score Contest, commissioned by David Zahrndt.

Arctic Flower (2013)

SSA setting of Emily Dickinson's "Transplanted" for the Colleyville Heritage High School Varsity Women's Chorus Winter Concert, commissioned by Lauren Fisher.

REV125 (2013)

A virtuosic flute solo, commissioned by a student at Texas Tech University as a birthday present for her friend's graduation recital.

A Brother at the Door (2014)

Score and arrangements for the musical "A Brother at the Door" by Sam Chacon and Jonathan

Griffin, commissioned by the North Texas Chapter of Phi Mu Alpha Sinfonia.

Picture This: The Music of Mussorgsky (2014)

Half time show for the 2014 University of North Texas Green Brigade Marching Band based on Mussorgsky's *Pictures at an Exhibition* commissioned by Dr. Nicholas Williams.

Invictus Redux (2015)

Approached by Jason Rinehart and Nathan Sloan of the Spirit of Atlanta Drum and Bugle Corps, I rearranged my fanfare *Invictus* (as premiered by the Dallas Winds) as a quicker, livelier, and more musically complex rendition for the corps to perform for their homecoming show in Atlanta.

dreamcatcher (2015)

A solo for multi-percussion and electronics that combines extended techniques with quick tribal rhythms. Commissioned by Rebecca Villarreal for her senior recital at the University of North Texas.

complete works:

Orchestra

Symphony No. 1 2.2.2.2 - 4.3.3.1 - timp - 3 - pno + hrp - str

- I. *The Bells Overture*
- II. *And the Stars Never Rise*
- III. *Wilderness of Glass*
- IV. *Music of the Spheres*

Wind Ensemble

A Texas Suite

- I. *March*
- II. *Ballad*
- III. *Finale*

Brass Band

Invictus Fanfare

Invictus Redux

Joie de Vivre

Choral

Arctic Flower (SSA, text by Dickinson)

Percussion Ensemble

The Chronometrist (for piano, drum, and cymbal)

CosMetroPolis (for marimba, vibraphone, drumset, toms, aux and DJ)

- I. #CosMetroPolis

- II. #MagneticCurses

- III. #OverclockTower

Small Ensemble (solo-quintets)

REV125 (for solo flute and piano)

aphelion (for piano duet)

Lockjaw (for brass quartet)

The Fluterpot Sketches (for solo flute and vase)

-I. PrImordial

-II. Gestation

-III. Propogate

New Motive Power (for string quartet)

dreamcatcher (for multi-percussion and electronics)

Short Film Scores

Element [.245] (2011) dir. Paul McConnell

The Floor is Lava (2012) dir. Brent Coble

The Dark Man (2013) dir. Tim Stevens

Amygdala (2014) dir. Ian Grubb

Right Hand Destiny (2014) dir. Geoffrey McPhail

Soggy Boy (2015) dir. Geoffrey McPhail

I Am The (2015) dir. Zak Seeker

Feature Film Scores

Today's American Mustangs (2010) dir. Paul E Grady

Heartset (2010) (additional music) dir. Leroy McDonald

Psympatico (2012) (additional music) dir. Dogget Brothers

Wonderkind (2015) dir. Kris Vitateaux

Video Games Scores

Project Apocalypse (2011) dev. Cody Smith and Smithworks

Trigger (2015) dev. Amy Roberts and Patchwork Doll Games

Musical Theatre

A Brother at the Door (2013) dir. Sam Chacon and Jonathan Griffin

reviews and references:

"Brandon is a wonderfully talented musician whose understanding of drama and suspense allow him to create unique and compelling pieces. His music definitely enhanced the feel of my film." - **Paul McConnell, director**

"Brandon Maahs's... first movement from his *Symphony No. 1*, had a number of compelling features, including thoughtful string orchestration, use of 7/8, and arguably the most thunderous "Kaboom Ending!" of the evening. " - **Andrew Sigler, for newmusicbox.org**

"I need to keep tissues handy whenever I'm working on the Trigger soundtrack... none of this would be possible without Brandon's work arranging and improving the themes... I am amazed." - **Amy Roberts, game developer**

"I appreciated the writing as we went through the selection process for our concert. It's been rare to find a composer who knows what really makes each instrument "tick" in the brass family and I wasn't surprised upon reading his bio to find that he has some DCI experience or that he's a UNT guy." - **Stephen Lyons, trumpet with the Nautilus Brass**

"I am not easily impressed. At all. And yet I must say I am... He's got great talent. I think the music was awesome. It fit appropriately within the motif but it's really its own separate thing, which I love. Well-timed, well-orchestrated." - **Kris Vitaeaux, director**

"It has been my pleasure to work with and distinct honor to have music and parts arranged by Brandon Maahs. A dramatic and melodic musician, Mr. Maahs's creativity is met only by his compassion, shown in his striking arrangement of the Fenzi..." - **Mason Jarboe, bass-baritone**

"Working with Brandon on *Dreamcatcher* was a great experience. I had high expectations for this piece, and Brandon surpassed all of them with his use of experimental instrumentation, catchy rhythmic structure, and tasteful blend of percussion and electronics. Originally I was nervous commissioning Brandon, since sometimes it is hard for non-percussionists to understand how to write for our medium. I could not be more pleased with how well-written, exciting, and challenging the final result was." - **Rebecca Villarreal, percussionist**