

# RACHEL EMMA LEWINDON

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## RESEARCH PROFILE

Composer, sound designer and sound-based researcher working across theatre, dance, and interdisciplinary live performance. My practice investigates sonic dramaturgy, post-humanist concepts, and research-led composition through collaborative performance-making across a variety of contexts. Working with extended instrumental techniques, voice, electronic processing and live system design, I explore sound as a dramaturgical agent within contemporary performance to create sonic worlds that reshape meaning and understanding.

Current lines of inquiry:

- Sound as dramaturgy in crafting meaning in experiential environments
- Integration of technology through a post-humanist lens
- Autonomous sonic narrative creation through interactive installations
- Psychoacoustic principles in crafting audience engagement

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## KEY ACHIEVEMENTS

- Green Room Award Winner 2022 for Best Composition/Sound Design for the commissioned work on *The Gospel According to Jesus Queen of Heaven*
- Commissions by Australian National Academy of Music, Melbourne Theatre Company, Queen Victoria Women's Centre
- Residencies at Banff Centre for the Arts (Canada), Bundanon Centre for the Arts (Australia), BRAZZA Research Residency (France), BIRCA Climate Art Residency (Denmark)

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## EDUCATION

**2018**                      **Bachelor of Music (First Class Honours)** - University of Melbourne

- Marion Tomas Award for Excellence

Teachers: Kate Neal and Mark Pollard

Thesis: *"Back to the Future: An investigation into the role of form in the perception of time"*

**2015 - 17**                      **Bachelor of Fine Arts (First Class Honours)** in Interactive Composition - University of Melbourne

Teachers: Anthony Lyons, Kate Neal, David Haberfeld,

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## NOTABLE WORKS (Full List of works in Appendix A)

### Lead Artist Works

#### **“Orlando” presented by Antipodes Theatre Company and fortyfive Downstairs. 2023**

*Directed by Maude Davey and Margot Fenley*

*For chamber ensemble 5 Performers/Voices, two additional voices, prepared piano, two synthesisers, violin and processing.*

A contemporary chamber opera/musical based on the novel of the same name by Virginia Woolf. Founded in collaborative devising frameworks and exploring the combination of vocal harmony as texture and narrative alongside a contemporary electronic live instrumental bed.

#### **“/Esis” presented by Speak Percussion as part of AXON Festival at Darebin Arts Centre 2024**

*For Soloist Prepared Piano, Voice, Prepared Piano Hammers and electronics*

A suite of three pieces exploring Post-Humanist concepts of ‘Borders as Dynamic’, ‘Bodies as Process’ and ‘Objects as Possibilities’ through piezo-prepared sample piano, vocal timbre and spatial processing and new instrument design.

#### **“the truth slips through my fingers to the floor” presented by Sō Percussion at Lee Hall 2025 (USA)**

*For Percussion Duo on shared Bass Drum, Piano Keys, Porcelain, Contact Mics and Electronics*

Exploring the principles of mirror-symmetry breaking through different planes of sonic and visual reality.

#### **“Snap!” Presented by Sō Percussion at Small World Coffee 2025 (USA)**

*For four players and four decks of cards.*

Exploration of the sonic possibilities of a deck of cards using a unique notation language. Hocketing rhythms and gestures move around the table, culminating in a playful ending.

### Composition and Sound Design for Theatre

#### **“World Problems” By Emma Mary Hall presented by Melbourne Theatre Company 2024.**

An abstracted play exploring the dissolution of time. Using field recordings, found archival sound, acoustic piano and an all ages choir to create a familiar yet abstracted sonic world set in a black hole.

#### **“The Gospel According to Jesus Queen of Heaven” by Jo Teatro presented by Midsumma Festival and fortyfive downstairs 2022**

*For: Chamber Vocal Quartet*

Winner of Best Composition and Sound Design Green Room Awards 2023

Exploration of vocal quartet as narrative device.

### Composition for Dance

#### **“Never Are” Choreographed by Emma Riches presented by East Sydney Community Arts Centre 2025**

*For Voice and Processing*

#### **“Giselle” Choreographed by Rachael Whisby presented by Lucy Guerin INC and The Substation 2023**

*For Piano and Processing*

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## ACADEMIC and TEACHING EXPERIENCE

**2020 - Ongoing Associate Lecturer in Interactive Composition | *University of Melbourne***

Designing and delivering lectures, technology classes and composition workshops; supervising undergraduate and honours composition folios; assessing graduating folios and recitals; contributing to curriculum development

**2023 Aug- Oct Capstone Uplift Assistant | *University of Melbourne***

In collaboration with the Interactive Composition Faculty, designed and implemented plans to uplift the graduating core subject. This involved liaising and planning with other departments, rubric adjustments and industry research.

**2021 - 22 Lead Artistic Facilitator and Musical Director | *Monash University***

Co-led the creative development and realisation alongside director Moira Finucane for 'Wild By Night' by APAM Monash University presented at the Atheneum Theatre. Hosting creative workshops, songwriting workshops, orchestrating student songs for small chamber orchestra and conducting.

**2019 - 2020 Research Assistant | *University of Melbourne***

Assisted Prof. Mark Pollard in interview-led creative project: formulated key questions based on thematic relevance, interviewed nominees, recorded and edited interviews for public installation.

**2019 - 2023 Piano Teacher | *Red Note Music & Yamaha Music* |**

Taught students aged 3 - 50 piano, music theory and composition for leisure and examinations

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## AWARDS | RESIDENCIES | OPPORTUNITIES

**2026** Banff Centre for the Arts (Canada) - Artist in Residence January

**2026** Bundanon Australia Artist In Residence - February

**2026** Lucy Guerin INC Residency with Emma Riches

**2025** Sō Percussion Summer Institute Composition Fellow (USA)

**2025** APRA Art Music Award Nomination for Excellence in Experimental Practice for “/Esis”

**2025** Green Room Award Nomination for Best Composition/Sound Design - Sugar (Cabaret)

**2024** Green Room Award Nomination for Best Composition/Sound Design - Far Away (Theatre)

**2024** BRAZZA Artist In Residence (France)

**2023-24** Speak Percussion Bespoke Artist Program

**2023** APRA Professional Development Award Finalist

**2022** Green Room Award Winner for Best Composition/Sound Design

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## AWARDS | RESIDENCIES | OPPORTUNITIES (cont.)

2021	Australian Art Orchestra Creative Music Intensive Program - Recipient of Scholarship
2021	BIRCA Climate Art Residency (Denmark)
2020	Green Room Nomination for Best Original Songs
2020	Green Room Nomination for Musical Direction
2018	Marion Thomas Award for Excellence Recipient University of Melbourne

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## SKILLS

*Music Composition* - Chamber, experimental, electronic

*Orchestration* - Dorico 6, Sibelius

*Sound Design* - Multi-channel system design, QLab

*Producer* - Logic, Ableton, Protools

*Musician* - Piano, voice, oboe, Musical Director

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## NOTABLE WORKS IN PROGRESS

January 2026	<b>Banff Centre for the Arts Musician in Residence</b> Duo project ' <i>Breadcrumb</i> ' with drummer/percussionist Oliver Hanane creating a new body of work inspired by selected Grimm's Fairytales. Supported by Music Australia's Export Development Fund
February 2026	<b>Bundanon Centre for the Arts Residency</b> Residency to develop and write body of work and notation for the <i>Hammer Harp</i> created in the work "Esis"
October 2026	<b>World Premiere of <i>Bright Star</i> by Jane Champion adapted for the Stage</b> Adaption of the seminal film ' <i>Bright Star</i> ' by Oscar-winning director Jane Champion, adapted by Emmanuelle Mattana ( <i>Trophy Boys</i> ) and premiered at forty-five downstairs.
March 2027	<b>Australian National Academy of Music Commission</b> Commissioned to write a solo piano piece for Sarah Chick as part of the ANAM Set List program to be composed over 2026 and premiered March 2027.

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## Full List of Creative Work

### Music (*Title* | Presenting Partner | Instrumentation)

- 2025 *the truth slips through my fingers to the floor* | SoSI Sō Percussion (USA) | Percussion Duo
- 2025 *SNAP* | SoSI So Percussion | Percussion Quartet
- 2024 ‘/esis’ | Speak Percussion | Creator/Composer/Performer | Piano, Vocalist
- 2024/25 *Rachel Lewindon Solo* | Make It Up Club, Signals | Hammer Harp, Vocals, Korg MS20
- 2021/22 *Rachel Lewindon Trio* | LongPlay + Cross Street Music | Piano, Bass, Percussion
- 2022 *PRESENT/MEMORY* by Katie Sfetkidis | Queen Vic Womens Centre | Vocal Quintet
- 2021 “*True Zen (Rachel Lewindon Rework)*” from *Friends EP* by Imogen Cygler | Vocal Quintet and Synthesiser
- 2021 *BIRCA Climate Art Residency* | BIRCA Denmark | Voice and Prepared piano

### Theatre (*Title* | Company | Director | Role)

- 2025 *THE CENSOR* by Vidya Makan, Cassandra Fumi and Ensemble | ArtPlay Victoria | dir. Vidya Makan/Cassandra Fumi | Composer/Sound Designer
- 2025 *Kaleidoscope (devised)* | City of Voices | dir. Milly Cooper | Composer/Sound Designer
- 2025 *No Seasons* by Oliver Ayers | Melbourne Fringe Festival | dir. Oliver Ayers | Composer/Sound Designer
- 2025 *Nocturnal* by Moira Finucane | Melbourne Museum | dir. Moira Finucane | Composer/Pianist
- 2025 *SUGAR* by Ro Bright | Edinburgh Fringe Festival | dir. Kitan Petkovski | Musical Director/Arrangements/Producer
- 2025 *POTUS* by Selene Fillinger | Lightning Jar Theatre Co. | dir. Marni Mount | Composer/Sound Designer
- 2024 *Rhinoceros* by Eugene Ionesco | Spinning Plates Co. | dir. Cassandra Fumi | Composer/Sound Designer
- 2024 *A Case for the Existence of God* by Samuel Adler | Red Stitch | dir. Gary Abrahams | Composer/Sound Designer
- 2024 *World Problems* by Emma Mary Hall | Melbourne Theatre Company | dir. Cassandra Fumi | Composer/Sound Designer
- 2024 *The Inheritance* by Matthew Lopez | FortyFive Downstairs | dir. Kitan Petkovski | Composer/Sound Designer
- 2024 *House of the Heart* by Finucane and Smith | Chinese Museum | dir. Jackie Smith | Musical Director
- 2023 *Orlando* by Rachel Lewindon and Willow Sizer | Antipodes Theatre Company | dir. Maude Davey/Margot Fenley | Creator/Composer/Sound Designer/Musical Director
- 2023 *Summer of the Seventeenth Doll* by Ray Lawler | Union House Theatre | dir. Petra Kalive | Composer/Sound Designer
- 2023 *Far Away* by Caryl Churchill | Patalog Theatre Company | dir. Cassandra Fumi | Composer/Sound Designer
- 2023 *Away* by Michael Now | TheateWorks | dir. Steven Mitchell Wright | Composer/Sound Designer
- 2023 *BURGERZ* by Travis Alabanza | TheateWorks | dir. Kitan Petkovski | Composer/Sound Designer

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## Full List of Creative Work (*Title* | Company | Director | Role)

### Theatre cont. (*Title* | Company | Director | Role)

- 2022 *Medea: Out Of the Mouths of Babes* | Theatre Works | dir Steven Mitchell Wright | Composer/Sound Designer
- 2022 *FUTURE.JOY.CLUB.* by Finucane and Smith | Sofitel on Collins | dir. Jackie Smith and Moira Finucane | Composer/Musical Director
- 2022 *Curveball* (devised)| Wielding Theatre and La Mama | dir. Milly Cooper | Composer/Sound Designer
- 2022 *No Ball Games Allowed* by Kristen Smyth | TheatreWorks | dir. Kitan Petkovski | Co-Composer/Sound Designer/Performer
- 2022 *From All Who Came Before* (devised)| Wielding Theatre | dir. Milly Cooper | Composer/Sound Designer
- 2021 *The Gospel According to Jesus Queen of Heaven* by Jo Teatro| Midsumma Festival | dir. Kitan Petkovski | Composer/Musical Director
- 2020 *The Rapture Bathtub Edition* by Moira Finucane | CPH Festival Copenhagen | dir. Jackie Smith | Composer/Pianist
- 2019 *The Rapture* by Finucane and Smith | Wuzhen International Theatre Festival, China | dir. Finucane and Smith | Composer/Pianist/Vocalist
- 2019 *Death of a Demi Diva* by Willow Sizer | Melbourne Cabaret Festival | dir. Jayde Kirchet | Composer/ Musical Director
- 2018 *BlackRock* by Nick Enright | St Martins Theatre Company | dir. Nicola Bowman | Sound Designer

### Dance (*Title* | Company | Choreographer | Role)

- 2025 *Never Are* | COMPANY |Emma Riches | Composer
- 2022 *Giselle* as part of *PIECES* | Lucy Guerin & The Substation | Rachael Whisby | Composer
- 2020 *Seeing Red* | | DanceHouse | Ashley Dougan | Composer

### Film (*Title* | Company | Director | Role)

- 2019 *Cowboys and Taxes* by Rachel Lewindon and Willow Sizer | University Of Melbourne First Commissions | dir. Willow Sizer | Composer
- 2019 *Cranlana 100 Years* Documentary of the Myer Family | Dynamic Visuals | dir. Kieran Barber Wilson | Composer
- 2018 *ANCHOR* | University of Melbourne | Ashley Dougan | Composer

### Session Musician Discography (*Artist* | *Album/Work* | Role)

- 2025 Haydn Lawson | *Nullabor* | Vocalist
- 2023 Imogen Cygler | *Sometimes Strangers* | Vocalist, Choir Director
- 2023 Mama Alto | *Torch Songs at Melbourne Recital Centre* | Pianist
- 2023 Mama Alto | *Beleura House* | Pianist
- 2023 Imogen Cygler | *Sometimes Strangers* | Vocalist, Choir Director