

EDUCATION

- 2003 B.A. Liberal Arts Goddard College
(Mixed Media Composition – w/ emphasis on Sound/ Music)
- 1996 Associates Degree Specs Howard School of Broadcast Arts
(Broadcast Music Production, and Computer Music Technology)
- 1997 - 98 General Music Studies Schoolcraft College
(Music History, Music Technology, and Music Theory)
- 1997 – 99 Individual Classical Guitar Instruction
- 1993 – 95 Individual Jazz Guitar Instruction

PROFESSIONAL EXPERIENCE

- 1995 Composer/ Producer/ Sound Artist, New Hudson, MI
– Present
- 1999 Freelance Music Journalist, New Hudson, MI
- Present
- 1996 Guitar/ Music Theory Instructor, Detroit Metropolitan Area
- Present

VISITING ARTIST LECTURES

- 2003 Towson University, Towson, MD

SELECTED EXHIBITION/ PERFORMANCE RECORD (*solo shows marked by asterisk)

- 2004 Group Show – Public Debut – Running Bleed w/ Aaron Curtner, and Phil Smith, Bare Bones Gallery, Lansing, MI
- 2004 Group Show – Public Debut – Fenkell w/ Phil Smith, Bare Bones Gallery, Lansing, MI
- 2003 Performance – Deep Silence, composition for ensemble debut, The Otherwise Gallery Lansing, MI
- 2003 Performance – As part of KOSIK performing arts ensemble – Detroit Artist’s Market sponsored Tastefest installation – Detroit, MI

- 2003 Public Debut – “Dawn’s Threshold” Series – Video/ Sound work – Dreamland Theatre, Ypsilanti, MI
- 2003 Performance – Foundation Arts – University of Pennsylvania
- 2003 Public Debut – “Ancillaries” – Sound work “Live Constructions” radio programme – Columbia University, New York, NY
- 2003 Performance – Undercity – New York, NY
- 2003 Performance – WMUC – University of Maryland – College Park, MD
- 2003 Performance – As part of KOSIK performing arts ensemble – Dearborn, MI
- 2003 Performance – As part of KOSIK performing arts ensemble – WCBN – University of Michigan radio – Ann Arbor, MI*
- 2003 Public Debut – “Object” – Video/ Sound work – Otherwise Gallery - E. Lansing, MI*
- 2003 Public Debut – “Vision” – Video/ Sound work – Immedia – University of Michigan, Ann Arbor, MI*
- 2003 Public Debut – Campus Martius – Sound Work – Audiotheque – International Symposium on Acoustic Ecology, hosted by the Australian Forum for Acoustic Ecology (AFAE) – Melbourne, Australia
- 2002 Performance. Oberlin College OCEAn, Oberlin, OH*
- 2002 Performance. Space For Music Festival, Nashville, TN
- 2002 Performance. Transmission of Binary Sound Codes Festival – Detroit Contemporary Gallery, Detroit, MI*
- 2002 Public Debut/ Discussion. “Sand” – Video/ Sound work Chela Gallery. Baltimore, MD*
- 2002 Performance. Synfest Conference – Cleveland, OH
- 2002 Performance. Crackle New Music Showcase. C-Pop Gallery. Detroit, MI*
- 2002 Performance/ Interview. Phonaut Show. WNUR – Northwestern University. Evanston, IL
- 2002 Performance/ Discussion. Scott Boatright Show. WHFR – Henry Ford Community College. Dearborn, MI*
- 2002 Great Lakes Experimental Music Showcase – Akron, OH
- 2002 Conceptual Group Improvisation – The Otherwise Gallery – E. Lansing, MI*
- 2002 Public Debut – “Transport Textures” – Detroit People Mover, Detroit, MI*

- 2000 Public Debut – “Guitar Drones” – Peabody Structure – Birmingham, MI*
- 2002 Public Debut – “Kensington Hill” – Immedia – University of Michigan, Ann Arbor, MI*
- 2001 Public Debut – “Surreal Soundscape” – Ann Arbor Art Fair, Ann Arbor, MI*
- 2001 Solo Performance – Detroit Contemporary Gallery*
- 2000 Public Debut – “Quiet Music Textures” – Detroit Furniture, Detroit, MI*

SELECTED BIBLIOGRAPHY

Francois Coutoure, All Music Guide, Retrieved March 24, 2004 from the World Wide Web:
<http://www.allmusic.com>

Chris Handyside, Detroit MetroTimes, September 2002

Elizabeth McIntyre, Friday Magazine/ The Cleveland Plain Dealer, August, 2002

Dean Decosta, BPM Culture Magazine, Vol. XX, January, 2002, PG 62

Gianluigi Gasparetti, Deep Listenings Magazine, Vol. 3, January 2002.

Jeff Fitzgerald, Aural Innovations, Issue No. 18, June 2002, The Intercepted Transmissions -
Recording Review

Anish Batia, Aural Innovations, Issue No. 17, September 2001, December Impressions -
Recording Review

Jerry Kranitz, Aural Innovations, Issue No. 15, April 2001 – Huristic Minor – Recording Review

Jerry Kranitz, Aural Innovations, Issue No. 11, July 2002 – For Running Time – Recording
Review

Bill Binkelman, Wind and Wire, Four Recording Reviews, including For Running Time (2000),
Huristic Minor (2000), December Impressions (2001), and The Intercepted Transmissions (2001).
Retrieved September 20, 2002 from the World Wide Web:
http://www.windandwire.com/matt_borghi.htm

Dave Law, Synth Music Direct, October 2001. Recording Review – The Intercepted
Transmissions. Retrieved from the World Wide Web September 20, 2002:
<http://www.synthmusicdirect.com/intrans.cfm>

Ben Kettlewell, Alternate Music Press, 2001. Recording Review – The Intercepted Transmissions.
Retrieved September 20, 2002 from the World Wide Web:
http://www.alternatemusicpress.com/reviews/intercepted_transmissions.html

Jim Brenholts, Tracks Across the Universe, Hexagon Records. 2001. Pittsburgh.

Edgar Kogler. Amazing Sounds Amazing Sounds. Recording Review – For Running Time. Retrieved September 20, 2002 from the World Wide Web: <http://www.amazings.com/reviews2000.html>

Vicente Gisbert. Amazing Sounds. Recording Review – December Impressions. Retrieved September 20, 2002 from the World Wide Web: <http://www.amazings.com/reviews2001.html>

Judy Malloy, Art Scope/ Arts Wire, A Summer of Performance Art and New Theater. Retrieved September 20, 2002, from the World Wide Web: <http://www.artscope.net/NEWS/new0722002-4.shtml>

Azriel J. Knight, Comatose Rose Magazine. Recording Review – The Intercepted Transmissions. Retrieved September 20, 2002, from the World Wide Web: http://www.comatoserose.com/issue2_CyberZenSoundEngine_tit.html

Matt Howarth. Sonic Curiosity Web Site. Recording Review – The Intercepted Transmissions. Retrieved September 20, 2002, from the World Wide Web: <http://www.soniccuriosity.com/sc050.htm>

Bert Strolenberg. Groove Unlimited – Recording Review – The Intercepted Transmissions. Retrieved September 20, 2002, from the World Wide Web: <http://www.groove.nl/cd/3/34967.html>

David J. Opdyke. Ambientrance. Recording Review – The Intercepted Transmissions. Retrieved from the World Wide Web: <http://www.spiderbytes.com/ambientrance/cybzbst-tit.htm>

David J. Opdyke, Ambientrance. Recording Review – December Impressions. Retrieved September 20, 2002, from the World Wide Web: <http://www.spiderbytes.com/ambientrance/bordi.htm>

David J. Opdyke. Ambientrance. Recording Review – For Running Time. Retrieved September 20, 2002 from the World Wide Web: <http://www.spiderbytes.com/ambientrance/0600ov.htm>

Jerry Kranitz. Aural-Innovations. Interview – Retrieved March 19, 2003 - <http://www.aural-innovations.com/issues/issue22/borghio5.html>

David J. Opdyke. Ambientrance. Interview – Retrieved March 19, 2003 - <http://www.ambientrance.org/1202/slobor.html>

SELECTED PUBLICATIONS

Interview with Twine, Mass Transfer Magazine, November 2002, No. 5

Recording Review of Twine's Recorder, Legends Magazine, August 2002

The Rattling Wall Collective, Jam Rag Magazine, Vol. 11, no. 8, 54-56, 2002.

The Delta Waves, Jam Rag Magazine, Vol. 11, no. 8, 35-37, 2002.

Interview with Jason Sloan, Alternate Music Press – Retrieved September 23, 2002, from the World Wide Web: http://www.alternatemusicpress.com/features/jason_sloan.html

Interview with Jeff Pearce, Alternate Music Press – Retrieved September 23, 2002, from the World Wide Web: http://www.alternatemusicpress.com/features/jeff_pearce.html

Interview with Etienne de Crecy, BPM Culture Magazine/ DJMixed.com. Retrieved September 23, 2002, from the World Wide Web:
http://www.djmixed.com/djmixed/newsandfeatures/article.cfm?Article_ID=1710

Recording Review of Jeff Pearce's The Light Beyond, All Music Guide. Retrieved September 23, 2002, from the World Wide Web:
<http://www.allmusic.com/cg/amg.dll?p=amg&sql=A56rb281i051a>

Recording Review of Oophoi's Athlit, All Music Guide. Retrieved September 23, 2002, from the World Wide Web: <http://www.allmusic.com/cg/amg.dll?p=amg&sql=Aaungtq8zpu48>

Recording Review of Dino Pacifici's Hallowed Ground, All Music Guide. Retrieved September 23, 2002, from the World Wide Web:
<http://www.allmusic.com/cg/amg.dll?p=amg&sql=Awf98s36la3ng>

Recording Review of Richard Bone's Tales from the Incantina, All Music Guide. Retrieved September 23, 2002, from the World Wide Web:
<http://www.allmusic.com/cg/amg.dll?p=amg&sql=Aes2gtq9zpu45>

Fringecore Magazine – Sonic Tapestry – Retrieved September 23, 2002, from the World Wide Web: <http://www.fringecore.com/magazine/m11/sonic.htm>

Toho, Jam Rag Magazine, Vol.10, no. 7, 41, 2001.

The Musical Vocabulary of Incident, Toast Magazine, Vol. 6, no. 10, 28-31, 2001.

Review of Steve Roach/ Steve Lazur's Time of Earth DVD, Artbyte Magazine, Vol III, No. 10, October, 2001

The New Ambients, Sequences Magazine, Vol. 10, no. 25, 48-52, 2001

DISCOGRAPHY

Orpheus E.P. (w/ Michael Kirson-Goldapper), 1996

Music for Solo Acoustic Guitar, Rites of Strings Recordings – 1998

Solemn Music, Mind Media – 1999

For Running Time, b: group/ records – 2000

Huronic Minor, b: group/ records – 2000

Out-Takes and Other Works, b: group/ records – 2000

Tracks Across the Universe, various artists compilation, Hexagon Records – 2001

December Impressions, b: group/ records – 2001

The Intercepted Transmissions (w/ Cyber Zen Sound Engine), N-Light-N Records – 2001

Kensington Hill, b: group/ records – 2002

Elegy For Time, Space For Music Records – 2002

Tracing Spaces – Minimal Ambient Guitar: An Anthology, Matt Borghi Music -2002

Moving Through (w/ Jason Sloan, and Brannan Lane) – Slobor Media/ Brannan Lane Music – 2002

Guilford (w/ Jason Sloan) – Slobor Media – 2002

Chupak Anomalies (w/ Michael Kirson-Goldapper) – Pleasant Music – 2002

Texture: An Ambient Guitar Compilation – Slobor Media – 2003

SELECTED RADIO FEATURES

Hearts of Space, National Public Radio – syndicated program; PGM 616 : "NETHERTRONICA"

Musical Starstreams, nationally-syndicated commercial radio program

Kalvos and Damian's New Music Bazaar, WGDR – Plainfield, VT – Multiple In-Studio Interviews

Phonaut Show, WNUR – Chicago, Illinois – Multiple Features/ "Live" In-Studio Performance

Star's End, WXPB/ WXPB/ WKHS – Philadelphia/ Harrisburg, PA and Baltimore, MD

Mystic Music, KKUP– Cupertino, CA

Ultima Thule Radio Show, 2MBS-FM – Sydney, Australia

New Age Sampler, WWSP – Steven Point, WI

Music For A New Age, WKAR – East Lansing, MI

Astreux Quantum Drive, LIVE365.com, Web

Ambient Drift, WEFT – Champaign, IL

Dreams of a New Age – Boston, MA – WMBR

RTQE, WORT– Madison, WI

Inner Space, 100.5 FM – Zagreb, Croatia – Multiple Features

The Euphoria Garden, WWVU – Morgantown, West Virginia

E-Music, WDIY – Bethlehem, PA – Multiple Features

INTERNSHIPS

1997 Talent “Live” Studio, Production Internship, Canton, MI

1996 On-Air Talent Internship, **WOMC**, Ferndale, MI

1996 Commercial Radio Production Internship, **WVMV**, Farmington Hills, MI

COMPUTER SOFTWARE/ HARDWARE

(Both Mac and PC)

Audio: Pro Tools, Logic, Cubase, Cool Edit Pro, Ableton Live, Max/ MSP, Bias Deck/ Peak, Digital Performer, Sound Forge, and other Sonic Foundry software.

Video: FinalCut, iMovie, Adobe Premiere, and Sonic Foundry’s Vegas

Graphic Arts/ Design: Adobe Illustrator, Photoshop, InDesign, and Pagemaker, as well as QuarkXpress, and Macromedia Freehand.

Web Development: Macromedia Dreamweaver, Flash, Fireworks, Adobe GoLive, and Microsoft Frontpage.

Office/ Utility: Microsoft Office Suites, including Word, Excel, Powerpoint, Visio, and Project, as well as WordPerfect.

SPECIAL SKILLS/ ABILITIES

- Strong aptitude for computers and computer hardware diagnostics.
- Mechanically inclined, and work well with electronics/ wiring.
- Effective and articulate communicator, with strong presentation abilities.
- Extensive training in both the UNIX, and Linux operating systems.

m a t t b o r g h i

- Highly motivated self-starter who's extremely passionate and enthusiastic.
- Possess a highly developed aesthetic decisiveness.
- Can articulately frame and contextualize personal work.
- Strong leadership abilities, able to take charge, and assemble others.