

Peter Gilbert

<http://petergilbert.net>

DEGREES

Harvard University Doctor of Philosophy in Music	2008
Cleveland Institute of Music Master of Music Composition, <i>valedictorian</i>	2000
Illinois Wesleyan University Bachelor of Music Composition, <i>summa cum laude</i>	1998

TEACHING

University of New Mexico , Assistant Professor Department of Music Interdisciplinary Film and Digital Media	2010- <i>pres.</i>
Wellesley College , Assistant Visiting Professor	2008-9
Harvard University , Lecturer	2008-9
The Young Composers Program at CIM (Cleveland Institute of Music) , Faculty	2003-10
Northeastern University , Instructor	2006-8
University of Massachusetts-Dartmouth , Lecturer	2006-7
The Cleveland Institute of Music , Faculty	2000-1
Case Western Reserve University , Lecturer	2000-1

COMMISSIONS

Work for Saxophone Quartet: <i>tba</i> , commissioned by Iridium Saxophone Quartet	2016
Scene for Voices: <i>excerpt from You Who Made the Heavens Incline</i> , commissioned by Lorelei Ensemble. Scene for 8 voices; with poet Karen Weiser	2016
Work for String Quartet: <i>tba</i> , commissioned by Amernet String Quartet	2016
Work for Voice and Piano: <i>Lullabies Mid-Life</i> , commissioned by Seth Keeton.	2015

- Work for Horn and Piano:** *Against the Sky*, commissioned by Jeb Wallace for recording on his solo CD (forthcoming on Beauport Classics). 2014
- Work for 8 voices:** *Tsukimi*, commissioned by Lorelei Ensemble. 2013
- Electronics dance score:** *In the blink of an eye*, commissioned by Vladimir Conde Reche for the Cisne Negro Dance Company, Brazil. 2013
- Work for Oboe and Viola:** *Si doucement me fait Amours doloir*, commissioned by Kevin Vigneau and Kim Fredenburgh. 2013
- Work for Chamber Ensemble and Live Electronics:** *from The Book of Resounding Harmonies*, commissioned by Daniel Lippel for Red Light New Music. 2013
- Collaborative Opera:** *Robert S.: Bonn*, Ernst von Siemens Music Foundation commission. Opera in five scenes for 4 singers, 1 actor and 14 instruments; with composers Georg Katzer, Sergej Newski, Karola Obermueller and Annette Schlünz; world premieres with singers Hanna Dóra Sturludóttir, Roland Schneider, Nicholas Isherwood, Andrew Zimmerman, and Beethoven Orchester Bonn at Theater Bonn. 2010-11
- Work for Clarinet, Strings and Piano:** *Lament of the Lusignans*, commissioned by counter)induction. 2010
- Collaborative Opera with Live Electronics:** *dreimaldrei gleich unendlich*, with composer Karola Obermüller and librettist Tina Hartmann. Chamber Opera for 4 singers, 2 actors, 3 instruments, live electronics and video; co-produced by ZKM | Institute for Music and Acoustics, Akademie Schloss Solitude & Musik der Jahrhunderte Festival Stuttgart; world premieres with singers Anne-May Krüger, Sarah Wegener, Roland Schneider, Gero Bublitz, actors Sebastian Reich and Robert Atzlinger, and musicians Carl Rosman, Eva Zöllner, Merlin Schirmer, and Barbara Rucha. 2009
- Documentary Film Score:** *Innovation and the Fate of Nations*, commissioned by filmmaker Raymond Abelin (Nanyang Technopreneurship Center, Singapore). 2008-9
- Electronic Interludes:** *Passages*, commissioned by Flexible Music for the Bowling Green State University New Music Festival. 2008
- Documentary Film Score:** *Songs from the Tundra*, commissioned by filmmaker Alexander Berman. 2008
- Work for Wind Ensemble:** *The Ringing of Golden Balconies*, commissioned by Eric Hewitt & the Boston Conservatory. 2008
- Work for Clarinet and Electronics:** *Hear as the Night Hollows*, commissioned by Michael Norsworthy and the Barlow Endowment Grant. 2008
- Work for Soprano and Guitar:** *Neñia*, commissioned by Elizabeth Weigel and Daniel Lippel. 2005

- Work for Guitar and String Quartet:** *Awake and Shine: Three New England Hymns*, 2005
commissioned by the Newburyport Chamber Music Festival.
- Incidental Music for *The Sweet Bird of Youth***, for Eleni Andreadis and the Dudley House Fellows. 2005
- Dance Score with Electronic Media:** *Interior Steps*, commissioned by Brenda Divilbliss for the Crash Arts Festival (Boston). 2004
- Work for Fixed-media Electronics:** *Blow, Bugle, Blow*, commissioned by the Third Practice Festival (University of Richmond). 2003
- Work for Percussion Ensemble (children's concert piece):** *Xavier the Xylophone*, commissioned by Cleveland Orchestra Youth Orchestra. 2002
- Work for String Trio:** *String Trio*, commissioned by Chamber Music at St. Peter's Church (Philadelphia) with Orianna Webb. 2002
- Work for Mixed Sextet:** *Meditations*, commissioned by the Mostly Modern Chamber Music Society. 2001
- Work for Orchestra:** *Pulses*, commissioned by the Carmel High School Orchestra. 2001
- Work for Brass Choir:** *Fanfare in Memoriam*, commissioned by Illinois Wesleyan University Wind Ensemble. 2001
- Arrangement for Orchestra and Solo Voice:** *O Holy Night*, commissioned by the State Farm Insurance National Headquarters. 1997
- Work for Brass Choir:** *Fanfare*, commissioned by Illinois Wesleyan University Wind Ensemble. 1997
- Arrangement for Wind Ensemble:** *Alma Wesleyana*, commissioned by Illinois Wesleyan University. 1997
- Work for Horn and Organ:** *Voluntary*, commissioned by organist David Gehrenbeck. 1996

PUBLICATIONS, RECORDINGS & WRITINGS

- CD Recording:** *Intermezzi* for piano, to be recorded by Emanuele Arciuli. (forthcoming) 2016
- CD Recording:** *Against the Sky* for horn and piano, with Jeb Wallace and Jed Moss. To be released on Beauport Classics. (forthcoming) 2015
- Textbook:** "Learning Composition" printed at UNM and used in Introduction to Composition course. 158 pages + 13 pages of appendices (*not yet affiliated with a publisher*). 2012-14

- Conference Proceedings:** the Global Composition World Conference Proceedings. 2012-14
"Listening to Mountains" with Karola Obermüller.
- Opera score publication:** "Robert S." by G. Ricordi & CO. Bühnen- und Musikverlag GMBH. 2011
- Article:** "The New Challenges of New Thinking" (Zeitschichten: A web magazine about music history and the politics of culture). 2011
- Full Portrait CD:** "The Bold Arch of Undreamt Bridges" (New Focus Recordings) 2010
including: *revealing distant cities* for chamber orchestra, *allen den stillen Geschwistern im Winde der Wiesen* for saxophone and live electronics, *Elegie* for flute and live electronics, *Passage VI* for fixed media, and *the bold arch of undreamt bridges* for chamber ensemble and live electronics.
- Book:** "The Listen" co-authored with Christopher Jon Honett. A poetic and philosophical guide for listening to challenging contemporary music. Self-published as Caminantes Press. 2009
- CD Recording:** *The Ringing of Golden Balconies* for wind ensemble and live-electronics, released on "Deviation" (GM Recordings). 2009-10
- CD Producer:** "Abandoned Time" (CD : New Focus Recordings) with the International Contemporary Ensemble (ICE). 2007-8
- CD Recording:** *Passages* for electronic media, released on Sustenance (CD : New Focus Recordings). 2007
- CD Producer:** "Sustenance" (CD : New Focus Recordings). 2007
- CD Recording:** *Rituals-minipod* for electronic media, released on 60x60 2004-2005 (CD : Vox Novus). 2007
- CD Producer:** "J.S.Bach BWV 998, 1003, 1010" (CD : New Focus Recordings). "Best New Releases from North America" – Gramophone, May 2006 2006
- Technical Reviewer:** The Complete Idiot's Guide to Music Composition (Penguin). 2005
- CD Recording:** *Ricochet* for guitar and electronics, released on Resonance (CD : New Focus Recordings). 2004
- CD Producer and Engineer:** "Resonance" (CD : New Focus Recordings). 2004
- CD Recording:** *Rituals* for electronic media, released on Music from Third Practice (CD : Centaur Records). 2004
- Trade Journal article:** "A response to 'Why so many people write so much terrible music.'", Society of Composers, Inc. Newsletter (XXXII:6). 2002

- Editor & Engraver:** "Daily Fundamentals for the Trumpet", by Michael Sachs (International Music). 2002
- Writer:** the Cleveland Free Times (Village Voice Media). 2000-01

RECOGNITIONS & RESIDENCIES

- Professional Award:** College of Fine Arts, University of New Mexico. 2015
- Composer-in-Residence:** Louis W Ballard and Music of the Southwest Conference (Conservatorio Piccinni di Bari). 2014
- Professional Award:** College of Fine Arts, University of New Mexico. 2014
- Professional Award:** College of Fine Arts, University of New Mexico. 2013
- Interdisciplinary Grant:** Research Allocation Committee Interdisciplinary Grant, University of New Mexico. 2012
- Professional Award:** College of Fine Arts, University of New Mexico. 2011
- 1st Prize:** National Opera Association for *dreimaldrei gleich unendlich*. 2011
- Grant:** Ernst von-Siemens Music Foundation. Given for work on the opera *Robert S.* with Theater Bonn. 2010
- Artist-in-Residence:** ZKM (Center for Art and Media, Karlsruhe)-Institute for Music and Acoustics. Residency, developmental support and performance support for multi-media opera $3 \times 3 = \infty$. 2009
- Fellow:** Akademie Schloß Solitude. Residency, developmental support and performance support for multi-media opera $3 \times 3 = \infty$. 2009
- Selection:** 20th Anniversary Exhibition at ZKM (Center for Art and Media, Karlsruhe). 2009
- Selection:** two seasons of installation presentation *The Perceiving Space in Art Gallery—* Davis Museum. 2009-10. Installation chosen as "Artwork of the Month" (2009). 2009-10
- Fellowship:** John Knowles Paine Fellowship, Harvard University. 2008
- Scholarship:** Centre Acanthes Metz/France (ADAMI scholarship). 2008
- Grant:** Barlow Endowment Grant. 2007
- Fellowship:** The Arthur Whiting Fellowship, Harvard University. 2007
- Composition fellow:** 43rd Internationale Ferienkurse für Neue Musik Darmstadt. 2006
- Fellowship:** John Knowles Paine Fellowship, Harvard University. 2005

Award: The John Green Prize for Excellence in Music Composition, Harvard University.	2005
Residency: La Mortella (Ischia, Italy).	2005
Residency: Institut International de Musique Electroacoustique de Bourges (Bourges, France).	2004
Award: Distinction for Excellence in Teaching, Harvard University.	2004
Selection: Crash Arts dance series (Boston).	2004
Fellowship: John Knowles Paine Fellowship, Harvard University.	2003
Fellowship: GSAS/Specialized Fellowship, Harvard University.	2003
Award: The 2004 Look and Listen Festival Prize (NYC).	2003
Award: 1st Prize—Washington International Composers Competition, FMMC Foundation.	2003
Award: “The Bohemians” Prize, New York Musicians Club.	2003
Award: Prize Winner—XXIV Concorso Internazionale “Luigi Russolo”, Fondazione “Russolo-Pratella” di Varsese.	2002
Award: The 29th International Competition of Electroacoustic Music and Sonic Art Prize, Institut International de Musique Electroacoustique de Bourges.	2002
Award: The William Mitch Fund Award, Harvard University.	2001
Award: Donald Erb Prize, The Cleveland Institute of Music.	2001
Award: Devora Nadworney Prize for Vocal Writing, National Federation of Music Clubs.	2000
Award: Victor Herbert Award, American Society of Composers and Publishers (ASCAP).	2000
Award: Helen Curtis Webster Award, The Fortnightly Musical Club (Cleveland, OH).	2000
Artist Residency: Treehaven (University of Wisconsin-Stevens Point).	2000
Winner: Orchestral Composition Contest, Cleveland Institute of Music.	1999
Award: Kathryn Baker Music Award, Illinois Wesleyan University.	1998
Recital Honors: Illinois Wesleyan University.	1998
Scholarship: The Joseph P. Knight Scholarship, Illinois Wesleyan University.	1997
Award: Pi Kappa Lambda Music Theory Award, Illinois Wesleyan University.	1995 & 96

FESTIVALS, CONFERENCES & LECTURES

- Performances and Lecture:** Rehearsals and performances of *Soon, Rituals, Be Your Tears Wet*, and *Soon as the sun forsook the eastern main* with faculty of Italy's largest conservatory at the Louis W Ballard and Music of the Southwest Conference. "Enchanted Music: Hearing New Mexico in the classical music of today" lecture given at conference. Conservatorio Piccinni di Bari. 2014
- Performances, Lecture and Panel Discussion:** Rehearsals and performances of *By the Traveller's Lonely Call* and *Si Doucement ma fait Amours Doloir* with students and faculty. "Notation and Your Voice" talk given to composition studio class. School Convocation Panel Discussion participation. Illinois Wesleyan University. 2014
- Performance and Coaching:** Rehearsals and Performances of *Revealing Distant Cities* for chamber orchestra, and *Elegie* for Recorder and Live Electronics by conservatory students and festival guest performers. Working with student performers and conductors. Tage Aktueller Musik Festival (Hochschule für Musik, Nürnberg). 2014
- Installation:** *Listening to Mountains*, audio-visual interactive composition created with Karola Obermueller, run as part of the Balance-Unbalance International Conference (Noosa, Queensland, Australia). 2013
- Performance:** Rehearsal and performance of *Awake and Shine, Three Hymns of New England*. Newburyport Chamber Music Festival. 2013
- Performance:** Rehearsal and performance of *Meditations* at the STREAMS International Music Festival. 2013
- Lecture:** "Overlapping Art: the intradisciplinary collaboration of two composers" with Karola Obermüller. University of California-Berkeley. 2012
- Presentation:** Conference talk about *Listening to Mountains*, with Karola Obermüller. The Global Composition: World Soundscape Conference. 2012
- Performance:** Rehearsals and Performances of *Soon as the Sun forsook the Eastern Main*. Electronic Music Midwest. 2012
- Presentation:** "Overlapping Art: the intradisciplinary collaboration of two composers" with Karola Obermueller. College of Fine Arts college meeting (UNM). 2012
- Lecture and Discussion:** "Collaboration" for Jennifer Linnell's Introduction to Graduate Study course in Theater & Dance (UNM). 2012
- Full Recital:** Solo concert of original interactive electronic works featuring: *Ricochet Remix*, *Songs of the Tundra*, and *allen den stillen Geschwistern im Winde der Wiesen* at University of New Mexico. 2011

- Presentation:** "Composing Opera in the 21st Century" with Karola Obermueller. College of Fine Arts research colloquium (UNM). 2011
- Piece presentation:** Audio room, SEAMUS National Conference. 2011
- Lecture and Masterclass:** "Thoughts on Choosing" (University of New Mexico). 2010
- Performance:** Rehearsals and Performances of *Neña*. New Music Miami ISCM Festival Series. 2010
- Lecture:** "Gesture & Texture" given at the University of Glasgow. 2010
- Lecture and Masterclass:** "Thoughts on Choosing" (Wellesley College). 2009
- Performance:** Joining in on Rehearsals and Performances of original composition *Flexible Passages* on live-electronic performance. Performed at the New Music & Art Festival (Bowling Green State University). 2008
- Lecture:** "Creating Organic Electronic Systems" given at The Young Composers Program at CIM (Cleveland Institute of Music). 2008
- Guest Seminar:** "Composing with Live-Electronics" given at Brandeis University. 2008
- Performance:** Rehearsals and Performances of *Revealing Distant Cities* at Centre Acanthes (Metz, France). 2008
- Lecture:** "The Orchestration of Rimsky Korsakov" given at The Young Composers Program at CIM (Cleveland Institute of Music). 2007
- Guest Artist:** Directing workshop on Live-Electronic Collaboration, ending in a performance, for the Blockflöte Seminar at the Internationale Ferienkurse für Neue Musik, Darmstadt. 2006
- Lecture:** "Making Electronic Music Live" given at The Young Composers Program at CIM (Cleveland Institute of Music). 2006
- Composer-in-Residence:** Rehearsal, Performances and Concert Talk at the Newburyport Chamber Music Festival. 2005
- Lecture:** "Making Meaning in Your Music" given at The Young Composers Program at CIM (Cleveland Institute of Music). 2005
- Commissioned Composer:** Rehearsals and Performance of *Blow, Bugle, Blow* at the Third Practice Music Festival (University of Richmond). 2004
- Performance:** Rehearsals and Performance of *Ricochet* at the Look and Listen Festival. 2004
- Performance:** Rehearsals and Performance of *Rituals* at the SEAMUS National Conference. 2003

- Lecture:** "Predictability, Participation and Meaning : Thoughts on Rhythm and a Living Music" given at Illinois Wesleyan University. 2004
- Guest Composer and Lecture:** Rehearsals and Performance of *Bourges Pods (Prelude Fantasies, Stop the Presses!, Ohm)* on the New Music Café Series and a lecture on original compositions (Illinois Wesleyan University). 2003
- Lecture:** "Predictability, Participation and Meaning : Thoughts on Rhythm and a Living Music" given at The Young Composers Program at CIM (Cleveland Institute of Music). 2003
- Performance:** Rehearsal and Performance of *Rituals* at the Western Illinois University New Music Festival. Western Illinois University. 2003
- Performance and Concert Talk:** Rehearsals and Performance of *Awake and Shine, Three Hymns of New England* along with concert talk for the Newburyport Chamber Music Festival. 2003
- Performance:** Rehearsal and Performance of *Rituals* at the Third Practice Music Festival (University of Richmond). 2003
- Workshop Presentation:** "Making the most of Finale" given at Harvard University Department of Music. 2003
- Concert Curator:** Co-organizing repertoire, program lighting design for a concert of electronic music at the AugustArt Festival (New York City). 2002
- Performance:** Rehearsal and Performance of *Rituals* at the New Music & Art Festival (Bowling Green State University). 2002
- Performance:** Rehearsal and Performance of *Dreams of You* at the Music 2000 music festival (University of Cincinnati College-Conservatory of Music). 2000
- Guest Lecturer:** "Music of Peter Gilbert" given at University of Wisconsin-Stevens Point. 2000
- Performance:** Rehearsal and Performance of *Dreams of You* at La Schola Cantorum (Paris, France). 1999
- Lecture:** "Academic Writing and Scholarship" given at the Cleveland Institute of Music as part of the Dean of Students education programming. 1999

UNIVERSITY SERVICE & MANAGEMENT EXPERIENCE

- Chair, John Donald Robb Trust, 2016
- Graduate and Undergraduate Advisement and Sub-area Coordinator for Composition (UNM) 2011-pres.
- Co-Director, John Donald Robb Composers Symposium 2012-pres.

Member, University Admissions & Registration Committee (UNM)	2012-pres.
Board Member, John Donald Robb Trust, Service on the Performance-Education Committee	2010-pres.
Member, College of Fine Arts Curriculum Committee (UNM)	2013-14
Faculty Search Committee (UNM)	2012-13
Member, Music Department Undergraduate Committee (UNM)	2012-13
Faculty Search Committee (UNM)	2010-11
Co-Director, The Young Composers Program at CIM (Cleveland Institute of Music): Curriculum & Program Design, Budgets, Personnel, Administrative Management, Applications & Acceptances, Contacts with Students and Parents	2003-10
Manager, University of Massachusetts-Dartmouth Electronic Music Studio	2006-7
Co-Director, Harvard Group for New Music Budgets, Colloquium Series, Guest Artists, Long-term planning, Directing meetings	2003-4
Co-Musical Director, The Mostly Modern Chamber Music Festival (Cleveland, OH) Programming, Concert Talks	2000-3
Executive Producer, <u>Mendelssohn Rediscovered</u> (CD : Novitas Records, limited release)	1997-9
Executive Manager, Illinois Wesleyan University Civic Orchestra and Wind Ensemble Directing Administrative Staff, Coordinating Special Events, Working with Artistic Director and Orchestra Board, Assisting with Programming, Project Development, Scheduling Events and Locations	1996-8

SOFTWARE CAPABILITIES

Max/MSP	Audiosculpt (& Spear)	Peak
ProTools	Open Music	Reason
Logic	Final Cut	Analogue Synthesizers
Adobe Audition	Audacity	Finale

EDUCATION

Composition Studies with:

Julian Anderson, Margaret Brouwer, Chaya Czernowin, Mario Davidovsky, Joshua Fineberg, Lee Hyla, Helmut Lachenmann, Magnus Lindberg, Bernard Rands, Hans Tutschku, David Vayo

Composition Workshops, Lessons and Masterclasses with:

Samuel Adler, John Corigliano, George Crumb, David Diamond, Donald Erb, Brian Ferneyhough, David Lang, Libby Larson, Arvo Pärt, Thea Musgrave, Christopher Rouse, Joseph Schwantner

Graduate Theory Studies with:

Christopher Hasty, Stephen Hefling, David Lewin, Richard Nelson

Musicology Studies with:

John Michael Cooper, Mary Davis, Ross Duffin, Quentin Quereau, Juerg Stenzl, Christoph Wolff

SAMPLE REVIEW QUOTATIONS

"Gilbert writes music of gorgeous imagery. Breathily whispers and glassy sonorities wash into clusters of chords left to resonate in midair. ...In the fifth song of the set, a colorful depiction of the sea, the singers faced away from the audience, their sweeps of overlapping voices floated in the chapel like distant echoes. Hess added wire-brush strokes on snare drum for gentle waves. Facing the audience out front, alto Emily Marvosh delivered the text in a haunting solo. ...In the final verse, which evokes of summer night, the Lorelei voices melded into warm harmonies that wafted like perfume over Stephanie Kacoyanis' velvety alto solo." (Aaron Keebaugh, Boston Classical Review : 2013)

"Filled with the ghosts of sounds. He captures a dark, yet hopeful wonder through variation in color, mood, and the semblance of melodies. ...Ethereal, ambient, and benignly haunting like a morning fog on the ocean. There is always something hidden, just beyond what is happening, that seems to slowly reveal itself but never quite does. Underlying pedals shift and resolutions that should have happened are left hanging in your ear." (Kraig Lamper, American Record Guide : 2011)

"Peter Gilbert's [music with its] dark broiling clouds of sound from which, unexpectedly, Schumann's song 'Der Nußbaum' emerged, is well heard" (Detlef Brandenburg, Die Deutsche Bühne : 2011)

"Phrases surge and wane, emerging as if from the past or from around a corner" (Barry Kilpatrick, American Record Guide : 2011)

"I actually found most beautiful [the music of] Peter Gilbert, an American who composed a manner of Lamento in which one hears romantic sound-allusions over a vibrating, dissonant orchestral foundation." (Stefan Keim, "Mosaik", WDR 3, West German Radio : 2011)

“Particularly appealing on a first hearing, with infectious rhythms” (Steven Rings, American Record Guide : 2006)

“Thought-provoking and stimulating. ...The human mind obviously has to adjust to the technological surrounding and the composition seems to end somewhere in outer space.” (Göran Forsling, Music Web International : 2005)