

USA:
1635 Calle del Ranchero
Albuquerque, NM 87106
1-505-908-6648
gilbert@petergilbert.net

Peter Gilbert

<http://petergilbert.net>

Germany:
Sachsenstrasse 18
64297 Darmstadt
49-6151-951-9881
gilbert@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 & recital honors</i>	1998

TEACHING

University of New Mexico , Assistant Professor <i>Department of Music & Interdisciplinary Film and Digital Media</i> <ul style="list-style-type: none">• Introduction to Composition: MUS 254 (developed syllabus)• Composition I: MUS 305 (developed syllabus)• Fundamentals of Music Technology: MUS 311/511, IFDM 311 (created course) [formerly listed as IFDM 491]• Selected Topics in Composition: MUS 407/507 - Interdisciplinary Collaboration (created topics course)• Composition III: MUS 409 (developed syllabus) [now MUS 407/507]• Composition IV: MUS 410 (developed syllabus) [now MUS 407/507]• Fundamentals of Audio Technology: MUS 412/512 & IFDM 412 (created course) [earlier listed as IFDM 250, IFDM 491, and MUS 435]• Studies in Twentieth Century Music: MUS 416/516 (developed syllabus)• Max Programming for Musicians: MUS 421/521 [also taught as Selected Topics in Composition]• Orchestration: MUS 453 (developed syllabus)• Applied Undergraduate Composition Lessons: APMS 319, 320, 419, 420 weekly hour lessons with undergraduate composers• Senior Recital: APMS 491• Applied Graduate Composition Lessons: APMS 501, 502 weekly hour lessons with graduate composers• Graduate Thesis Hours: MUS 599	2010-pres.
Wellesley College , Visiting Assistant Professor Techniques of the Twentieth Century, The Language of Music, Electronic Music, Independent Study in Composition, Composers Colloquium, Individual composition meetings	2008-9

Harvard University , Lecturer Foundations of Tonal Music, Intermediate Composition, Composition: Proseminar	2008-9
The Young Composers Program at CIM (Cleveland Institute of Music) , Faculty The Craft of Musical Composition, Seminars, Private Composition Lessons, Performance Coachings, Listening Sessions, Conducting of Ensemble Performances	2003-10
Northeastern University , Instructor Private Composition Lessons	2006-8
University of Massachusetts-Dartmouth , Lecturer Beginning Electronic Music Composition, Advanced Electronic Music Composition, Recording Techniques, Classical Period Music History, Romantic Period Music History, Independent Study in Composition, Private composition meetings, Director of the UMD Laptop Ensemble	2006-7
Harvard University , Teaching Fellow Music Theory for Concentrators (with John Stewart), Undergraduate Electronic Music Composition (with Hans Tutschku), Graduate Electronic Music Composition (with Hans Tutschku), Graduate Electronic Music Composition (with Joshua Fineberg), Music Theory for Non-Majors (with Joshua Fineberg),	2003-6
The Cleveland Institute of Music , Faculty Pre-Conservatory Theory, Harmony / Keyboard II & III, Sightsinging / Ear-training II & III, Entrance Examinations	2000-1
Case Western Reserve University , Lecturer Symphonic Literature, Graduate Music Theory – Analysis	2000-1

COMMISSIONS

Work (instrumentation tbd): <i>tbd</i> , for “Lebenslinien: Musikalische Portraits” Stadttheater Rüsselsheim	2020
Work for Chorus: <i>Migrant Songs</i> , commissioned by Szu-Han Ho for the project Migrant Songs in conjunction with Tricklock Revolutions Festival	2018
Work for Horn and Piano: <i>3rd movement for Against the Sky</i> , commissioned by Michael Walker for performance at the International Horn Society 50th International Horn Symposium	2018
Work for Mezzo-Soprano and Guitar: <i>Hora tras Hora</i> , commissioned by Tara Venditti with Kunstuniversität Graz	2018

- Work for Baritone and Piano:** *Lullabies*, commissioned by Seth Keaton of the University of Utah 2018
- Work for Saxophone and Piano:** *Held in Your Arms*, commissioned by Philipp Stäudlin & Yoko Hagino 2018
- Arrangement for Children's Chorus:** *Pasajero*, based upon New Mexican folk music from the archives of the Center for Southwest Research. Commissioned by the Univ. of New Mexico Preparatory School for the 25th Anniversary 2017
- Documentary Film Score:** *Painting Santa Fe*, commissioned by KNME (PBS). 2017
- Work for Flute and Saxophone:** *Out of Line*, commissioned by Jennifer & Eric Lau. 2017
- Work for Piano and Harmonium:** *Meditation Upon the Awakening of the Spirit*, commissioned by Duo Harmonium d'art et Pianoforte, Breidenbach and Hennig. 2017
- Work for Chamber Ensemble with Live Electronics and Dance:** *From Shadow to Thunder*, (collaboration with composer Karola Obermueller) commissioned by New Mexico Contemporary Ensemble with funding from New Music USA. 2017
- Work for Saxophone Quartet:** *Burned Into the Orange*, commissioned by Iridium Saxophone Quartet 2016
- Documentary Film Score:** *Taming the West*, commissioned by KNME (PBS). 2016
- Work for String Quartet:** *colors of early morning, of clear skies, of salt*, commissioned by Amernet String Quartet 2016
- Documentary Film Score:** *Painting Albuquerque*, commissioned by KNME (PBS). 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 development with 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. 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***, commissioned by the Newburyport Chamber Music Festival. 2005
- 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 Divelbliss 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. Peters 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

RECORDINGS & WRITINGS

- Portrait Double CD:** "Burned into the Orange" including 15 original works (forthcoming on New Focus Recordings) 2020
- CD Recording:** *Meditation Upon the Awakening of the Spirit* for piano and Kunstharmonium, recording by Ernst Breidenbach & Jan Hennig (forthcoming). 2018
- CD Recording:** *Tsukimi* for women's voices, recorded by Lorelei Ensemble released on Sono Luminus. 2018
- CD Recording:** *Against the Sky* for horn and piano, with Jeb Wallace and Jed Moss. To be released on Beauport Classics. (forthcoming) 2018
- Session Producer:** *Providence*, with Ellen Rose and Kristin Ditlow for Vaughan Williams and Enescu, released on Affeto 2018
- CD Recording:** *Intermezzi* for piano, recorded by Emanuele Arciuli. (Innova Records) 2017
- Conference Proceedings:** Ballard e la musica del Southwest (Conservatorio Piccinni di Bari). 2017
- Textbook:** "Learning Composition" printed at UNM and used in Introduction to Composition course. 170 pages 2012-14
- Conference Proceedings:** the Global Composition World Conference Proceedings. "Listening to Mountains" with Karola Obermüller. 2012-14

- 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
- Portrait CD:** "The Bold Arch of Undreamt Bridges" (New Focus Recordings) 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. 2010
- 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
- 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

Composer-in-Residence: University of Mary Williams	2018
Residency Award: Aaron Copland House.	2017
Commissioning Grant: New Music USA. Given for work on <i>From Shadow to Thunder</i> with New Mexico Contemporary Ensemble	2017
Professional Award: College of Fine Arts (University of New Mexico) for research travel.	2017
Support Grant: Research Allocation Committee (University of New Mexico) for recording original works.	2017
Professional Award: College of Fine Arts (University of New Mexico) for research travel.	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) for research travel.	2014
Professional Award: College of Fine Arts (University of New Mexico) for research travel.	2013
Interdisciplinary Grant: Research Allocation Committee Interdisciplinary Grant, University of New Mexico.	2012
Professional Award: College of Fine Arts (University of New Mexico) for research travel.	2011
1st Prize: National Opera Association for <i>dreimaldrei gleich unendlich</i> .	2011
Commissioning Grant: Ernst von-Siemens Music Foundation. Given for work on the opera <i>Robert S.</i> 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 <i>The Perceiving Space</i> 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

Commissioning 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

- National Conference Host:** Organizing and programming the 2019 Society of Composers, Inc. National Conference, hosted at Univ. of New Mexico 2019
- Lecture and Masterclass:** "Inventing in the Unknown" (University of Mary Washington). 2018
- Performance:** Performance of *Si Doucement ma fait amour doloir*. Society of Composers Inc. Regional Conference (Arizona State University). 2017
- Performance:** Performance of *Eclipse*. Electronic Music Midwest 2017
- Lecture/Seminar:** Building Blocks To A Career In Music. Staatliche Hochschule für Musik, Trossingen. 2017
- Performance:** Performance of *Epigrams*. Society of Composers Inc. National Conference (Western Michigan Univ.). 2017
- Lecture:** Negotiating a Creative Life. "Food for Thought" lecture series. (Department of Landscape Architecture, Univ. of New Mexico). 2017
- Performance:** Performance of *Intermezzi*. Nuova Consonanza Festival (Rome). 2016
- Performance:** Rehearsal and performance of *Shades of Morning*. Electronic Music Midwest (Chicago). 2016
- Performance:** Performance of *Listening to Mountains*. Muestra de Musica Visual México (Mexico City). 2016
- Performance:** Rehearsal and performance of *Elegie*. ICMC 2016 International Conference (Utrecht). 2016
- Performances and Lecture:** Performances of and presentation about *Elegie* at the Internationale Ferienkurse für Neue Musik (aka the Darmstadt Ferienkurse). Internationales Musikinstitut Darmstadt. 2016
- Performance:** Rehearsal and performance of *Against the Sky*. Chamber Music Campagna (Italy). 2016
- Lecture/Seminar:** Finding a Piece's Native Notation. University of Miami 2015
- Performance:** Performance of live electronic work, *Waves* at the inaugural Wolf Tones Concert. 2015

- Performances, Coaching and Masterclass:** Rehearsals and performances 2015
of *Tracings*, *Si Doucement ma fait Amours Doloir* and *Prow's Edge* with
university faculty and Flageolet—Flagstaff New Music Ensemble.
Masterclass given for composition students. Guest Artist Series,
Northern Arizona University.
- Performances and Lecture:** Rehearsals and performances of *Soon*, *Rituals*, 2014
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.
- Performances, Lecture and Panel Discussion:** Rehearsals and 2014
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.
- Performance and Coaching:** Rehearsals and Performances of *Revealing* 2014
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).
- Installation:** *Listening to Mountains*, audio-visual interactive composition 2013
created with Karola Obermueller, run as part of the Balance-Unbalance
International Conference (Noosa, Queensland, Australia).
- Performance:** Rehearsal and performance of *Awake and Shine, Three* 2013
Hymns of New England. Newburyport Chamber Music Festival.
- Performance:** Rehearsal and performance of *Meditations* at the STREAMS 2013
International Music Festival.
- Lecture:** "Overlapping Art: the intradisciplinary collaboration of two 2012
composers" with Karola Obermüller. University of California-Berkeley.
- Presentation:** Conference talk about *Listening to Mountains*, with Karola 2012
Obermüller. The Global Composition: World Soundscape Conference.
- Performance:** Rehearsals and Performances of *Soon as the Sun forsook the* 2012
Eastern Main. Electronic Music Midwest.
- Presentation:** "Overlapping Art: the intradisciplinary collaboration of two 2012
composers" with Karola Obermueller. College of Fine Arts college
meeting (UNM).
- Lecture and Discussion:** "Collaboration" for Jennifer Linnell's Introduction 2012
to Graduate Study course in Theater & Dance (UNM).

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

- 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

Chair, John Donald Robb Musical Trust 2016-pres.

Peter Gilbert - Curriculum Vitae

Co-Director, John Donald Robb Composers' Symposium 7-12 Concerts with national and international guest composers and performers. 12-36 Daytime Events including workshops, masterclasses, lectures, panels and interdisciplinary events	2012-pres.
Co-Coordinator for Music Composition (UNM) Co-Director of the weekly Composition Colloquium Series Co-Coordinator for student composition concerts (4-6 annually) Co-Coordinator for all ensemble readings and semester juries Adjudicator for annual Scott Wilkinson Competition	2010-pres.
Graduate and Undergraduate Advisement, Music Theory-Composition Area (UNM)	2011-pres.
Artistic Advisor, New Music New Mexico — contemporary music ensemble (UNM)	2011-pres.
Board Member, John Donald Robb Musical Trust Service on the Performance-Education Committee	2010-pres.
Coordinator, Music technology curriculum (UNM)	2010-pres.
Member, CFA Arts Lab Faculty Advisory Committee	2017-pres. 2013-15
Member, BAIA Degree Steering Committee (UNM)	2017-pres.
Member, Music Department Merit Committee	2014-18
Member, Music Department Administrative Committee	2016-18
Member, Music Department Graduate Committee	2016-18
Faculty Search Committee, Theatre (UNM Dept. of Theater & Dance)	2015-16
Member, College of Fine Arts Curriculum Committee (UNM)	2013-14
Member, University Admissions & Registration Committee (UNM)	2012-14
Faculty Search Committee, Musicology (UNM Dept. of Music)	2012-13
Member, Music Department Undergraduate Committee (UNM)	2012-13
Faculty Search Committee, Music Theory (UNM Dept. of Music)	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

Peter Gilbert - Curriculum Vitae

- Co-Director, Harvard Group for New Music 2003-4
Budgets, Colloquium Series, Guest Artists, Long-term planning,
Directing meetings
- Co-Musical Director, The Mostly Modern Chamber Music Festival 2000-3
(Cleveland, OH)
Programming, Concert Talks
- Executive Producer, Mendelssohn Rediscovered (CD : Novitas Records, 1997-9
limited release)
- Executive Manager, Illinois Wesleyan Univ. Civic Orch. and Wind Ensemble 1996-8
Directing Administrative Staff, Coordinating Special Events,
Working with Artistic Director and Orchestra Board, Assisting with
Programming, Project Development, Scheduling Events and Locations

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 REVIEWS

Aaron Keebaugh, Boston Classical Review

"Gilbert writes music of gorgeous imagery. Breathly 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."

Kraig Lamper, American Record Guide

"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."

Stefan Keim, "Mosaik", WDR 3, West German Radio

"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."

Barry Kilpatrick, American Record Guide

"Phrases surge and wane, emerging as if from the past or from around a corner"

Charles H. Parsons, American Record Guide

"In between songs and chamber pieces, Peter Gilbert has composed electronic "Passages" (perhaps the wine for each course?) not always explicitly musically derived from the pieces before or after but structurally and atmospherically linking them so that the whole 75 minutes plays without break. It's very interesting and beautifully performed. ...The whole forms a pleasing arc of textural and timbral density."

Steven Rings, American Record Guide

"Particularly appealing on a first hearing, with infectious rhythms"

Detlef Brandenburg, Die Deutsche Bühne

"Peter Gilbert's [music with its] dark broiling clouds of sound from which, unexpectedly, Schumann's song 'Der Nußbaum' emerged, is well heard"

Göran Forsling, Music Web International

"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."

Jean Ballard Terepka, TheaterScene.net

"Equally exciting is Lorelei's celebration of each of the ensemble's individual voices. Peter Gilbert's Tsukimi (Moon Viewing), commissioned by Lorelei and premiered in 2013, offers each of the nine singers a solo moment within the context of a complex choral work: a subtle Heian dynasty text celebrating anthropological and mythological reverence for the moon provides a splendid vehicle for the examination of each woman's unique voice and gifts."

Dominy Clements, Musicweb-international.com

"Peter Gilbert's Four Intermezzi... creates a personal and expressive pianistic soundworld with gestures and resonances that have a neo-romantic basis. ...a fine collection, especially in the restraint of the final piece."

Brian Schuth, The Boston Musical Intelligencer

Peter Gilbert's Tsukumi (a Lorelei commission) afforded the singers a chance to show off another aspect of their craft: the ability to present themselves on stage in arrangements of simple, sculptural beauty. The eight short movements of Tsukumi called for ...each movement [to feature] a different member of the ensemble. Sometimes the pictures had clear functional purposes: the V-shape of the opening number made visible the way motives moved from the soloist to the ensemble, traveling down the legs of the V. There were asymmetric islands of singers in several movements; and a striking moment where the ensemble went to the back of the stage, facing away from the audience, while the solo singer moved downstage. The texts speak of the moon and of waves, floating and darkness, and Gilbert creates that world out of glissandi and declamation and streams of fluid vowels. It was an attractive series of Imagist miniatures, impeccably executed.