

# Curriculum Vitae

## Karola Obermüller

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## EDUCATION

<b>Harvard University</b> Ph.D. Music	2010
<b>Hochschule für Musik Saar</b> (University of Music Saarland) Konzertexamen (equivalent to M.M.) in Composition, with distinction Aufbaustudium (graduate studies) in composition & electronic music	2003
<b>University Mozarteum Salzburg</b> Graduate studies in composition, conducting and computer music	2001-03
<b>Hochschule für Musik Nürnberg</b> Vordiplom Elementare Musikpädagogik (Intermediate diploma, Music Pedagogy)	2003
<b>Meistersinger-Konservatorium Nürnberg</b> Staatliche Musikreifeprüfung (diploma) in Music Composition	2001

## UNIVERSITY TEACHING

University of New Mexico, Department of Music	
Assistant Professor for composition (Full-time, tenure track)	2017-pres.
Assistant Professor for composition (3/4 time, tenure track)	2010-17

Courses taught:

- MUS 305: Composition I (developed syllabus)
- MUS 306: Composition II (developed syllabus)

- MUS 407/507: Selected Topics in Composition: composing beyond chromaticism with microtones and untempered tuning systems (created topics course)
- MUS 407/507: Selected Topics in Composition: Sound and Space / Music and Architecture (created topics course)
- MUS 453: Orchestration (developed syllabus)
- MUS 413/513: Studies in Medieval and Renaissance Music (developed syllabus)
- Applied Undergraduate Composition Lessons: APMS 119, 120, 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

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The Young Composers Program at CIM (Cleveland Institute of Music) Faculty (courses in composition, improvisation, lessons in composition)	2007-10
Wellesley College Visiting Lecturer, Department of Music (courses in composition, music theory, orchestration, improvisation, lessons in composition)	2008-09
Harvard University Teaching Fellow (courses in composition and music theory)	2006-09
Hochschule für Musik Nürnberg-Augsburg Student Teaching in composition, ear-training, musicianship	2000-03

## COMMISSIONS

Theater und Orchester Heidelberg commission: opera for the 2020-2021 season in Heidelberg	2018-21
NMPAS commission: <i>Maria M.</i> for soprano, flute, clarinet, violin, cello, and dancer for premieres in New Mexico, California, and Arizona	2019-20
Duo Harmonium d'art et Pianoforte commission: piece for piano and harmonium; world premiere and studio recording for CD production in Germany and France.	2019
Lebenslinien: Musikalische Portraits commission: trio for clarinet, horn, and cello for the Stadttheater Rüsselsheim	2018-19

## Curriculum Vitae

Ensemble Adapter commission: alternate version of <i>Myrmecia</i> for premiere during their "Rotation" concert series in Berlin, Germany	2018
New Threads Saxophone Quartet commission: second movement of <i>Umdrehungen</i> for premiere at The DiMenna Center, Benzaquen Hall (NYC)	2018
Flute & Saxophone duo commission: <i>one another</i> commissioned by Jennifer & Eric Lau for premiere at the World Saxophone Congress (Croatia)	2018
New Music USA Grant Commission: <i>From Shadow to Thunder</i> (2017) for clarinet, bassoon, trombone, percussion, electric piano, violin, cello, live electronics, and dance; composed for New Mexico Contemporary Ensemble, together with Peter Gilbert.	2017
Ernst von Siemens Music Foundation commission: <i>traverse</i> for flute, clarinet, violin, viola, cello, piano, and percussion; composed for E-MEX Ensemble; world premieres in Bordeaux, Paris, Berlin, and Cologne; part of the European project <a href="http://entrelacs-geflecht.eu">http://entrelacs-geflecht.eu</a> .	2016-17
National Endowment for the Arts (NEA) commission: <i>PERSEVERE</i> for soprano, harp, and live electronics; world premiere at Scripps College (USA).	2016
Iridium Quartet commission: <i>Umdrehungen</i> for saxophone quartet, world premiere during 2017 John Donald Robb Composers' Symposium, Albuquerque.	2016
Ensemble Phorminx commission: <i>Nichts Fettes nichts Süßes</i> (in memoriam Clara & Robert Schumann) for flute, clarinet, percussion, piano, and cello, world premiere and studio recording with Bavarian Radio, Erlangen.	2015
Frankfurter Bachkonzerte commission: <i>prati</i> for trumpet and organ; composed for Reinhold Friedrich & Martin Lücker.	2014-15
Ensemble Modern commission: <i>coiling and swaying</i> for large ensemble; world premiere, radio broadcast, and studio recording at Alte Oper Frankfurt, Mozart Hall, and Cankarjev Dom, Linhart Hall, Ljubljana.	2014-15
<i>footprints (linger)</i> for oboe and viola, commissioned by Kim Fredenburgh & Kevin Vigneau. World premiere at GIPCA's 2014 Music in the City series at Hiddingh Hall, University of Cape Town.	2013-14

Fromm Music Foundation commission: <i>elusive corridors</i> for bass clarinet, piano, and electronics for Michael Norsworthy & Yoko Hagino; world premiere at the Fromm Foundation Festival at Harvard.	2011-13
elisenquartett commission: <i>xs II</i> for string quartet, for their 10-year anniversary.	2012
Hochschule für Musik Saar commission: <i>Glaube. Merke. Rolle. Hommage mit Anagramm an Mauricio Raúl Kagel</i> for 11 instruments and electronics. Recorded and live-broadcasted by Saarland Radio.	2011
Ernst von Siemens Music Foundation commission: <i>Robert S.: Leipzig.</i> Collaborative Opera in five scenes for 4 singers, 1 actor and 14 instruments; with composers Peter Gilbert, Georg Katzer, Sergej Newski, 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
<i>dreimaldrei gleich unendlich</i> : Chamber Opera with Peter Gilbert 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
Theater Bielefeld & NRW Fonds Neues Musiktheater commission for the opera <i>Helges Leben</i> . World premiere at Theater Bielefeld.	2008-09
Bayerischer Rundfunk (Bavarian Radio) commission for <i>Untergegangen der Mond</i> for countertenor/bass and seven instruments. World premiere, studio recording, and radio broadcast; composed for and performed by Kai Wessel and ars nova ensemble.	2008
Staatstheater Nürnberg commission for the opera <i>Dunkelrot</i> . World premiere, studio recording, and radio broadcast (Bavarian Radio) at Staatstheater Nürnberg.	2007
IPPNW (International Physicians for the Prevention of Nuclear War) commission for <i>Kohlenmonoxyd.Nachtstück</i> for 2 sopranos, narrator, choir and nine instruments. World premiere at St. Sebald Cathedral Nuremberg.	2006

Le Nouvel Ensemble Moderne commission for <i>helical</i> for chamber orchestra. World premiere at Muziekgebouw aan't IJ, Amsterdam.	2006
Bavarian Academy of Fine Arts, Munich, commission for <i>shraeng</i> for two electric guitars.	2004
Munich India Institute commission for <i>Kalpa&gt;&lt;Pralaya</i> for bansuri, sitar, mridangam, and orchestra.	2002
CrossSound Festival commission for <i>the great secret lies</i> for pipa, kayagum, and marimba. World premieres in Sitka and Juneau, Alaska.	2001
Siemens Orchester Erlangen commission for the orchestra piece <i>Five scents of RED</i> .	2000
Johanniskirche Fürth commission for <i>incalzando</i> for cor anglais and organ.	1999
Art Festival Ortung, Schwabach, commission for <i>Das Gold</i> for mezzo soprano and percussion.	1998

## RECOGNITIONS & RESIDENCIES

<b>Composer-in-Residence:</b> University Mozarteum Salzburg: "Voices of the Pearl, Symposion--Workshops--Konzert"	2018
<b>Artist-in-Residence:</b> Deutsche Akademie Rom Casa Baldi in Olevano Romano, Italy (German Academy Rome, 3-month residency).	2018
<b>Recording Grant:</b> Research Allocation Committee (RAC) Grant for recording 2nd portrait CD, University of New Mexico.	2017
<b>Commissioning Grant:</b> New Music USA. Given for work on <i>From Shadow to Thunder</i> with New Mexico Contemporary Ensemble	2017
<b>Professional Award:</b> College of Fine Arts, University of New Mexico, for research travel.	2017
<b>Commissioning Grant:</b> Ernst von Siemens Musikstiftung. Given for work on <i>traverse</i> with E-MEX Ensemble	2016
<b>Commissioning Grant:</b> NEA (National Endowment for the Arts) grant. Given for work on <i>PERSEVERE</i> with Anne Harley	2016
<b>Composer-in-Residence:</b> Festival Virtuosi Century XXI, Recife (Brazil).	2016

<b>Professional Award:</b> College of Fine Arts, University of New Mexico, for research travel.	2016
<b>1st Prize:</b> Winner of the New Note International Composers Competition Croatia 2016 for <i>mass:distance:time</i> .	2016
<b>Professional Award:</b> College of Fine Arts, University of New Mexico, for research travel.	2015
<b>Composer-in-Residence:</b> Louis W Ballard and Music of the Southwest Conference, Conservatorio Piccinni di Bari.	2014
<b>Professional Award:</b> College of Fine Arts, University of New Mexico, for research travel.	2014
<b>Professional Award:</b> College of Fine Arts, University of New Mexico, for research travel.	2013
<b>Interdisciplinary Grant:</b> Research Allocation Committee Interdisciplinary Grant, University of New Mexico.	2012
<b>Finalist:</b> Lydian String Quartet Commission Prize.	2012
<b>Professional Award:</b> College of Fine Arts, University of New Mexico, for research travel.	2012
<b>Selection:</b> Deutscher Musikrat for WERGO Music of Our Time series (fully funded production and publication of portrait CD).	2011
<b>1st Prize:</b> National Opera Association for <i>dreimaldrei gleich unendlich</i> .	2011
<b>Professional Award:</b> College of Fine Arts, University of New Mexico, for research travel.	2011
<b>Commissioning Grant:</b> Ernst von Siemens Music Foundation. Given for work on the opera <i>Robert S.</i> with Theater Bonn.	2010
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<b>Award:</b> Oscar S. Schafer Award (Harvard University) for students who have demonstrated unusual ability and enthusiasm in their teaching of introductory courses, which are designed to lead students to a growing and life-long love of music.	2009-10
<b>Artist-in-Residence:</b> 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

<b>Fellow:</b> Akademie Schloß Solitude. Residency, developmental support and performance support for multi-media opera <i>3x3=∞</i> .	2009
<b>Selection:</b> <i>dreimaldrei gleich unendlich</i> at Imagining Media@ZKM, the 20th Anniversary Exhibition at ZKM (Center for Art and Media, Karlsruhe).	2009
<b>Selection:</b> two seasons of installation presentation of <i>An Overlapping of Spaces</i> at The Perceiving Space in Art Gallery—Davis Museum. Installation chosen as “Artwork of the Month”	2009-10
<b>Award:</b> The John Green Prize for Excellence in Music Composition, Harvard University.	2009
<b>Certificate of Distinction in Teaching:</b> Harvard University.	2008
<b>Fellow:</b> Akademie Musiktheater heute (Deutsche Bank Stiftung).	2006-08
<b>Fellowship:</b> John Knowles Paine Fellowship (Harvard University).	2008
<b>Scholarship:</b> Centre Acanthes Metz/France (ADAMI scholarship).	2008
<b>Finalist:</b> Berliner Opernpreis 2008.	2007
<b>Fellowship:</b> John Knowles Paine Fellowship (Harvard University).	2007
<b>Fellowship:</b> The Arthur Lehman Fund Harvard University Merit Fellowship.	2006
<b>Grant:</b> Fromm Music Foundation grant for <i>elusive corridors</i> .	2006
<b>Composer-in-Residence:</b> with Le Nouvel Ensemble Moderne; Université de Montréal (Canada).	2006
<b>Fellowship:</b> Graduate Society Summer Fellowship (Harvard University).	2006
<b>Award:</b> Darmstädter Musikpreis (Darmstadt Music Prize).	2006
<b>Award:</b> The Bohemians New York Musicians Club Prize for <i>but one adagio smile still lingers</i> .	2006
<b>Composer-in-Residence:</b> Forum 2006 with Le Nouvel Ensemble Moderne at Musiekgebouw aan't IJ d'Amsterdam (Netherlands).	2006
<b>Composition fellow:</b> 43rd Internationale Ferienkurse für Neue Musik Darmstadt.	2006
<b>Fellowship:</b> John Knowles Paine Fellowship (Harvard University).	2006

<b>Residency:</b> Centro Tedesco di studi veneziani (Venice, Italy).	2005
<b>Winner:</b> Rheinsberger Opernwerkstatt (Germany).	2005
<b>Fellowship:</b> Studienstiftung des Deutschen Volkes (German National Academic Foundation).	2005
<b>Award:</b> The Bohemians New York Musicians Club Prize for <i>shraeng</i> .	2005
<b>Fellowship:</b> Graduate Society Summer Fellowship (Harvard University).	2005
<b>Scholarship:</b> Centre Acanthes (Association pour la Création et la Diffusion Artistique, Paris).	2005
<b>Selection:</b> Composition and Computer Music Masterclass at IRCAM (Paris).	2005
<b>Fellowship:</b> John Knowles Paine Fellowship (Harvard University).	2005
<b>Scholarship:</b> Centre Acanthes (Association pour la Création et la Diffusion Artistique, Paris).	2004
<b>Award:</b> ASCAP Morton Gould Young Composer's Award.	2004
<b>Composition fellow:</b> 42nd Internationale Ferienkurse für Neue Musik Darmstadt.	2004
<b>Fellowship:</b> Richard F. French Prize Fellowship (Harvard University).	2004
<b>Winner:</b> the Orchestral Composition Contest Saarbrücker Komponisten Werkstatt (world premiere of orchestra piece <i>Im Vorraum</i> ).	2002
<b>Residency:</b> awarded by Zubin Mehta and the Munich India Institute, for residency in Chennai and New Delhi/India to study Carnatic and Hindustani music.	2002
<b>Residency:</b> New York University for improvisation & composition project <i>change/exChange – orpheus?</i> .	2001
<b>Composer-in-Residence:</b> CrossSound Festival for Contemporary Music (Alaska).	2001
<b>Award:</b> Bayerischer Jugendpreis im Fach Komposition (Bavarian Youth Award for Composition) from the Munich India Institute, awarded by Zubin Mehta.	2001
<b>Award:</b> Kulturforum Franken Composition Prize (Nuremberg, Germany).	1999

**Scholarship:** The Erna Köhler-Stiftung (Nuremberg, Germany).

1998

## PUBLICATIONS & RECORDINGS

**Portrait CD 2:** New Focus Recordings, co-funded by University of New Mexico RAC grant. Original works including *xs* (Arditti String Quartet); *elusive corridors* (Michael Norsworthy, clarinet, Yoko Hagino, piano); *Fünf Wutfetzen* (Emanuele Arciuli); *PERSEVERE* (Anne Harley, soprano, Barbara Pöschl-Edrich, harp); *traverse* (E-MEX Ensemble); *helical* (Le Nouvel Ensemble Moderne) 2019/20  
forthcoming

**Opera score publication:** *Mein Name ist Urlappi* by Ahn & Simrock 2019  
Bühnen- und Musikverlag GmbH. forthcoming

**Portrait CD 1:** WERGO (Music of Our Time series) funded by 2018  
Deutscher Musikrat. Original works including *Myrmecia* (International  
Contemporary Ensemble); *coiling and swaying* (Ensemble Modern);  
*mass:distance:time* (Neue Vocalsolisten); *Untergegangen der Mond* (Kai  
Wessel, countertenor/bass, MusikFabrik); *...silbern.* (Camilla Hoitenga,  
bass flute); *reflejos distantes & Nichts Fettes nicht Süßes* (ensemble  
phorminx); *Pulstastung* (Emanuele Arciuli, piano) forthcoming  
in  
November

**CD Recording:** *PERSEVERE* for soprano, harp, and electronics; with 2018  
Anne Harley and Barbara Pöschl-Edrich. To be released on Volume 3,  
Voices of the Pearl. forthcoming  
in October

**Conference Proceedings:** The Global Composition: World Soundscape 2012  
Conference Proceedings. "Listening to Mountains" with Peter Gilbert.

**Opera score publication:** *Robert S.* by G. Ricordi & CO. Bühnen- und 2011  
Musikverlag GmbH.

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**Opera score publication:** *Helges Leben* by C. F. Peters Musikverlag. 2009

**CD Recording:** *helical* for chamber orchestra on "Forum 2006" (CD) 2006  
performed by Le Nouvel Ensemble Moderne.

**Essay in book:** "Vom Prozess der Verwandlung – Wege zum 2004  
Komponieren" (On the process of transformation – Pathways to  
Composing), essay in *Laut Geste Klang* (Music Pedagogy). Klimperbein  
Verlag Hersbruck.

## FESTIVALS, CONFERENCES & LECTURES

- Lectures and Performances:** *PERSEVERE* for soprano, harp, and live electronics, performed by Anne Harley and Barbara Pöschl-Edrich, *listening to mountains*, audio-visual composition created with Peter Gilbert, and *moving in spirals* (four-channel fixed media); Universität Mozarteum Salzburg, Austria 2018
- Lecture:** "Building Blocks To A Career In Music " with Peter Gilbert; Staatliche Hochschule für Musik Trossingen, Germany. 2017
- Festival performance:** *fusion (femme à Ruth Crawford)* (2016) for piano solo; Martin Tchiba; Saarbrücker Sommermusik, Stadtgalerie Saarbrücken (Germany) 2017
- Festival performance:** ...*silbern*. for bass flute, performed by Camilla Hoitenga; International Festival of Experimental Film, Music and Dance Echofluxx 17, Prague. 2017
- Festival performance:** ...*silbern*. for bass flute, performed by Camilla Hoitenga; Festival ACHT BRÜCKEN I MUSIK FÜR KÖLN (Germany). 2017
- Festival performances:** world premieres of *PERSEVERE* for soprano, harp, and live electronics, performed by Anne Harley and Barbara Pöschl-Edrich, and *Umdrehungen* for saxophone quartet, performed by Iridium Quartet; John Donald Robb Composers' Symposium, UNM. 2017
- Performance, presentations, and lectures:** O'Brien Distinguished Visiting Professorship at Scripps College. 2017
- Lecture:** "Negotiating a Creative Life" (with Peter Gilbert). *Food for Thought* lecture series (Department of Landscape Architecture, Univ. of New Mexico) 2017
- Festival performance, masterclasses, and lectures:** ...*silbern*. for bass flute, performed by Camilla Hoitenga; Festival Virtuosi Century XXI, Recife (Brazil). 2016
- Festival performance:** *mass:distance:time* for six voices, performed by Neue Vocalsolisten; Samobor Music Festival Croatia. 2016
- Festival performance:** ...*silbern*. for alto flute, performed by Camilla Hoitenga; Klaipeda Festival, Lithuania. 2016

- Festival performance:** *listening to mountains*, audio-visual composition created with Peter Gilbert; Muestra de Musica Visual México (Mexico City). 2016
- Festival performances:** *xs* for string quartet, performed by Amernet String Quartet, and *Pulstastung* for piano solo, performed by Emanuele Arciuli; John Donald Robb Composers' Symposium, UNM. 2016
- Festival performance:** *coiling and swaying* for 18 instruments, performed by Ensemble Modern; Predihano - Festival for Contemporary music at Cankarjev Dom, Linhart Hall, Ljubljana. 2015
- Festival performances:** *reflejos distantes* and *Nichts Fettes nichts Süßes* at Boston Conservatory New Music Festival. 2014
- Performances and Lecture:** Rehearsals and performances of *Pulstastung* for piano solo, *moving in spirals* (four-channel fixed media), and *...silbern. (2)* for alto flute solo with faculty of Italy's largest conservatory at the "Louis W Ballard and Music of the Southwest" Conference. "La mia musica e il Southwest" lecture given at conference. Conservatorio Piccinni di Bari. 2014
- Performance and Coaching:** Rehearsals and performances of *helical* for chamber orchestra by conservatory students and festival guest performers. Working with student performers and conductors. Tage Aktueller Musik Festival (Hochschule für Musik, Nürnberg). 2014
- Panel:** "Analyse und Interpretation Neuer Musik" (Analysis and interpretation of new music) with Armin Köhler, Volker Blumenthaler, Manuel Nawri, Jeremias Schwarzer, and Benjamin Schweitzer; Tage Aktueller Musik Festival (Hochschule für Musik, Nürnberg). 2014
- Festival performance:** *footprints (linger) in memoriam Theo B.* for oboe and viola, performed by Kim Fredenburgh & Kevin Vigneau; John Donald Robb Composers' Symposium, UNM. 2014
- Installation:** *listening to mountains*, audio-visual interactive composition created with Peter Gilbert, run as part of the Balance-Unbalance International Conference (Noosa, Queensland, Australia). 2013
- Festival performance:** Rehearsals and world premiere of *elusive corridors* at the "Celebrating 60 Years of the Fromm Foundation / Fromm Players at Harvard" Festival. 2013

<b>Festival performance:</b> Rehearsals and performance of <i>Kohlenmonoxyd.Nachtstück</i> at the STREAMS International New Music Festival (Brauweiler, Germany).	2013
<b>Guest Presentation:</b> Lecture on original compositions, KomponistInnenklasse Sachsen-Anhalt (composition studio Saxony-Anhalt, Germany).	2012
<b>Lecture:</b> "Overlapping Art: the intradisciplinary collaboration of two composers" with Peter Gilbert. University of California-Berkeley.	2012
<b>Presentation:</b> Conference talk about audio-visual interactive composition <i>listening to mountains</i> , with Peter Gilbert. The Global Composition: World Soundscape Conference (Darmstadt, Germany).	2012
<b>Presentation:</b> "Overlapping Art: the intradisciplinary collaboration of two composers" with Peter Gilbert. College of Fine Arts all-college meeting (UNM).	2012
<b>Festival performance:</b> world premiere of <i>imPuls(tastung</i> for quadrophonic electronics; John Donald Robb Composers' Symposium, UNM.	2012
<b>Lecture and Discussion:</b> "Collaboration" for Jennifer Linnell's Introduction to Graduate Study course in Theater & Dance (UNM).	2012
<b>Festival performance:</b> world premiere of <i>Glaube. Merke. Rolle. - Hommage mit Anagramm an Mauricio Raúl Kagel</i> for 11 instruments and live electronics; premiered by Ensemble Grenzpunkte as the featured and final event of a semester-long festival called "Hommage à Mauricio Kagel – Festival für hinterhältige Musik" (festival for dubious/sneaky music) at the Hochschule für Musik Saar (University of Music, Saarbrücken, Germany).	2011
<b>Presentation:</b> "Composing Opera in the 21st Century" with Peter Gilbert. College of Fine Arts Research Colloquium (UNM).	2011
<b>Festival performance:</b> <i>moving in spirals</i> (four-channel fixed media) and <i>...silbern. (2)</i> for alto flute solo, performed by Valerie Potter; John Donald Robb Composers' Symposium, UNM.	2011
<b>Lecture and Masterclass:</b> "Music of Karola Obermüller" (University of New Mexico).	2010

<b>Lecture:</b> "Orchestrating Texture" given at the University of Glasgow (Scotland).	2010
<b>Panel:</b> Musik der Jahrhunderte Festival & SWR2 Radio Panel discussion with Hans-Peter Jahn, Susanne Oglaend, and Xavier Zuber: "Das Theater mit dem Musiktheater".	2009
<b>Festival performance:</b> Musik der Jahrhunderte Festival Stuttgart: world premiere of <i>dreimaldrei gleich unendlich</i> , Chamber Opera with Peter Gilbert.	2009
<b>Lecture and Masterclass:</b> Lecture on original compositions (Wellesley College).	2009
<b>Festival performance:</b> <i>les sables mouvants</i> at the XXXI Foro Internacional de Música Nueva Manuel Enríquez, Mexico City.	2009
<b>Festival performance:</b> world premiere of <i>Las cosas, unas conducen a otras</i> . for two flutes, performed by Carin Levine & Elizaveta Birjukova at Weimarer Frühjahrsstage für zeitgenössische Musik.	2009
<b>Guest Lecture:</b> "Composing Opera Today" (Wellesley College).	2008
<b>Festival performance:</b> world premiere of <i>Untergegangen der Mond</i> for countertenor/bass and ensemble, performed by Kai Wessel & ars nova ensemble Nürnberg during the "Passagen" Festival at Kulturforum Fürth.	2008
<b>Festival performance:</b> European premiere of <i>gegen.wind.stärken 1</i> for great bass recorder and electronics, performed by Francesca Thompson during the "Positionen 1970-2008" Festival, Darmstadt/Germany.	2008
<b>Guest Presentation &amp; Lecture:</b> Lecture on original compositions (UC San Diego, Department of Music).	2007
<b>Festival performance:</b> world premiere of <i>WindKaskaden</i> for clarinet and accordion during the KlangAktionen im Gasteig München Festival.	2007
<b>Festival performance:</b> <i>moving in spirals</i> (quadrophonic electronic music) at the BEAMS Half-Marathon - Boston CyberArts Festival, Brandeis University.	2007
<b>Festival performance:</b> <i>Fünf Wutfetzen</i> for piano solo at the 61st Frühjahrstagung des Instituts für Neue Musik und Musikerziehung Darmstadt.	2007

- Panel:** "Music in Europe since 1901" symposium (Ulm School for Music, Germany). 2006
- Festival performance:** world premiere of *Kohlenmonoxyd.Nachtstück* for two sopranos, narrator, choir and nine instruments, performed by KlangKonzepteEnsemble at the International IPPNW Congress, St. Sebald, Nuremberg. 2006
- Lecture:** "Druck und Körper - Aspekte meines Komponierens" (Leipzig University, Institute for Musicology, Germany). 2006
- Festival performance:** world premiere of *will o' wisp* for recorder, flute, bass-koto, and accordion, performed by Jeremias Schwarzer, Carin Levine, Makiko Goto, and Konstantin Ischenko at the KlangAktionen im Gasteig München Festival. 2006
- Festival performance:** rehearsals and performances of *helical* for chamber orchestra and *Duo variabile* for flute and recorder at the 43rd Internationale Ferienkurse für Neue Musik Darmstadt. 2006
- Festival performance:** world premiere of *gegen.wind.stärken 1* for great bass recorder and electronics, performance by Jeremias Schwarzer at the Harvard University Festival for Electroacoustic Music HYDRA. 2006
- Festival performance:** world premiere of *helical* for chamber orchestra, performed by Le Nouvel Ensemble Moderne during the "Forum 2006" Festival at Muziekgebouw aan't IJ, Amsterdam. 2006
- Festival performance:** world premiere of *Schalen* for orchestra, performed by Orchestre National de Lorraine cond. by Jacques Mercier at the Centre Acanthes Festival, Metz/France. 2005
- Festival performance:** Kleines Konzert (2002) Sprachkomposition for tape after a poem by Georg Trakl; Petersbrunnerhof (Elisabethbühne)--IGNM-Musikfest Salzburg 2002, Austria (world premiere) 2002
- Lecture:** GRENZGÄNGE – GRENZKLÄNGE literary and music symposium (Residenz Kempten, Germany). 2002
- Festival performance:** world premiere of *the great secret lies* and US premiere of *Fünf Wutfetzen für Klavier solo*, CrossSound-Festival for Contemporary Music Alaska/USA 2001

- Lecture:** on the project *change/exChange – orpheus?*, a cooperation of Nuremberg University of Music's "Studio für Neue Musik" (Studio for Contemporary Music) and NYU (New York University), Department of Music. 2001
- Festival performance:** *Das Gold*, art festival Ortung I, Schwabach 1999

## PORTRAYALS & CITATIONS IN TV, RADIO, BOOKS, AND NEWSPAPERS

- Radio Broadcast:** *Kohlenmonoxyd.Nachtstück* (2006/2016) for two sopranos, narrator, choir & nine instruments, Bavarian Radio (BR). 2018
- Radio Live Broadcast:** *fusion (femme à Ruth Crawford)*, SR2: Saarländischer Rundfunk 2018
- Newspaper write-up:** Darmstädter Echo. 2018
- Radio Broadcast:** *Kalpa><Pralaya* (2002) for orchestra, Bavarian Radio (BR). 2018
- Radio Interview and Broadcast:** on *mass:distance:time*, SWR2: Südwestdeutscher Rundfunk. 2017
- Radio Broadcast:** *Kalpa><Pralaya* (2002) for orchestra, Bavarian Radio (BR). 2017
- Radio Portrait Interview:** on various original works with excerpts played, Swiss Radio (SRF). 2017
- Radio Broadcast:** *in zwischen* (2004) for soprano and ensemble, Bavarian Radio (BR). 2017
- Magazine Portrait:** Mathilde (Darmstadt). 2017
- Book:** Portrait Interview and biography featured in "Guida alle compositrici dal Rinascimento ai giorni nostri" by Adriano Bassi, Odoya Edizioni Bologna. 2016
- Radio Production & Broadcast:** *Kohlenmonoxyd.Nachtstück* (2006/16) for two sopranos, narrator, choir and nine instruments, performed by Ensemble Pegnitzschäfer-Klangkonzepte (Bavarian Radio). 2016

<b>Radio Portrait Interview:</b> by Susanne Pütz with Peter Gilbert including music excerpts on Hessian Radio (HR2: Hessischer Rundfunk).	2016
<b>Radio Production &amp; Broadcast:</b> <i>reflejos distantes</i> for bass flute, bass clarinet, violin, and cello, performed by ensemble phorminx (Bavarian Radio).	2016
<b>Radio Production &amp; Broadcast:</b> <i>Nichts Fettes nichts Süßes</i> (in memoriam Clara & Robert Schumann) for flute, clarinet, percussion, piano, and cello, performed by ensemble phorminx (Bavarian Radio).	2016
<b>Radio Interview:</b> by Susanne Pütz, on composing for accordion. (HR: Hessischer Rundfunk).	2015
<b>Radio Production &amp; Broadcast:</b> <i>coiling and swaying</i> , performed by Ensemble Modern, Frankfurt. MS Radio Slovenia and Hessian Radio.	2015
<b>Magazine article:</b> Ensemble Modern Magazin.	2014
<b>Newspaper portrait:</b> Darmstädter Echo.	2014
<b>Book:</b> listed in "Music for Solo Voice (one performer) since 1950" in Nicholas Isherwood's book "The Techniques of Singing", Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, Kassel.	2013
<b>Radio Production &amp; Broadcast:</b> <i>Glaube. Merke. Rolle. Hommage mit Anagramm an Mauricio Raúl Kagel</i> (Saarland Radio).	2011
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<b>Radio Portrait:</b> Deutschlandfunk (Atelier neuer Musik).	2009
<b>Book:</b> interviewed for and featured in Shira Katz's dissertation "Dichotomous forces of inspiration in the creative process" : a study of within-domain versus beyond-domain music composers, Harvard University.	2009
<b>Radio Production &amp; Broadcast:</b> <i>Untergegangen der Mond</i> (Bayern 4: Bayerischer Rundfunk).	2008
<b>TV Portrait:</b> Deutsche Welle.	2008
<b>Radio Production &amp; Broadcast:</b> the opera <i>Dunkelrot</i> (Bayern 4: Bayerischer Rundfunk).	2007
<b>TV Portrait:</b> ARD, Frankenfernsehen, and Bayerischer Rundfunk.	2007
<b>Radio Portrait:</b> Deutschlandfunk, SWR, and Bayerischer Rundfunk.	2007

- Newspaper Articles:** Die Welt, Opernwelt, Das Orchester, Opernnetz, 2007  
Nürnberger Nachrichten, Die deutsche Bühne, Der neue Merker,  
Donaukurier, Der neue Tag, Darmstädter Echo, u.a.
- Radio Portrait Interview:** by Susanne Pütz, broadcast on Aktuelle 2006  
Informationen. (HR: Hessischer Rundfunk).
- Radio Portrait Interview:** by Michael Rebhahn, broadcast on Neue 2006  
Musik - "Introducing: Karola Obermüller". (HR2: Hessischer Rundfunk).
- Radio Production & Broadcast:** *will o' wisp* for flute, recorder, bass- 2006  
koto, and accordion (Bayern 4: Bayerischer Rundfunk).
- Book:** Portrait Interview featured in "...denn Kunst meint ja immer ein 2006  
Sich-Preisgeben: Drei Portraits über Gabriele Wohmann, Annegret  
Soltau und Karola Obermüller" by Charlotte Martin, Justus von Liebig  
Verlag Darmstadt.
- TV:** Featured in TV segment about the Opera Workshop at Rheinsberg 2005  
Chamber Opera, Germany (Rundfunk Berlin-Brandenburg).
- Radio Production & Broadcast:** *in zwischen* for soprano, recorder, 3 2004  
violins, 2 viola da gambas and harpsichord after texts by Ursula Haas  
(Bavarian Radio).
- Radio Production & Broadcast:** *Kalpa><Pralaya* for bansari, sitar, 2002  
mridangam, and orchestra (Bavarian Radio).
- TV:** Featured in TV segment about the premiere of *Kalpa><Pralaya* 2002  
(Bavarian TV).
- Radio Portrait Interview:** by Christoph Hahn (Bayern 4: Bayerischer 2002  
Rundfunk).
- Radio Production:** *Nichts Fettes nichts Süßes – in memoriam Clara &* 2002  
*Robert Schumann (Ur-version)* for clarinet, alto saxophone, piano, and  
percussion (HR2: Hessischer Rundfunk).
- Radio Production & Broadcast:** *Duo variabile* for flute and recorder 2002  
(Bayern 4: Bayerischer Rundfunk).
- Radio Production:** *Protuberanzen I* for trumpet, organ, violoncello, and 2001  
dancers (Bayern 4: Bayerischer Rundfunk).

## UNM INSTITUTIONAL SERVICE

<b>Representative</b> on the UNM Faculty Senate.	2018-present
<b>Member</b> of the UNM Robb Trust Board of Directors and the Performance & Education committee.	2010-present
<b>Coordinator</b> of all composition studio assignments	2010-present
<b>Co-Coordinator</b> 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-present
<b>Artistic Advisor</b> for New Music New Mexico assisting with concert programming, conducting, taking over periodic rehearsals and general consulting.	2011-present
<b>Co-Director</b> , John Donald Robb Composers' Symposium 7-12 Concerts with national and international guest composers and performers 12-36 Daytime Events including seminars, workshops, masterclasses, lectures, panels, open rehearsals, and interdisciplinary events	2012-present
<b>Member</b> of the Music Department Graduate Committee.	2017-present
<b>Advisor</b> for the <i>Bailen, Bailen, Pajaritos</i> 25th Anniversary Commissioning Project with the UNM Music Prep School.	2017-18
<b>Member</b> of the Research Allocations Committee (RAC).	2013-15
<b>Member</b> of a Faculty Search Committee (Music Theory).	2010-11

## COMPOSITION TEACHERS

### Composition Studies with:

Julian Anderson, Harrison Birtwistle, Volker Blumenthaler, Theo Brandmüller, Chaya Czernowin, Joshua Fineberg, Adriana Hölszky, Magnus Lindberg, Cord Meijering, Bernard Rands, Hans Tutschku

**Composition Workshops, Lessons and Masterclasses with:**

Konrad Boehmer, Mario Davidovsky, Nicolaus A. Huber, Helmut Lachenmann,  
Philippe Manoury, Wolfgang Rihm

## **SAMPLE REVIEWS**

**Felix Knoblauch, HÖRTZ24 (04.05.2017)**

"Camilla Hoitenga opened the concert with ...*silbern*. From the beginning, filling the grand room with echoing spiccato attacks, forming the sound into a meditative experience, it was the melodious parts of the work that, through their airy approach and the resulting overtone chirp, dragged the listener back to reality."

**Michael Sikora, Nürnberger Nachrichten (08.11.2016)**

"The oratorio *Kohlenmonoxyd.Nachtstück* by Karola Obermüller was premiered in the Neues Museum in Nuremberg. A moving piece. The foyer of the Neues Museum with its simple and cool atmosphere could not be more suitable as a venue. The seating is far from sufficient and at the introductory event offered, for the first time, every open space was occupied by folding chairs. One can not really summarize the experience in words and the music also seems to reach its limits here. A musical monument is made.

In this premiere of the complete version of *Kohlenmonoxyd.Nachtstück*, the souls of about 70,000 mentally ill and disabled people who died terribly under the Third Reich are being commemorated. So-called "unworthy lives" were executed with carbon monoxide.

Naturally, the music should not be beautiful. This music is sinister, cold, threatening, and unscrupulous, but also innocent. The ensemble ...creates an ominous mood. With aspects of extreme playing techniques, cold and warmth are often felt simultaneously through long-lasting, shimmering harmonics in the four strings, metal plates, ...a horn in extreme situations and a yelling trombone. The participating choir is used as an instrument with microtonal layers of sound or with extremely stretched or unrecognizably segmented words (such as "schizophrenia").

The libretto by Gabriele Strassmann contains not only lyrical images of nature, but also protocols from patient conversations, reports from patients and letters from relatives. Their ignorance is presented in a particularly perfidious manner at the end, when the most courteous request is made to send the new green suit, which the deceased brother has always loved to wear, linked to the question of whether it would be possible to find out how his last time had been. "Whether he did not have a rather hard time dying." Actually one wants to cry at the end and not clap, but for many, clapping also seems to give a certain kind of relief."

**Cora Uitting, Erlanger Nachrichten (22.04.2016)**

"Completely radical is Karola Obermüller's third version (2015) of *Nichts Fettes, nichts Süßes*. During a first hearing, Schumann's songs and *Carnival* are not recognizable, because Obermüller has removed all obvious traces with rhythmic changes and blurring harmonic alterations. But there is a lot of Schumann's temperament in this eruptive work, which surges over the vocal parts of the flute and the cello in knotted tangles of sound excess."

**Corinna da Fonseca-Wollheim, The New York Times (May 28, 2015)**

"Ms. Obermüller's *Myrmecia*, scored for harp, guitar and hammered dulcimer, was named after a type of ant. The hyperkinetic music, built out of crisp high-pitched notes, has much of that insect's dogged diligence while the tangy intervals and microtones act like a microscope focusing the listener's attention onto a world teeming with tiny but determined life."

**Klaus Trapp, Darmstädter Echo (February 26, 2014)**

"Karola Obermüller found the inspiration for her work *Red Lake Fields* in Delhi, India. Artificial "lakes of red" reflect the outside world until cracks appear on the black ground underneath after they dry out. Tender noise and tapping gradually turns into a colorful world of sound, until the instruments come together in synchronous unity. A fascinating process, sensitively implemented by the musicians."

**Matthew Guerrieri, NewMusicBox (April 22, 2013)**

"The one premiere of the weekend demonstrated both the [Fromm] Foundation's penchant for the *au courant* and the virtues of giving its composers a wide berth. ...The electronics initially created an effective but familiar electronic fog of echoes which would coalesce around the instruments themselves and then detach, but, towards the end, Obermüller dialed back the processing to a minimum; with Hagino working the high and low extremes of the keyboard and Norsworthy jabbing in commentary, the music turned surprising and bewitching. Fromm, one suspects, would have enjoyed the return on his investment."

**Hanna Styrie, Kölner Rundschau (12.03.2013)**

"The central work of the program was the 30-minute oratorio *Kohlenmonoxyd*. ... Karola Obermüller reflects upon the Holocaust with her "Nachtstück" ... Music and language are connected here in a way that gets under your skin. The arid sounds of the instrumentalists seem like screams of pain."

**Frieder Reininghaus, Deutschlandradio Kultur (29.09.2007)**

"*Dunkelrot* (dark red) is characterized by high intensity and a constantly evolving sound. Dream sequences are submerged in colors different from those moments when the asylum seeker Mahjouba Mint Mamlouk (MMM) from an unspecified third world country is confronted with European bureaucracy. ...Dream-like tableaux of sound melt away and through highly expressive cantilena fragments, we learn the story of the suffering of the woman who studied law in Paris and who did not fare well after returning to her homeland. ...The cutting heights of the two violins and the massive brass section produce eloquently barbed and violent musical episodes based on the underlying theme: the rhetoric of threat and fear.

The most intense moment in the one-and-a-half hour work of Karola Obermüller comes in the instant when the process of deportation becomes palpable: a policewoman and a police officer, who clearly have little desire to do so, ...tie up MMM, forcing her into a motorcycle helmet. She does not yell her "Au secours! Au secours", but whispers it in the most intense way: does her voice fail her at this moment? Or should the listener, who is quite close to the plot and the acoustic performance of a chamber opera, suddenly be reminded of the distance he/she inevitably has to every real MMM as well as to her brothers and sisters in need? [...] *Dunkelrot* was dedicated to this place. And it premiered convincingly there at the right time."