

Peter Gilbert

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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 , Associate Professor <i>Department of Music (previously also Interdisciplinary Film and Digital Media)</i>	2010-pres.
<ul style="list-style-type: none">• Introduction to Composition: MUS 254 (created syllabus)• Composition I: MUS 305• Fundamentals of Music Technology: MUS 311/511, IFDM 311 (created course)• Selected Topics in Composition: MUS 407/507 - Interdisciplinary Collaboration (created topics course)• Composition III: MUS 409 (created syllabus)[now MUS 407/507]• Composition IV: MUS 410 (created syllabus) [now MUS 407/507]• Fundamentals of Audio Technology: MUS 412/512 & IFDM 412 (created course)• Studies in Twentieth Century Music: MUS 416/516 (created syllabus)• Max Programming for Musicians: MUS 421/521 (created syllabus)• Orchestration: MUS 453 (created 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• Brass Chamber Music: MUS 560• Graduate Thesis Hours: MUS 599	

- Wellesley College**, Visiting Assistant Professor 2008-9
- Techniques of the Twentieth Century (created syllabus)
 - The Language of Music (created syllabus)
 - Electronic Music (created syllabus)
 - Independent Study in Composition
 - Composers Colloquium
 - Individual composition meetings
- Harvard University**, Lecturer 2008-9
- Foundations of Tonal Music (created syllabus)
 - Intermediate Composition (created syllabus)
 - Composition: Proseminar (created syllabus)
- The Young Composers Program (Cleveland Institute of Music)**, Faculty 2003-10
- The Craft of Musical Composition (created syllabus)
 - Seminars
 - Private Composition Lessons
 - Performance Coachings
 - Listening Sessions
 - Conducting of Ensemble Performances
- Northeastern University**, Instructor 2006-8
- Private Composition Lessons
- University of Massachusetts-Dartmouth**, Lecturer 2006-7
- Beginning Electronic Music Composition (created syllabus)
 - Advanced Electronic Music Composition (created syllabus)
 - Recording Techniques
 - Classical Period Music History (created syllabus)
 - Romantic Period Music History (created syllabus)
 - Independent Study in Composition
 - Private composition meetings
 - Director of the UMD Laptop Ensemble
- Harvard University**, Teaching Fellow 2003-6
- 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)

The Cleveland Institute of Music, Faculty	2000-1
<ul style="list-style-type: none">• Pre-Conservatory Theory• Harmony / Keyboard II• Sightsinging / Ear-training II• Harmony / Keyboard III• Sightsinging / Ear-training III• Entrance Examinations	
Case Western Reserve University, Lecturer	2000-1
<ul style="list-style-type: none">• Symphonic Literature (created syllabus)• Graduate Music Theory – Analysis (created syllabus)	

COMMISSIONS

Work for Voice & String Trio: <i>One Tear Will He Weep</i> , commissioned by Staatstheater Darmstadt	2022
Work for String Trio: <i>Fragment Trio</i> (based upon Schubert fragments D.111a and D.471), commissioned by Staatstheater Darmstadt	2022
Theatrical Work for Percussion Ensemble: <i>Xavier</i> , commissioned by Kennedy Center Education	2022
Work for Voices: <i>As the waters began to rise</i> , for Ekmeles in cooperation with poet Valerie Martinez	2021
Documentary Film Score: <i>Eternal Harvest</i> commissioned by Redcoates Studios	2020
4 Works for Piano Trio (also with Live-Electronics): <i>Sternbilder</i> , commissioned by Stadttheater Rüsselsheim	2020
Documentary Film Score: <i>Bea Mandelmann</i> , commissioned by KNME (PBS)	2020
Work for Soprano, Cello and Piano: <i>Sonette an Orpheus</i> , commissioned by Soli Fan Tutti	2019
Work for Chorus: <i>Songs of Migration</i> , commissioned by Szu-Han Ho as part of the Migrant Songs projects in conjunction with UNM, the National Hispanic Cultural Center, and the 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
Arrangement for Children's Chorus: <i>Pasajero</i> , 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: <i>Painting Santa Fe</i> , 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 2009
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.
- Documentary Film Score:** *Innovation and the Fate of Nations*, commissioned 2008-9
by filmmaker Raymond Abelin (Nanyang Technopreneurship Center,
Singapore).
- Electronic Interludes:** *Passages*, commissioned by Flexible Music for the 2008
Bowling Green State University New Music Festival.
- Documentary Film Score:** *Songs from the Tundra*, commissioned by filmmaker 2008
Alexander Berman.
- Work for Wind Ensemble:** *The Ringing of Golden Balconies*, commissioned by 2008
Eric Hewitt & the Boston Conservatory.
- Work for Clarinet and Electronics:** *Hear as the Night Hollows*, commissioned 2008
by Michael Norsworthy and the Barlow Endowment Grant.
- Work for Soprano and Guitar:** *Neñia*, commissioned by Elizabeth Weigel and 2005
Daniel Lippel.
- Work for Guitar and String Quartet:** *Awake and Shine: Three New England 2005
Hymns*, commissioned by the Newburyport Chamber Music Festival.
- Incidental Music for *The Sweet Bird of Youth***, for Eleni Andreadis and the 2005
Dudley House Fellows.
- Dance Score with Electronic Media:** *Interior Steps*, commissioned by Brenda 2004
Divelbliss for the Crash Arts Festival (Boston).
- Work for Fixed-media Electronics:** *Blow, Bugle, Blow*, commissioned by the 2003
Third Practice Festival (University of Richmond).
- Work for Percussion Ensemble (children's concert piece):** *Xavier the 2002
Xylophone*, commissioned by Cleveland Orchestra Youth Orchestra.
- Work for String Trio:** *String Trio*, commissioned by Chamber Music at St. Peters 2002
Church (Philadelphia) with Orianna Webb.
- Work for Mixed Sextet:** *Meditations*, commissioned by the Mostly Modern 2001
Chamber Music Society.
- Work for Orchestra:** *Pulses*, commissioned by the Carmel High School 2001
Orchestra.
- Work for Brass Choir:** *Fanfare in Memoriam*, commissioned by Illinois 2001
Wesleyan University Wind Ensemble.
- Arrangement for Orchestra and Solo Voice:** *O Holy Night*, commissioned by 1997
the State Farm Insurance National Headquarters.

- Work for Brass Choir:** *Fanfare*, commissioned by Illinois Wesleyan University 1997
Wind Ensemble.
- Arrangement for Wind Ensemble:** *Alma Wesleyana*, commissioned by Illinois 1997
Wesleyan University.
- Work for Horn and Organ:** *Voluntary*, commissioned by organist David 1996
Gehrenbeck.

RECORDINGS & WRITINGS

- Portrait CD:** *Title TBA*, (forthcoming on Neuma Records) 2023
- Session Producer:** *Music of Graupner*, with Michael Hix (forthcoming) 2023
- CD Recording:** *Meditation Upon the Awakening of the Spirit* for piano and 2023
Kunsthharmonium, recording by Ernst Breidenbach & Jan Hennig
(forthcoming).
- Portrait CD:** "Burned into the Orange" including all original works (New Focus 2021
Recordings)
- CD Recording:** *Tsukimi* for women's voices, recorded by Lorelei Ensemble 2018
released on Sono Luminus.
- Session Producer:** *Providence*, with Ellen Rose and Kristin Ditlow (Affeto) for 2018
Vaughan Williams and Enescu,
- CD Recording:** *Intermezzi* for piano, recorded by Emanuele Arciuli. (Innova 2017
Records)
- Session Producer:** *Walk in Beauty* with Emanuele Arciuli. (Innova Records) for 2017
Adams, Ballard, Bresnick, Davids, Daugherty, Garland, Gann, Gilbert,
Ruggles
- Conference Proceedings:** *Ballard e la musica del Southwest* (Conservatorio 2017
Piccinni di Bari).
- Textbook:** "Learning Composition" printed at UNM and used in Introduction to 2012-14
Composition course. 170 pages
- Conference Proceedings:** the Global Composition World Conference 2012-14
Proceedings. "Listening to Mountains" with Karola Obermüller.
- Opera score publication:** "Robert S." by G. Ricordi & CO. Bühnen- und 2011
Musikverlag GmbH.
- Article:** "The New Challenges of New Thinking" (*Zeitschichten: A web 2011
magazine about music history and the politics of culture*).

- 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
- 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

- Best of 2021:** The album "*Burned into the Orange*" named "Best of 2021" by Sequenza21 2021
- Film:** Tallgrass Film Festival Outstanding Documentary Feature for *Eternal Harvest* (contributed musical score) 2021

Professional Award: College of Fine Arts (University of New Mexico) for research.	2019
Composer-in-Residence: University of Mary Williams	2018
Residency Award: Aaron Copland House.	2017
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
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
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
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 in Art Gallery—Davis Museum</i> . 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
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 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. 2015
- 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 *Neñia*. 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:** 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

- Co-Coordinator for Music Composition (UNM) 2010-pres.
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

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.
Graduate and Undergraduate Advisement, Music Theory-Composition Area (UNM)	2011-pres.
Artistic Advisor, New Music New Mexico — contemporary music ensemble (UNM)	2011-pres.
Coordinator, Music technology curriculum (UNM)	2010-pres.
Board Member, John Donald Robb Musical Trust Service on the Executive Committee, Performance-Education Committee, Nominating Committee	2010-pres.
Immediate Past Chair, John Donald Robb Musical Trust	2021-pres.
Chair, John Donald Robb Musical Trust	2016-21
Member, Music Department Graduate Committee	2021-pres 2016-18
Member, Music Department Personnel Committee	2021-pres
Member, CFA Arts Lab Faculty Advisory Committee	2017-21 2013-15
Member, University Curricula Committee (UNM)	2018-19
Member, BAIA Degree Steering Committee (UNM)	2017-19
Chair, Music Department Merit Committee	2021-22
Member, Music Department Merit Committee	2014-18
Member, Music Department Administrative 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	2003-10
Manager, University of Massachusetts-Dartmouth Electronic Music Studio	2006-7

Peter Gilbert: Curriculum Vitae

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, Mendelssohn Rediscovered (CD : Novitas Records, limited release)	1997-9
Executive Manager, Illinois Wesleyan Univ. Civic Orch. 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

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

WORKSLIST (1998-2022)

- A Skin Over the Ocean (2022) [in progress]. *Chamber Orchestra*
- One tear will he weep (2022). *Voice, String Trio*
- Fragment Trio (based upon Schubert fragments) (2022). *String Trio*
- Soundtrack for "Fetal" (2022) [in progress]. *Electronics*
- Gentle Night (2022). *Voice, Piano*
- Xavier (2022). *Narrator, Percussion Ensemble*
- As the waters began to rise (2022). *Six Voices*
- Moments: Book One (2021). *Piano*
- Upon the Awakening (2021). *Electronic Media*
- Music for "Eternal Harvest" (2020). *Film Score*
- Der Nachklang der Traumes (2020). *Violin, Cello, Piano*
- Die Reflexionen des Schattens (2020). (i) *Cello, Live Electronics* ; (ii) *Violin, Cello, Piano, Live Electronics*
- Die Umarmung des Anderen (2020). *Violin, Cello, Piano*
- Die Schritte Der Zeit (2020). *Violin, Cello, Piano*
- Piano Sonata (2020). *Piano*
- Music for "Bea Mandelmann" (2020). *Film Score*
- Channeling the Waters (2019). *Flute, Percussion*
- Vorn (2019). *Clarinet, Horn, Cello*
- Hora tras hora (2019). *Mezzo-soprano, Guitar*
- Sonett an Orpheus (2019). *Soprano, Cello, Piano*
- The Voice Opens Truth (2019). *String Quartet*
- Songs of Migration (2018). *Chorus*
- Out of Line (2017-18). *Flute, Alto Saxophone*
- Against the Sky (2014-18). *Horn, Piano*
- The Winter Wood (2017). *Piano*
- From Shadow to Thunder (2017). *Clarinet, Trombone, Violin, Cello, Percussion, Live Electronics, Dancers*
- Domestic8 (2017). *Fixed Media*
- From the Depths (2017). *Moog synthesizer--live performance*

Peter Gilbert: Worklist

- Eclipse (2017). *Trumpet, Piano, Percussion, Live Electronics*
- Meditation Upon the Awakening of the Spirit (2017). *Piano, Kunstharmonium*
- Music for "Painting Santa Fe" (2017). *Film Score*
- Pavane (2017). [arranged from Intermezzo #4] *Cello, Piano*
- Burned Into the Orange (2016). *Saxophone Quartet*
- Etchings for Piano (2016). *Piano*
- Etching for Flute (2016). *Flute*
- Music for "Taming New Mexico" (2017). *Film Score*
- Intermezzi (2016). [arranged from Four Intermezzi (2015)] *Two Guitars*
- Plain Music, arranged from New Scenes from an Old World (2016). *Guitar*
- Shades of Morning (2016). *Flute, Oboe, Clarinet, Horn, Bassoon, Live Electronics*
- colors of early morning, of clear skies, of salt (2016). *String Quartet*
- Waves (2015). *Live electronics*
- Plain Music (2015). [also part of Piano Sonata, 2020] *Piano*
- "Painting Albuquerque" (2015). *Film Score*
- Four Intermezzi (2015). *Piano*
- last breaths of a disappearing horizon (2014). *Guitar, Live Electronics*
- Passages: Six Secret Tunnels to... (2014). *Electronics*
- Tsukimi (2013). (i) *8 Women's Voices* ; (ii) *Women's Chorus*
- "If one has courage it is no sorrow to invent songs"/"Si doucement me fait Amours doloir" (2013). *Oboe, Viola*
- Morning Shades (2013). *Flute, Oboe, Clarinet, Horn, Bassoon*
- Spirit Steps (2013). *Electronic Music for Dance*
- from The Book of Resounding Harmonies (2013). *Clarinet, Violin, Cello, Piano, Percussion, Electronics*
- Listening to Mountains (2012-2013). *Electronic Installation / Video Piece*
- Soon as the sun forsook the eastern main (2012). *Electronics*
- Soon (2012). [part of Four Intermezzi (2015)] *Piano*
- "Robert S." (2011). [with G.Katzer, S.Newski, K.Obermüller, A.Schlunz] *Opera*
- Ricochet Remix (2011). *Guitar, Live Electronics*
- By the Lonely Traveler's Call (2011). *Amplified Tuba*

Peter Gilbert: Worklist

- Lament of the Lusignans (2010). *Clarinet, Violin, Viola, Cello, Piano*
- Dreimaldrei gleich unendlich (2009). [with K.Obermüller] *Chamber Opera, Live Electronics*
- An Overlapping of Spaces (2009). [with K.Obermüller] *Interactive Museum Installation*
- "Innovation and the Fate of Nations" (2008-9). *Film Score*
- "Songs from the Tundra" (2008). *Film Score*
- The Ringing of Golden Balconies (2008). *Wind Ensemble with 2 Brass concertino groups*
- Baptizing the Loop Station (2008). *Guitar, Live Electronics*
- Für Wilfried (2008). [with K.Obermüller] *Horn*
- Flexible Passages (2008). *Live Electronics*
- we felt the spirits so near (2008). *Instruments, Live Electronics*
- Hear as the Night Hollows (2008). *Clarinet, Live Electronics*
- Elegie (2008). *Flute, Live Electronics*
- Elegie (2008). *Recorder, Live Electronics*
- revealing distant cities (2008). *Chamber Orchestra*
- Passages, for the CD "Sustenance" (2007-8). *Electronics*
- allen den stillen Gewschwistern im Winde der Weisen (2007). *Instrument and Live Electronics*
- das ungewisse licht von Nachmittagen (2006). *Ensemble, Live Electronics*
- the bold arch of undreamt bridges (2006). *Flute, Clarinet, Soprano Saxophone, Bassoon, Trumpet, Violin, Viola, Cello, Percussion, Live Electronics*
- the palm of your hand touches my body (2006). *Recorder, Live Electronics*
- as it now becomes us (2005). *String Quartet, Live Electronics*
- Nenia (2005). *Soprano, Guitar*
- Awake & Shine: Three Hymns of New England (2005). *Guitar, String Quartet*
- Prow's Edge (2005). [also part of Piano Sonata, 2020] *Piano*
- Music for "Sweet Bird of Youth" (2004). *Electronics*
- Interior Steps (2004). *Electronics*
- Rhapsody III (2004). *Actor, Percussion*
- The Bourges Pods (2004). *Electronics*
- Prelude Fantasies (2004). *Electronics*
- Ballade (2003). *Flute, Bass Clarinet, Violin, Cello, Piano, Percussion*

Peter Gilbert: Worklist

- Be Your Tears Wet (2003). *Violin*
- Blow, Bugle, Blow (2003). *Electronics*
- Ricochet (2002). *Guitar, Electronics*
- Rituals (2002). *Electronics Available on CENTAUR*
- Burn (2002). (i) *Clarinet, Electric Guitar, Cello, Piano, Percussion* ; (ii) *Clarinet, Violin, Cello, Piano, Percussion* ; (iii) *Clarinet, Violin, Soprano Saxophone, Cello, Piano, Percussion*
- Toward (2002). *Electronics*
- Touch (2002). *Orchestra*
- Intrada (2001). *Percussion Quartet*
- Fanfare in Memoriam (2001). *Brass Choir*
- Exultation (2001). *Organ*
- Three Preludes (2001). (i) *Viola* ; (ii) *Cello*
- Meditation (2001). *Flute, Clarinet, Horn, Violin, Cello, Piano*
- Tracings (2000). *Horn, Piano*
- Epigrams for Solo Trumpet (2000).
- Scherzabolique (2000). *Piano*
- String Quartet (2000).
- "Dreams of You" (1999). *Soprano, String Quartet or String Orchestra*
- Sculpture I: "The Prisoners" (1999). *Chamber Orchestra*
- Terpsichoros (1999). *Full Orchestra*
- Canons (1999). *Brass Quintet*
- Introduction and Passacaglia (1998). *Full Orchestra*
- Fanfare (1997-8). *Brass Choir*
- Nature (1997). [arranged 2014] *SATB Choir*
- Night Songs (1994/97). *Bass-Baritone Voice, Horn*

DISCOGRAPHY

- ❖ **Burned Into the Orange (2021)** : New Focus Recordings
 - *the voice opens wide to forget that which you are singing* (Arditti Quartet)
 - *Upon the Awakening*
 - *Burned into the Orange: (Iridium Quartet)*
 - *Passage: Orange into Silver*
 - *Channeling the Waters* (Camilla Hoytenga; Magdalena Meitzner)
 - *the palm of your hand touches my body* (Jeremias Schwarzer)
 - *By the Lonely Traveller's Call* (Richard White)
 - *Die Reflexionen des Schattens* (Michael Veit)
 - *Soon as the Sun Forsook the Eastern Main* (Emanuele Arciuli)
- ❖ **One-Way Ticket (2021)** : Beauport Classical
 - *Against the Sky* (Jeb Wallace; Jed Moss)
- ❖ **Impermanence (2018)** : Sono Luminus
 - *Tsukimi* (Lorelei Ensemble; Beth Willer, conductor)
- ❖ **Walk in Beauty (2017)** : Innova Recordings
 - *Four Intermezzi* (Emanuele Arciuli)
- ❖ **The Bold Arch of Undreamt Bridges (2011)** : New Focus Recordings
 - *Revealing Distant Cities* (White Rabbit)
 - *allen den stillen Geschwistern im Winde der Wiesen* (Philipp Stäudlin)
 - *Meditation* (Mostly Modern Chamber Music Society)
 - *Elegie* (Mario Caroli)
 - *Passage VI: Final Passage*
 - *the bold arch of undreamt bridges* (White Rabbit)
- ❖ **Deviations (2009)** : GM Recordings
 - *The Ringing of Golden Balconies* (Boston Conservatory Wind Ensemble)
- ❖ **Sustenance (2008)** : New Focus Recordings
 - *Passages*
- ❖ **Resonance (2005)** : New Focus Recordings
 - *Ricochet* (Daniel Lippel)
- ❖ **Third Practice (2004)** : Centaur
 - *Rituals*

SAMPLE REVIEWS

Laurence Vittes, Gramophone

"Exquisite."

Justine Nguyen, Limelight Magazine

"a wonderful showcase...lunar beauty, but of a robust rather than pale kind."

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."

Tom Haugen, Take Effect

"Known for his artistic presence in the areas of acoustic and electronic sounds, Gilbert again provides a fascinating listening experience where his inestimable vision bridges the gap between organic and ambient instrumentation in ways that few others would dare to venture."

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."

Christian Carey, Sequenza21

"There is a visceral character in Gilbert's music that distinguishes it. ...The searing heat of the summer sun in the Southwest, the beauty of its flora and fauna, and the changes of light against mountain streams are all analogous to the diverse array of instrumental colors that Gilbert brings to bear. ...A plethora of timbres are contained within these broad strokes ...with a varied splendor of synthetic sounds. Gilbert is a consummate craftsman with an unerring ear for textures, both electronic and acoustic."

Robert Steinberger, Vital Weekly

"For anyone exploring the triangle between ambient, contemporary classical and industrial music, this is undoubtedly one of the best recordings I have come across."

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"

Susan Miron, The Arts Fuse

"Gilbert deftly generates alluring images — of the moon and waves, hanging clouds, the sea and the sky — out of otherworldly declamations, glissandi, and long lines of fluid vowels."

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."

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."

Aaron Keebaugh, Boston Classical Review

"Gilbert writes music of gorgeous imagery. Breathy 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."

Barry Kilpatrick, American Record Guide

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

Jeremy Shatan, AnEarful

"Dazzling command ...Opening with a heavy metal fanfare, it leads you on a labyrinthine journey that never ceases to fascinate."

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."

Dan Harding (Head of Music, University of Kent)

"An exquisite odyssey traveling from piano into richly-coloured, celestial electronics: Soon as the Sun Forsook the Eastern Main by Peter Gilbert on a fascinating new release from New Focus Recordings. ...The palm of your hand touches my body is #slowradio for the digital age: like a sonic evocation of the melancholy of Ray Bradbury's The Foghorn. ...Upon the Awakening is the sound of a piano dreaming, a stately procession of chords, where each cluster evokes a shimmering echo, transforming each chord into a brief burst of colour that evaporates into the next."

Andrew Timar, The Whole Note

"Evocatively rendered"

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."

Bergsträßer Anzeiger

"A rousing, operatic, dazzling setting full of lyrical quotations and dramaturgical contrasts."

Steven Rings, American Record Guide

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

Marc Medwin, Fanfare

"Gilbert composes between the historical and timbral cracks, disarmingly but never uncontrollably adrift in the sea of sounds he's made, or used, or willed others to make as they contort, with deceptive ease, in service of a malleable but purposeful vision. ...It is, in essence, an elastic moment, an instant as vehicle, frozen performative solidarity caught, writhing and fluid, between the worlds composers have shunned consciously at least since first morphed into second practice in 1600. Listen to that first pitch, or is it a complex? What follows doesn't so much bloom as vibrate its way into existence, oscillating and gently beating against the histories that can't contain it as artistic and harmonic preconceptions vanish. ...All playing is similarly excellent, as it should be, with compositions of this magnitude and originality."

Robert Steinberger, Vital Weekly

"Gilbert is a prolific composer offering the more 'orchestral' and 'symphonic' approach to contemporary classical music than the many 'sound drippers'. The sound is continuous and moves between more frontal and more relaxed parts. It explores the space between resonating dissonance and overlying harmonics. ... For anyone exploring the triangle between ambient, contemporary classical and industrial music, this is undoubtedly one of the best recordings I have come across."

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.

Adam Scime, The Whole Note

"Rich and sensuous. ...This album is saturated with aural enchantment – each piece seems to be on a journey from unaltered impetus to transcendent harmoniousness."

Parma Daily

The visuality of the Piano Sonata (2020) by the forty-six-year-old Peter Gilbert marks a perspicuous aspect of American music

Colin Clarke, Fanfare

- *"This is a fascinating overview of works by Peter Gilbert, presented in performances of the utmost expertise."*
- *"This is a most elusive piece which seems almost to revolve slowly as we experience it. A real example of less is more, Gilbert's delicate world (once more the term "silvery" springs to mind) seems to hold multiple secrets."*
- *"The tuba almost seems to speak, its timbral variety increased exponentially by the added mute."*
- *"The cello is used both expressively (in a quasi-melodic sense) and percussively, creating a vast sound-space in tandem with the live electronics."*