

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, Professor 2010-pres.

Department of Music (previously also Interdisciplinary Film and Digital Media)

- Introduction to Composition: MUS 254 (created syllabus)
- Composition I: MUS 305
- Fundamentals of Music Technology: MUS 311/511, IFDM 311 (created course)
- Digital Music Production I: MUSC 2790 (created course)
- Digital Music Production III: MUS 481/581 (created course)
- Digital Music Production IV: MUS 482/582 (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

Opera: <i>Malina</i> , commissioned by Theater Aachen and Schwetzingen Festival	2026
Work for Mixed Quartet: <i>in der entfesselten Nacht</i> , commissioned by Boston New Music Initiative	2025
Wind Ensemble: <i>In a peeling of echoes</i> , for the groundbreaking of the UNM CCAT facility	2024
Work for Double Bass Quartet: <i>Harzwellen</i> , commissioned by Mark Dresser	2024
Video Installation Piece: <i>Voice of the River</i> , for Künstlerhaus Lauenburg	2024
Work for Band: <i>Colossus</i> , commissioned by an APS Band Consortium	2024
Devised Theatrical Piece: <i>Highs & Lows</i> , commissioned by Klangforum Heidelberg (collaboration with composer Karola Obermueller)	2023
Work for Orchestra: <i>Liber Animalium</i> , commissioned by the Albuquerque Youth Symphony Program	2023
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:** *Sonette an Orpheus*, commissioned by Soli Fan Tutti 2019
- Work for Chorus:** *Songs of Migration*, 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:** *3rd movement for Against the Sky*, commissioned by Michael Walker for performance at the International Horn Society 50th International Horn Symposium 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 Divilbliss for the Crash Arts Festival (Boston). 2004
- Work for Fixed-media Electronics:** *Blow, Bugle, Blow*, commissioned by the Third Practice Festival (University of Richmond). 2003

Work for Percussion Ensemble (children's concert piece): <i>Xavier the Xylophone</i> , commissioned by Cleveland Orchestra Youth Orchestra.	2002
Work for String Trio: <i>String Trio</i> , commissioned by Chamber Music at St. Peters Church (Philadelphia) with Orianna Webb.	2002
Work for Mixed Sextet: <i>Meditations</i> , commissioned by the Mostly Modern Chamber Music Society.	2001
Work for Orchestra: <i>Pulses</i> , commissioned by the Carmel High School Orchestra.	2001
Work for Brass Choir: <i>Fanfare in Memoriam</i> , commissioned by Illinois Wesleyan University Wind Ensemble.	2001
Arrangement for Orchestra and Solo Voice: <i>O Holy Night</i> , commissioned by the State Farm Insurance National Headquarters.	1997
Work for Brass Choir: <i>Fanfare</i> , commissioned by Illinois Wesleyan University Wind Ensemble.	1997
Arrangement for Wind Ensemble: <i>Alma Wesleyana</i> , commissioned by Illinois Wesleyan University.	1997
Work for Horn and Organ: <i>Voluntary</i> , commissioned by organist David Gehrenbeck.	1996

RECORDINGS & WRITINGS

CD Producer & Mixing Engineer: "Different Form of Phosphorus" music of Karola Obermüller (forthcoming on New Focus Recordings)	2026
Portrait CD: <i>Flames on the Horizon</i> . Complete works for piano recorded by Emanuele Arciuli (forthcoming on Neuma Records)	2025
CD Recording: <i>Meditation Upon the Awakening of the Spirit</i> for piano and Kunstharmonium, recording by Ernst Breidenbach & Jan Hennig (forthcoming on NEOS).	2025
CD Recording: <i>Neñia</i> for voice & guitar, recording by Elizabeth Weigel and Daniel Lippel (New Focus Recordings)	2024
CD Recording: <i>Etching: Merged Reflections</i> for piano, recording by Martin Tchiba (EMT)	2024
Session Producer: <i>Oliverso</i> , with Amity Trio	2024
Session Producer: <i>My Faith Stands Firm: Graupner Cantatas</i> (Affeto Records)	2023
Portrait CD: "Burned into the Orange" including all original works (New Focus Recordings)	2021

- CD Recording:** *Tsukimi* for women's voices, recorded by Lorelei Ensemble released on Sono Luminus. 2018
- Session Producer:** *Providence*, with Ellen Rose and Kristin Ditlow (Affeto) for Vaughan Williams and Enescu 2018
- CD Recording:** *Intermezzi* for piano, recorded by Emanuele Arciuli. (Innova Records) 2017
- Session Producer:** *Walk in Beauty* with Emanuele Arciuli. (Innova Records) for Adams, Ballard, Bresnick, Davids, Daugherty, Garland, Gann, Gilbert, Ruggles 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: <i>Ricochet</i> for guitar and electronics, released on Resonance (CD : New Focus Recordings).	2004
CD Producer and Engineer: "Resonance" (CD : New Focus Recordings).	2004
CD Recording: <i>Rituals</i> 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

Award: Research and Creative Works Leadership Award (University of New Mexico)	2025
Grant: NRW Fonds Neues Musiktheater	2024
Selection: Künstlerhaus Lauenburg Exhibition	2024
Professional Award: Provost award for research (University of New Mexico)	2024
Finalist: Roy Minoff Composition Competition	2023
Professional Award: College of Fine Arts (University of New Mexico) for research.	2023
Grant: Research Allocation Committee (University of New Mexico) for recording original works.	2022
Professional Award: College of Fine Arts (University of New Mexico) for research.	2022
Best of 2021: The album " <i>Burned into the Orange</i> " named "Best of 2021" by Sequenza21	2021
Film: Tallgrass Film Festival Outstanding Documentary Feature for <i>Eternal Harvest</i> (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 *From Shadow to Thunder* 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 *dreimaldrei gleich unendlich*. 2011
- Grant:** Ernst von-Siemens Music Foundation. Given for work on the opera *Robert S.* with Theater Bonn. 2010
- Artist-in-Residence:** ZKM (Center for Art and Media, Karlsruhe)-Institute for Music and Acoustics. Residency, developmental support and performance support for multi-media opera $3 \times 3 = \infty$. 2009
- Fellow:** Akademie Schloß Solitude. Residency, developmental support and performance support for multi-media opera $3 \times 3 = \infty$. 2009
- Selection:** 20th Anniversary Exhibition at ZKM (Center for Art and Media, Karlsruhe). 2009
- Selection:** two seasons of installation presentation *The Perceiving Space in Art Gallery—Davis Museum*. 2009-10. Installation chosen as "Artwork of the Month" (2009). 2009-10
- Fellowship:** John Knowles Paine Fellowship, Harvard University. 2008
- Scholarship:** Centre Acanthes Metz/France (ADAMI scholarship). 2008
- 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

Senior Faculty: June in Buffalo. Teaching Composition, Lecturing, and Performances of works by ensembles in residence.	2025
Performances and Lecture: Performances of and presentation about <i>Against the Sky</i> at Kent State University	2024
Guest Lecturer: "Notation and Time" given at University of California-San Diego	2024
Performance: 2024 Festival of New Music (Florida State University)	2024
Performance: Performance of <i>Out of Line</i> . Society of Composers Inc. National Conference	2023
Performance: Performance of <i>Morning Shades</i> . National Flute Association Convention	2023
Performance: Performance of <i>Reflexionen des Schattens</i> . Society of Composers Inc. National Conference	2022
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 <i>Burned into the Orange</i> . North American Saxophone Alliance	2018
Performance: Performance of <i>Out of Line</i> . North American Saxophone Alliance	2018
Performance: Performance of <i>Si Doucement me fait Amours doloir</i> . Society of Composers Inc. Regional Conference (Arizona State University).	2017
Performance: Performance of <i>Eclipse</i> . Electronic Music Midwest	2017
Lecture/Seminar: Building Blocks To A Career In Music. Staatliche Hochschule für Musik, Trossingen.	2017
Performance: Performance of <i>Epigrams</i> . 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 <i>Intermezzi</i> . Nuova Consonanza Festival (Rome).	2016
Performance: Rehearsal and performance of <i>Shades of Morning</i> . Electronic Music Midwest (Chicago).	2016
Performance: Performance of <i>Listening to Mountains</i> . 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 me 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 me fait Amours Doloir* with students and faculty. "Notation and Your Voice" talk given to composition studio class. School Convocation Panel Discussion participation. Illinois Wesleyan University. 2014
- Performance and Coaching:** Rehearsals and Performances of *Revealing Distant Cities* for chamber orchestra, and *Elegie* for Recorder and Live Electronics by conservatory students and festival guest performers. Working with student performers and conductors. Tage Aktueller Musik Festival (Hochschule für Musik, Nürnberg). 2014
- Installation:** *Listening to Mountains*, audio-visual interactive composition created with Karola Obermueller, run as part of the Balance-Unbalance International Conference (Noosa, Queensland, Australia). 2013
- Performance:** Rehearsal and performance of *Awake and Shine*, *Three Hymns of New England*. Newburyport Chamber Music Festival. 2013
- Performance:** Rehearsal and performance of *Meditations* at the STREAMS International Music Festival. 2013
- Lecture:** "Overlapping Art: the intradisciplinary collaboration of two composers" with Karola Obermüller. University of California-Berkeley. 2012

- Presentation:** Conference talk about *Listening to Mountains*, with Karola Obermüller. The Global Composition: World Soundscape Conference. 2012
- Performance:** Rehearsals and Performances of *Soon as the Sun forsook the Eastern Main*. Electronic Music Midwest. 2012
- Presentation:** "Overlapping Art: the intradisciplinary collaboration of two composers" with Karola Obermueller. College of Fine Arts college meeting (UNM). 2012
- Lecture and Discussion:** "Collaboration" for Jennifer Linnell's Introduction to Graduate Study course in Theater & Dance (UNM). 2012
- Full Recital:** Solo concert of original interactive electronic works featuring: *Ricochet Remix*, *Songs of the Tundra*, and *allen den stillen Geschwistern im Winde der Wiesen* at University of New Mexico. 2011
- Presentation:** "Composing Opera in the 21st Century" with Karola Obermueller. College of Fine Arts research colloquium (UNM). 2011
- Piece presentation:** Audio room, SEAMUS National Conference. 2011
- Lecture and Masterclass:** "Thoughts on Choosing" (University of New Mexico). 2010
- Performance:** Rehearsals and Performances of *Neña*. New Music Miami ISCM Festival Series. 2010
- Lecture:** "Gesture & Texture" given at the University of Glasgow. 2010
- Lecture and Masterclass:** "Thoughts on Choosing" (Wellesley College). 2009
- Performance:** 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

UNM Composition

Area-Head for Theory-Composition 2024-pres.
Advisement for composition concentrators
Director of the weekly Composition Colloquium Series / Studio Class
Coordinator for all ensemble readings and semester juries

Coordinator for Music Composition (UNM) 2010-2023
Director of the weekly Composition Colloquium Series / Studio Class
Coordinator for student composition concerts (4-6 annually)
Coordinator for all ensemble readings and semester juries
Adjudicator for annual Scott Wilkinson Competition
Advisement for composition concentrators

Graduate and Undergraduate Advisement, Music Theory-Composition Area (UNM) 2011-pres.

Coordinator, Music technology curriculum (UNM) 2010-pres.

Artistic Advisor, New Music New Mexico — contemporary music ensemble (UNM) 2011-2022

UNM ARTSLab

Associate Director 2026-pres.

Member, ARTSLab Faculty Advisory Committee 2017-pres.
2013-15

Robb Trust and Composers' Symposium

Director, Robb Composers' Symposium and Symposium Series 2023-pres.
Music festival organization and artistic direction. Concerts with national and international guest composers and performers. Daytime Events including workshops, masterclasses, lectures, panels and interdisciplinary events.

Co-Director, John Donald Robb Composers' Symposium 2012-2023
Music festival organization and artistic direction. Concerts with national and international guest composers and performers. Daytime Events including workshops, masterclasses, lectures, panels and interdisciplinary events.

Peter Gilbert: Curriculum Vitae

Board Member, John Donald Robb Musical Trust 2010-pres.
Service on the Executive Committee, Performance-Education Committee,
Nominating Committee

Immediate Past Chair, John Donald Robb Musical Trust 2021-pres.
Chair, John Donald Robb Musical Trust 2016-21

UNM Committees

Member, String Lab & Preparatory School Steering Committee 2024-pres.

Chair/Member, Music Department Merit Committee (Chair 2021-23) 2026-pres.
2021-23
2014-18

Member, City of Albuquerque Route 66 Centennial Committee 2024-26

Member, UNM Information Technology Committee 2024-26

Member, Faculty Search Committee, Performance (UNM Dept. of Music) 2025-26

Chair, Faculty Search Committee, Performance (UNM Dept. of Music) 2024-25

Member, Music Department Curriculum Committee 2024-25

Member, Music Department Administrative Committee 2023-25
2016-18

Member, BAIA Faculty Steering Committee 2023-25
2017-19

Member, Music Department CCAT Building Committee 2023-24

Member, Music Department Personnel Committee 2021-23

Member, Music Department Graduate Committee 2021-23
2016-18

Member, UNM Curriculum Committee 2018-19

Member, Faculty Search Committee, Theatre (UNM Dept. of Theater & Dance) 2015-16

Member, College of Fine Arts Curriculum Committee (UNM) 2013-14

Member, UNM Admissions & Registration Committee (UNM) 2012-14

Member, Faculty Search Committee, Musicology (UNM Dept. of Music) 2012-13

Member, Music Department Undergraduate Committee (UNM) 2012-13

Member, Faculty Search Committee, Music Theory (UNM Dept. of Music) 2010-11

Other

Co-Director, The Young Composers Program at CIM (Cleveland Institute of Music): 2003-10
Curriculum & Program Design, Budgets, Personnel, Administrative
Management, Applications & Acceptances, Contacts with Students and

Manager, University of Massachusetts-Dartmouth Electronic Music Studio	2006-07
Co-Director, Harvard Group for New Music Budgets, Colloquium Series, Guest Artists, Long-term planning, Directing meetings	2003-04
Co-Musical Director, The Mostly Modern Chamber Music Festival (Cleveland, OH) Programming, Concert Talks	2000-03
Executive Producer, Mendelssohn Rediscovered (CD : Novitas Records, limited release)	1997-99
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	1996-98

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, Jürg Stenzl, Christoph Wolff

WORKSLIST

- TBD (2027). *Orchestra*
- "Malina" (2026). [with K.Obermüller] *Opera*
- Music from "Malina" (2026). [with K.Obermüller] *Electronic Installation*
- In Die Zeit Vergangen (2026). [with K.Obermüller] *Flute, Clarinet, Violin, Cello, Piano, Percussion, Live Electronics*
- A Rift Becomes a River (2025). *Brass Quintet*
- in der entfesselten Nacht (2025). *Flute, Clarinet, Violin, Cello*
- Lacrimosa (2024). *Contrabass*
- In a pealing of echoes (2024). *Brass/Winds*
- Harzwellen (2024). *Contrabass Quartet*
- Siphonophore (2024) [with Jesse Tatum]. *Flute and Live Electronics*
- Voice of the River (2024). *Audio/Video Installation*
- Colossus (2024). *Concert Band*
- Face of the Waters (2023). *Piano, Electronics, Video*
- Moments out of Time (2023). *Piano, Electronics, Video*
- Highs & Lows (2023). [with K.Obermüller] *Violin, Clarinet, Trombone, Bass, Piano, Percussion, Harp, 3 voices*
- Liber Animalium (2023). *Orchestra*
- Zeitpol (2023). [with K.Obermüller] *Percussion Quintet, Electronics*
- Fragment Trio (2022). *String Trio*
- One Tear Will He Weep (2022). *Baritone, String Trio*
- Xavier's New Friends (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*
- Impressions (2020). (i) *Violin, Cello, Piano*; (ii) *Clarinet, Cello, Piano*
- Der Nachklang der Traumes (2020). *Violin, Cello, Piano*
- Die Reflexionen des Schattens (2020). (i) *Cello, Live Electronics* ; (ii) *Violin, Cello, Piano, Live Electronics*

Peter Gilbert: Worklist

- Die Umarmung des Anderen (2020). *Violin, Cello, Piano*
- Die Schritte Der Zeit (2020). *Violin, Cello, Piano*
- Intermezzo V (2020). *Piano*
- Ripples on the Air (2020). (i) *Piano*; (ii) *Violin, 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). (i) *Horn, Piano*; (ii) *Tenor Saxophone, Piano*
- The Winter Wood (2017). *Piano*
- From Shadow to Thunder (2017). *Clarinet, Trombone, Violin, Cello, Percussion, Live Electronics, Dancers*
- Passage: Orange into Silver (2017). *Fixed Media*
- Domestic8 (2017). *Fixed Media*
- From the Depths (2017). *Moog synthesizer--live performance*
- Eclipse (2017). *Trumpet, Piano, Percussion, Live Electronics*
- Meditation Upon the Awakening of the Spirit (2017). (i) *Piano, Kunstharmenium*; (ii) *Flute, Clarinet, Violin, Cello, Piano*; (iii) *Soprano Saxophone, Clarinet, Violin, Cello, Piano*; (iv) *Flute, Sop. Saxophone, Clarinet, Violin, Cello, Piano, Percussion*
- 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*

Peter Gilbert: Worklist

- 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*
- 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*
- Kleine Stücke (2008). [with K.Obermüller] *Horn*
- Flexible Passages (2008). *Live Electronics*
- we felt the spirits so near (2008). *Instruments, Live Electronics*

Peter Gilbert: Worklist

- 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*
- 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*

Peter Gilbert: Worklist

- 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

❖ **Flames on the Horizon (forthcoming 2025) : Neuma Records**

- *Piano Sonata (Emanuele Arciuli)*
- *Ripples on the Air (Emanuele Arciuli)*
- *Intermezzo V (Emanuele Arciuli)*
- *Moments (Emanuele Arciuli)*

❖ **Urwaldblumen (2025) : NEOS**

- *Meditation Upon the Awakening of the Spirit (Ernst Breidenbach; Jan Hennig)*

❖ **Adjacence (2024) : New Focus Recordings**

- *Neña (Elizabeth Weigel; Daniel Lippel)*

❖ **Live in Budapest (2024) : EMT**

- *Etching: Merged Reflections (Martin Tchiba)*

❖ **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)*

❖ **Deviations (2009) : GM Recordings**

- *The Ringing of Golden Balconies (Boston Conservatory Wind Ensemble)*

❖ **The Bold Arch of Undreamt Bridges (2011) : New Focus Recordings**

- *Elegie (Mario Caroli)*
- *allen den stillen Geschwistern im Winde der Wiesen (Philipp Stäudlin)*
- *Revealing Distant Cities (White Rabbit)*
- *Meditation (Mostly Modern Chamber Music Society)*
- *Final Passage*
- *the bold arch of undreamt bridges (White Rabbit)*

❖ **Sustenance (2008) : New Focus Recordings**

- *Passages*

❖ **Resonance (2005) : New Focus Recordings**

- *Ricochet (Daniel Lippel)*

❖ **Third Practice (2004) : Centaur**

- *Rituals*

SELECTED PERFORMANCES, EXHIBITIONS & SCREENINGS

- Missouri International Composers Festival. 7.2026
- SWR Radio. 6.2026
- Theater Aachen. 6.2026
- Theater Aachen. 6.2026
- University of California San Diego. 5.2026
- Robb Composers' Symposium. 5.2026
- Theater Aachen. 5.2026
- Theater Aachen. 5.2026
- Xylon Museum. 4-5.2026
- Schwetzingen Festival. 4.2026
- Schwetzingen Festival. 4.2026
- Robb Composers' Symposium. 4.2026
- University of Houston Faculty Series. 4.2026
- Maine Chamber Music Conference. 6.2025
- Conservatoire national supérieur de musique et de danse Lyon. 6.2025
- Café Belvedere. 6.2025
- June in Buffalo. 6.2025
- June in Buffalo. 6.2025
- ISCHU Competition (Musik Gymnasium Belvedere). 6.2025
- BNMI 15th Anniversary Concert. 4.2025
- Musikgymnasium Belvedere. 3.2025
- Sophien- und Hufeland-Klinikum Weimar. 3.2025
- Chatter. 2.2025
- Center for Contemporary Art (Santa Fe). 2.2025
- Jugend Muziziert Wettbewerb. 1.2025
- Schwob School of Music (Columbus State University). 11.2024
- Virginia Tech Performers Series. 11.2024
- UNM Faculty Spotlight. 10.2024
- Kent State University Minoff Concert. 10.2024
- CCAT Groundbreaking Ceremony. 10.2024
- Brandenburgisches Fest der Neuen Musik - Brückenkonzert in Eberswalde. 6.2024
- University of California San Diego . 6.2024
- Brandenburgisches Fest der Neuen Musik. 6.2024
- Akademie für Tonkunst Darmstadt. 5.2024
- Neue Musik im Sudhaus, Tübingen. 5.2024
- Albuquerque High School Band. 5.2024
- Künstlerhaus Lauenburg. 3-5.2024
- Schloßkirche Ernsthofen. 3.2024
- Festival of New Music (Florida State Univ.). 2.2024
- Nürnberg Hochschule für Musik. 1.2024
- Albuquerque Junior Symphony. 12.2023
- Heidelberg Betriebswerk. 11.2023
- Palace of Versailles. 10.2023
- BR Klassik Radio Broadcast. 10.23
- Eutritzschen Salon (Leipzig). 9.23
- Leipzig Gewandhaus. 9.23
- New Mexico Winds (UNM). 9.23
- National Flute Association Convention. 8.23
- SCI National Conference. 6.23
- Nürnberg Hochschule für Musik. 5.23
- Museum Wilhelm Morgner (Soest, Germany). 5.23
- Ford Foundation Gallery (NYC). 4-6.23
- Albuquerque Museum of Art. 4.23
- Hungarian Radio Hall (Budapest). 4.23
- Staatstheater Darmstadt. 12.22
- Staatstheater Darmstadt. 12.22
- SWR 2 Radio Broadcast. 8.22
- Neues Museum (Nürnberg). 5.22
- SCI National Conference. 5.22
- St. Peter's Church (NYC). 4.22
- John Donald Robb Symposium (UNM). 4.22
- Sunday Chatter . 4.22
- Bowling Green University Recital. 4.22
- Teatro Odeon (Catania, Italy). 3.22
- Kennedy Center. 3.22
- Santa Fe Film Festival. 2.22
- George Mason University. 2.22

Peter Gilbert: Performances

- Traiettorie Festival (Parma, Italy). 11.21
- UNM Wind Symphony. (UNM) 11.21
- 14th International Kuala Lumpur Eco Film Festival 11.21
- Weyauwega Film Festival. 11.21
- Tallgrass Film Festival. 11.21
- Theater Russelsheim : Lebenslinien. 11.21
- Veit Trio (Darmstadt). 11.21
- Musik Collagen Zwingenberg. 10.21
- 13th Chagrin Documentary Film Festival. 10.21
- Peabody Conservatory. 10.21
- Karl-Ebert Tagung (Hochschule für Kirchenmusik, Heidelberg). 10.21
- National Flute Association National Convention. 8.21
- Herrenhaus, Edenkoben. 8.21
- Keshet Dance Company 25th Anniversary Retrospective. 7.21
- Maine Chamber Music Conference . 6.21
- Poppy Jaspar International Film Festival. 4.21
- Baylor University Wind Ensemble. 11.20
- National Flute Association (Dallas) [canceled for corona virus]. 8.20
- International Flute Workshop, Roccasecca, Italy [canceled for corona virus]. 5.20
- Wigmore Hall (London) [canceled for corona virus]. 4.20
- Robb Composers' Symposium. 2.20
- Traiettorie Festival (Parma, Italy). 11.21
- Tallgrass Film Festival. 11.21
- UNM Wind Symphony. 11.21
- 14th International Kuala Lumpur Eco Film Fest. 11.21
- Musik Collagen Zwingenberg (Germany). 11.21
- Weyauwega Film Festival. 11.21
- Peabody Conservatory. 10.21
- Hochschule für Kirchenmusik Heidelberg: Karg-Elert Tage (Germany). 10.21
- Kapelle im Frommelhof (Heidelberg, Germany). 10.21
- 13th Chagrin Documentary Film Festival. 10.21
- National Flute Association Convention (Dallas). 8.21
- Edenkoben & the Arditti Quartet (Germany). 8.21
- Maine Chamber Music Conference. 6.21
- Poppy Jaspar International Film Festival. 4.21
- Baylor Univ. Wind Ensemble. 11.20
- Wigmore Hall (London). 4.20 (cancelled)
- International Flute Workshop, Roccasecca, Italy. 3.20 (cancelled)
- Theater Russelsheim : Lebenslinien (Germany). 11.19
- Bauhaus und die Bergstraße (Gengenbach). 10.19
- Placitas Artists Series. 9.19
- UNM Faculty Recital. 9.19
- National Hispanic Cultural Center. 4.19
- Robb Composers' Symposium. 4.19
- UNM Faculty Recital. 3.19
- American Choral Directors' Association National Conference. 2.19
- Internationales Festival für aktuelle Klangkunst (Trier, Germany). 2.19
- Con Vivo Music (New Jersey). 12.18
- Boston University. 12.18
- Hofstra University. 12.18
- New Jersey City Univ. 11.18
- Bowling Green State University. 10.18
- Kunstuniversität Graz. 10.18
- Chatter (ABQ). 9.18
- The Dimmena Center, Benzaquen Hall (NYC). 9.18
- International Double Reed Society Conference (Granada, Spain). 9.18
- IHS International Horn Symposium. 7.18
- World Saxophone Congress (Zagreb, Croatia). 7.18
- Randfestspiele für Neue Musik (Berlin, Germany). 7.18
- Spectrum (Brooklyn, NY). 6.18
- Großen Sendesaal des Saarländischen Rundfunks (Saarbrücken, Germany). 5.18

Peter Gilbert: Performances

- National Hispanic Cultural Center. 5.18
- Universität Mozarteum Salzburg. 5.18
- Central Congregational Church Providence. 4.18
- Nahant Town Hall. 4.18
- First Church in Cambridge. 4.18
- Redfern Arts Center (Keene St. College). 4.18
- First Church in Wenham (MA). 4.18
- North American Saxophone Alliance (Univ. of Cincinnati-Conservatory). 3.18
- Versipel New Music (New Orleans). 3.18
- Historisches Museum Frankfurt. 3.18
- UNM Faculty Dance Concert. 2-3.18
- Southeastern Composers' League Forum Concert
- Chamber Music of Columbus. 2.18
- Univ. of Mary Washington. 2.18
- Yale Institute of Sacred Music. 2.18
- Five Boroughs Music Festival (NYC). 2.18
- Benefit Concert (Santa Fe). 1.18
- Snapshot (UNM College of Fine Arts). 11.17
- KNME Broadcast (New Mexico PBS). Fall.17
- CFA Downtown Gallery. 10.17
- Society of Composers Inc. (Arizona St. Univ.). 10.17
- UNM Octubafest. 10.17
- Kölner Musiknacht (Cologne). 9.17
- University of Central Missouri. 9.17
- Electronic Music Midwest (Kansas City). 9.17
- New Music New Mexico. 9.17
- Albuquerque Chamber Soloists. 9.17
- Albuquerque Railyards. 8.17
- Center for Contemporary Art (Santa Fe). 8.17
- Rio Grande Theater. 8.17
- Saarbrücker Sommermusik. 8.17
- Rockport Chamber Music Festival. 6.17
- Boston Conservatory Wind Ensemble. 5.17
- Society of Composers Inc. National Conference. (Western Michigan Univ.). 4.17
- Robb Composers' Symposium. 3.17
- Tonhalle Düsseldorf. 2.17
- The Firehouse Space (NYC) 11.16
- Nuova Consonanza Festival (Rome). 11.16
- UNM Chamber Singers. 11.16
- Electronic Music Midwest (Chicago). 10.16
- International Computer Music Conference 2016 (Utrecht). 9.16
- Southern Exposure New Music Series (Univ. of South Carolina). 9.16
- Christophorus Haus (Darmstadt). 9.16
- Internationale Ferienkurse für Neue Musik (aka "Darmstadt Ferienkurse"). 8.16
- Facultad de Artes y Diseño (Mexico City). 8.16
- Concerts on the Slope (Brooklyn, NY). 8.16
- Chatter (Albuquerque). 8.14
- Chamber Music Campagna (Lucera, Italy). 6.16
- Robb Composers' Symposium. 4.16
- Chamber Music Society of Louisville. 3.16
- UNM Faculty Recital. 2.16
- New Music New Mexico. 2.16
- UNM Faculty Recital. 1.16
- Wolf Tones (Albuquerque). 11.15
- Villa Teepe (Nürnberg). 7.15
- Akademie für Tonkunst Darmstadt. 7.15
- KNME Broadcast (New Mexico PBS). Summer.15
- Hochschule für Musik Nürnberg. 5.15
- UNM Graduate Student Woodwind Quintet. 4.15
- Flageolet / Guest Artist Series (Northern Arizona University). 3.15
- The Spectrum "Friday Night Loud" (NYC). 2.15'
- Illinois Wesleyan University. 11.14
- New Mexico Winds. 11.14
- Faculty Recital (Univ. New Mexico). 10.14
- Molodist Film Festival. 10.14
- Conservatorio Piccinni di Bari. 10.14
- Chatter (Albuquerque). 6.14
- Orchesterkonzert: Festival Aktuelle Music (Hochschule für Musik Nürnberg). 5.14
- Burgkapelle St. Walpurgis: Festival Aktuelle Music (Hochschule für Musik Nürnberg). 5.14

Peter Gilbert: Performances

- Kunstpalais Erlangen. 5.14
- New Music Ensemble (Univ. of Louisville) 4.14
- Robb Composers' Symposium. 4.14
- Gordon Institute for Performing and Creative Arts (South Africa). 3.14
- Univ. of Cape Town Hiddingh Hall, Gordon Institute for Performing and Creative Arts (South Africa) 3.14
- Tiny Park Gallery (Austin, TX) 3.14
- High Wire Gallery (San Antonio, TX) 3.14
- Ghostwood Sessions: Nerv Gallery (Dallas, TX) 3.14
- The Stone (NYC) : openICE. 3.14
- Kent Hall Masters Series (Rhode Island). 3.14
- Bowdoin College. 3.14
- Advent Lutheran Church. 2.14
- Macalester College. 2.14
- Saint Paul Schubert Club. 2.14
- Marsh Chapel (Boston University). 11.13
- Musica no Museo - Museo da Arte Moderna 11.13
- Marsh Chapel (Boston University). 11.13
- Musica no Museo - Parque de Ruinas 11.13
- Escola de Música da Universidade Federal do Rio de Janeiro 11.13
- Newburyport Chamber Music Festival. 11.13
- Balance/Unbalance 2013 Conference (Australia). 6.13
- UNM Graduation. 5.13
- Red Light New Music (New York City). 4.13
- UNM Wind Symphony. 4.13
- STREAMS Festival (Brauweiler, Germany). 3.13
- International Documentary Film Festival Amsterdam. 11.12
- Electronic Music Midwest (Chicago). 10.12
- Global Composition World Soundscape Conference. 7.12
- Robb Composers' Symposium. 3.12
- Tufts University. 3.12
- Theater Bonn. 10-11.2011
- UNM Faculty Recital. 10.11
- Boston Conservatory Wind Ensemble. 10.11
- Robb Composers' Symposium. 3.11
- Iowa State University Bands. 2011
- Studio Theater Acting Conservatory (Washington DC). 2011
- SEAMUS National Conference. 1.11
- Mesa Del Sol Grand Opening. 12.10
- Juventas Chamber Opera. 5.10
- The Perceiving Space in Art Gallery, Davis Museum (Wellesley MA). 2.09-5.10
- Guitars International (Cleveland, OH). 5.10
- Univ. of Buffalo Theatre & Dance. 4.10
- Tenri Cultural Institute (NYC). 3.10
- Spanish Cultural Center (Miami). 3.10
- Imagining Media – ZKM 20th Anniversary Exhibition (ZKM I Institut für Akustik und Musik, Karlsruhe) 10-12.09
- International Documentary Film Festival Amsterdam. 11.09
- San Francisco Documentary Festival. 10.09
- Hot Springs Documentary Film Festival. 10.09
- Tacoma Film Festival. 10.09
- Illinois Wesleyan University Wind Ensemble. 9.09
- Globians Documentary Festival Berlin. 8.09
- Musik der Jahrhunderte / Sommer in Stuttgart 2009 (Akademie Schloss Solitude). 7.09
- Woods Hole Film Festival. 7.09
- Provincetown Film Festival. 6.09
- Forum Gestaltung (Magdeburg, Germany). 6.09
- AudioFile GmbH (Berlin, Germany). 5.09
- Gitar Café (Istanbul, Turkey). 2.09
- Schwarz Center for Performing Arts (Dover). 1.09
- Unerhörte Musik im BKA Berlin. 1.09
- Musik im Neuen Museum Nürnberg. 12.08
- Boston Conservatory Wind Ensemble. 11.08
- New Music & Art Festival, Bowling Green State Univ. 10.08
- International Contemporary Ensemble: The Tank Series (Manhattan). 9.08
- Acanthes Festival (Metz, France). 7.08

Peter Gilbert: Performances

- Con Vivo Jersey City. 6.08
- Mario Caroli, Fromm Residency. 5.08
- White Rabbit, Boston. 4.08
- Boston University. 4.08
- University of North Carolina Greensboro Chamber Winds. 3.08
- Harvard University. 3.08
- Northeastern University. 3.08
- Juventas New Music Ensemble (Boston & Cambridge). 12.07
- Fort Worth Guitar Guild Series. 8.07
- Tangelwood Music Festival. 6.07
- Harvard University. 5.07
- St. Joseph's College (Philadelphia), 4.07
- Boston Modern Orchestra Project (BMOP) Club Concert. 4.07
- BMOP Club Concert. 3.07
- International Contemporary Ensemble (ICE), New York. 10.06
- ICE, New York. 9.06
- Internationale Ferienkurse für Neue Musik (aka "Darmstadt Ferienkurse"). 8.06
- Harvard University. 5.06
- White Rabbit, Boston. 4.06
- Music Bytes Festival, Lewis University. 4.06
- Arditti String Quartet, Fromm Residency. 4.06
- Chamber Music at St.Peter's (Philadelphia). 2.06
- Baldwin Wallace College. 1.06
- Newburyport Chamber Music Festival. 8.05
- Music for "Sweet Bird of Youth", Dudley House Players. 5.05
- Friends & Enemies of New Music, New York City. 4.05
- Harvard Group for New Music. 4.05
- International Trumpet Guild. 3.05
- Oberlin College Alumni Recital. 2.05
- Houghton College. 1.05
- HYDRA, Harvard University. 1.05
- Trinity Church (Boston). 6.04
- 34ieme Festival International des Musiques et Creations Electroniques, Bourges. 6.04
- Memorial Church, Harvard University. 5.04
- Crash Arts Festival, Boston. 4.04
- Busch Hall, Harvard University. 4.04
- Newburyport Chamber Music Festival. 3.04
- Guitars International Series, Cleveland. 3.04.
- Fort Worth Guitar Guild Series. 1.04
- University of North Texas. 1.04
- University of Texas at Austin. 1.04
- Texas Christian University. 1.04
- Dinosaur Annex, Boston. 1.04
- New England Conservatory of Music. 11.03
- Third Practice Festival, University of Richmond. 11.03
- Boston Classical Guitar Society. 10.03
- Faculty Recital, Bowling Green State University. 9.03
- Newburyport Chamber Music Festival. 8.03
- Synthese 2000, Institut International de Musique Electroacoustique de Bourges. 6.03
- Harvard Group for New Music. 5.03
- Dallas Wind Symphony. 4.03
- Interlochen Percussion Ensemble. 4.03
- American Classics String Quartet. 3.03
- SEAMUS (Society for Electroacoustic Music in the US), Arizona State Univ. 3.03
- New Music Café, Illinois Wesleyan University. 3.03
- Western Illinois University New Music Festival. 3.03
- Millikin University Wind Ensemble. 3.03
- Indiana University Symphonic Band. 2.03
- Illinois Wesleyan University Civic Orchestra. 2.03
- Harvard University. 12.02
- New Dance.New Music, Harvard University. 12.02
- Illinois Wesleyan University Wind Ensemble. 11.02
- Rice University 11.02
- Third Practice Festival, University of Richmond 11.02
- Manhattan School of Music 10.02
- New Music & Art Festival, Bowling Green State

Peter Gilbert: Performances

- Univ. 10.02
- Chamber Music at St.Peter's (Philadelphia). 10.02
- August Art, Raw Space Galleries (New York). 8.02
- Tanglewood Music Center. 7.02
- Bang on a Can All-Stars, Fromm Residency. 5.02
- The Musician's Desk (New Haven). 5.02
- Cleveland Youth Orchestra Percussion Ensemble. 5.02
- CCRMA, Stanford University. 5.02
- Rock & Roll Hall of Fame. 5.02
- SO Percussion Group. 3.02
- Mostly Modern Chamber Music Society, Cleveland. 3.02
- Cleveland Youth Orchestra Percussion Ensemble. 3.02
- Boston University Faculty Recital. 2.02
- Cleveland Youth Orchestra Percussion Ensemble. 1.02
- Harvard University. 11.01
- Harvard University. 10.01
- Carmel High School Orchestra. 5.01
- Mostly Modern Chamber Music Society, Cleveland. 5.01
- Cleveland Youth Orchestra Percussion Ensemble. 5.01
- Cleveland Youth Orchestra Percussion Ensemble. 4.01
- Mostly Modern Chamber Music Society, Cleveland. 3.01
- pplANISSIMO Contemporary Music Festival (Sofia, Bulgaria). 3.01
- One World Symphony. 2.01
- Fortnightly Musical Club Lecture/Concert. 10.00
- Ohio Federation of Music Clubs State Convention. 10.00
- Cleveland Institute of Music Orchestra 9.00
- Music 2000 (Univ. of Cincinnati College-Conservatory). 6.00
- La Schola Cantorum (Paris). 7.99
- Cleveland Chamber Symphony. 5.09
- Southern Illinois University Wind Ensemble. 4.99
- Indianapolis Brass Choir. 2.99
- Case Western Reserve University Wind Ensemble. 2.99
- Butler University Wind Ensemble. 2.99

PRESS

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."

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."

Jürgen Schaarwächter, Klassik.com

"Simultaneously spontaneous and subliminally meticulous, crafted to the last detail."

Stefan Pillhofer, Orchestergraben

"The interesting, shifting textures in Gilbert's ensemble writing combine with wind timbres, transforming into the mysterious."

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."*

PRAISE FOR “MALINA”

Brachmann, Frankfurter Allgemeine Zeitung

One would scarcely deem it possible, yet Obermüller and her partner Gilbert have indeed succeeded in transforming Ingeborg Bachmann’s 1971 novel Malina into an opera.

Friedeon Rose’n, Online Merker

The music is able to express multifaceted, complex emotions while simultaneously—and with perfect artistic affinity—giving voice to the novel’s various spatial dimensions.

Shirley Apthorp, Financial Times

Obermüller and Gilbert have worked together seamlessly to create a slick score ...both atonal and expressive.

Christian Knatz, Darmstädter Echo

What emanates from the pit sounds so evocative—so thrilling—that the words of Aachen’s General Director, Elena Tzavara, ring true: “Our orchestra has never had this much fun.”

Michael Struck-Schloen, Deutschlandfunk

The music consistently possesses a very distinct dramatic coloring ...and is consistently well-written for the voice. ...It offers a little bit of everything—usually in just the right place.

Hans-Günter Fischer, Mannheimer Morgen

Karola Obermüller and Peter Gilbert make Ingeborg Bachmann’s source novel glow with dark intensity.

Jesper Klein, Rhein-Neckar Zeitung

The composer couple holds nothing back. From the very first bar, they present the premiere audience with an intricately woven tapestry of sounds, always crafted with their dramatic impact in mind.

Christine Lemke-Matwey, Die Zeit

Intelligent music ...in a succinct, theatrically astute character.

Harry Schmidt, Ludwigsburger Kreiszeitung

Music of great intensity—more coherent than disruptive. It is atmospherically dense, predominantly intimate in character, and chamber-play-like; rather than being disjointed, it oscillates fluidly, at times taking on a colorful, feverish quality.

Thomas Weiss, Badische Neueste Nachrichten

Karola Obermüller and Peter Gilbert have composed a score that—commenting upon and complementing the unfolding events—offers a vast expressive spectrum ranging from intense expressivity to lyrical layers. The score—conceived in a chamber-musical style, featuring powerful brass passages and a nuanced use of percussion—is in good hands with conductor Chanmin Chung.

Dirk Jansch, Schwetzingen Zeitung

An intense, multilayered auditory experience that—by musically mirroring the narrator’s emotional and intellectual inner life—breaks free from conventional rhythmic patterns while consistently allowing space for the individual instruments to shine.

Andreas Falentin, Die Deutsche Bühne

The music—composed by Obermüller and Gilbert—also serves to shape this space: a slender sonic structure, seemingly formed of distinct layers—dense and inescapable, yet simultaneously airy and highly dynamic.

Guido Krawinkel, Neue Musikzeitung

Karola Obermüller and Peter Gilbert have not transformed Ingeborg Bachmann’s novel into easily digestible operatic romanticism, but rather into a form of music theater defined by inner exigencies: featuring fractures instead of sweeping arcs, raw nerves instead of stock numbers, and linguistic artistry instead of conventional arias. Musically, the evening thrives on its controlled restlessness, ...focusing intensely on friction, compression, and subtle shifts. There is no comfortable “sonic sofa” on which one can simply lean back and relax. Instead, the listener is repeatedly guided into those zones where sound, text, and psychological pressure interlock.

Thomas Rothkegel, Südwest Presse

Ingeborg Bacmann modeled her novel Malina on the Romantic concept of “progressive universal poetry.” ...Karola Obermüller and Peter Gilbert have set the entire work to music. And they have done so with true artistic affinity. Against a backdrop of sonic textures woven by strings and woodwinds, solo instruments emerge into the foreground. ...Yet the true fascination lies in the way these various stylistic fragments are composed. ...A “progressive universal music” serves as the perfect musical counterpart to the “progressive universal poetry” of the text.

Karl Georg Berg, Die Rheinpfalz

Karola Obermüller and Peter Gilbert’s musical composition acts as a distinct voice within the opera’s dramaturgy—a voice of great subtlety and immense versatility, ranging from delicate interplay of timbres to rhythmically dramatic accents. The music does not merely illustrate; rather, it reflects upon the narrative in a multifaceted manner.

Stefan Schmöe, Online Musik Magazin

This richly colored music ...weaves together sonic tapestries.

Georg Rudiger, Stuttgarter Zeitung

The music never ceases. Sonic textures weave the various images together, while muted percussion rhythms carry the protagonist’s pulse forward through the transitions. Glissandi seem to pull the ground out from under the audience’s feet amidst nightmares of gas chambers.

Richard Lorber, Theater der Zeit

Haunting and rhythmically chiseled, unfolding a kind of inner dynamic. Ingeborg Bachmann’s only completed novel proves itself to be remarkably modern and relevant through its poetic nature and its unflinching self-reflection. ...The creators of the opera “Malina” have succeeded in capturing this tone and transforming it into a haunting and multifaceted 90-minute stage work.

Armin Kaumanns, Aachener Zeitung

With “Malina,” the Aachen Theatre is taking a bold step. The result is complex, sonorous, deliberately enigmatic, ...and sensual.