

# Peter Gilbert

<http://petergilbert.net>

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## DEGREES

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

## TEACHING EMPLOYMENT

<b>Wellesley College</b> , Assistant Visiting Professor	2008-9
<u>MUS 213 Techniques of the Twentieth Century</u> ( <i>developed syllabus</i> ): combining theory and composition, analysis, advanced tonal and atonal techniques, interdisciplinary analysis and writing (painting, film, photography)	
<u>MUS 111 The Language of Music</u> ( <i>developed syllabus</i> ): introduction to music theory and notation, singing, ear-training, keyboard skills, basic counterpoint	
<u>MUS 275 Electronic Music Composition</u> ( <i>developed syllabus</i> ): composing with multi-track editors, field-recording, introduction to audio concepts, listening and response writing, organizing concert performances	
<u>Independent Study in Composition</u> : lessons and advising	
Composers Colloquium ( <i>developed with K.Obermüller</i> ): weekly meetings, lectures, discussions, listening sessions, group lessons, improvisation, collaborative interdisciplinary performance with art department	
Composer Reading Sessions and Performances: organized and coached ensemble readings, rehearsals and performances of student works	
Development of Electronic Music Studio: equipment improvements, faculty, student and guest artist performances, overseeing high quality concert and recital recordings	
Private composition meetings: lessons and advising	
<b>Harvard University</b> , Lecturer	2008-9
<u>MUS 2 Foundations of Tonal Music</u> ( <i>developed syllabus</i> ): introduction to music theory and notation, singing, ear-training, basic counterpoint. [assisted by four Harvard Teaching Fellows]	
<u>MUS 5 Intermediate Composition</u> ( <i>developed syllabus</i> ): combining theory and composition, analysis, advanced tonal and atonal techniques, organized readings and workshops of student works, professional instrumental demonstrations [assisted by Harvard Teaching Fellow]	
<u>MUS 160 Composition: Proseminar</u> ( <i>developed syllabus</i> ): combining theory and composition, analysis, advanced tonal and atonal techniques, interdisciplinary analysis and writing (painting, film, photography) [assisted by Harvard Teaching Fellow]	

## TEACHING EMPLOYMENT (cont.)

- The Young Composers Program at CIM (Cleveland Institute of Music), Faculty** 2003-present  
Seminars, Private Lessons, Performance Coachings, Listening Sessions,  
Conducting of Ensemble Performances
- Northeastern University, Instructor** 2006-8  
Private Composition Lessons: acoustic and electronic composition
- University of Massachusetts-Dartmouth, Lecturer** 2006-7  
MUS 223 Beginning Electronic Music Composition (*developed syllabus*): composing with multi-track editors, field-recording, introduction to audio concepts, listening and response writing, organizing concert performances  
MUS 324 Advanced Electronic Music Composition (*developed syllabus*): programming and developing real-time performance environments, advanced audio concepts, audio analysis and FFT, listening and response writing, organizing concert performances, improvisation and performance with real-time electronic musical interface  
MUS 325 Recording Techniques: audio and recording concepts, studio equipment, microphones & session techniques, recording history, producing, listening  
MUS 395 Seminar in Music History – Classical Period (*developed syllabus*): canonical repertoire and concepts, reading & responding, listening & responding, analysis, social & political context, focused intensive repertoire study  
MUS 395 Seminar in Music History – Romantic Period (*developed syllabus*): canonical repertoire and concepts, reading & responding, listening & responding, analysis, social & political context, focused intensive repertoire study  
Independent Study in Composition: lessons and advising  
Private composition meetings: lessons and advising  
“Studio Nights”: extracurricular meetings in the electronic music studio for discussion and improvisation
- Harvard University, Teaching Fellow** 2003-6  
MUS 2 Music Theory for Non-Majors (with Joshua Fineberg): responsible for two weekly meetings of lectures & skills work (piano, singing, part-writing), evaluation of skills and written work, composition help, tutoring,  
MUS 51 Music Theory for Concentrators (with John Stewart): responsible for weekly meeting of piano skills & part-writing & ear-training, evaluation of skills and written work, composition help, tutoring  
MUS 167 Undergraduate Electronic Music Composition (with Hans Tutschku): responsible for weekly meeting of lectures & group lessons, evaluation of progress and composition work, tutoring  
[taught multiple semesters]  
MUS 264 Graduate Electronic Music Composition (with Hans Tutschku): responsible for weekly meeting of lectures & group lessons, evaluation of progress and composition work, tutoring, curriculum including Pro Tools, MaxMSP, Open Music, Audiosculpt, Analogue Synthesizers, field-recording  
[taught multiple semesters]  
MUS 264 Graduate Electronic Music Composition (with Joshua Fineberg):  
see description for MUS 264 above

## TEACHING EMPLOYMENT (cont.)

- The Cleveland Institute of Music**, Faculty 2000-1  
MUSC 003 Pre-Conservatory Theory: daily classes in sight-singing, ear-training, part-writing, keyboard skills, testing and evaluating progress  
MUSC 102 Harmony / Keyboard II: daily classes in part-writing and keyboard skills, lectures, testing and evaluating student progress  
MUSC 106 Sightsinging / Ear-training II: daily classes in sight-singing and ear-training, testing and evaluating progress  
MUSC 201 Harmony / Keyboard III: daily classes in part-writing and keyboard skills, lectures, testing and evaluating student progress  
MUSC 205 Sightsinging / Ear-training III: daily classes in sight-singing and ear-training, testing and evaluating progress  
Entrance Examinations: testing and screening
- Case Western Reserve University**, Lecturer 2000-1  
MUSC 326 Symphonic Literature (*developed syllabus*): canonical repertoire and concepts, reading & responding, listening & responding, analysis, period/stylistic comparisons and analysis, presentations  
MUSC 408 Graduate Music Theory – Analysis (*developed syllabus*): analytical techniques, formal concepts and historical patterns, presentations
- The Cleveland Institute of Music**, Assistant to Theory Department 1999-2000  
Substitute Teaching, Entrance Examination Testing and Screening, Grading, Tutoring, Writing Exams
- The Cleveland Institute of Music**, Assistant to Dean of the Conservatory 1998-9  
Lectures on writing style and musical scholarship, Tutoring for Conservatory Students

## PUBLICATIONS

- The Listen. (Book: Caminantes Press) co-authored with Christopher Jon Honett 2009
- the bold arch of undreamt bridges (CD : New Focus Recordings) including: *Elegie* for flute and live electronics, *allen den stillen Geschwistern im Winde der Wiesen* for saxophone and live electronics, *revealing distant cities* for chamber orchestra, *the bold arch of undreamt bridges* for chamber ensemble and live electronics 2009
- Producer, Abandoned Time (CD : New Focus Recordings) with the International Contemporary Ensemble (ICE) 2007-8
- Passages* for electronic media, released on Sustenance (CD : New Focus Recordings) 2007
- Producer, Sustenance (CD : New Focus Recordings) 2007
- Rituals-minipod* for electronic media, released on 60x60 2004-2005 (CD : Vox Novus) 2007
- Producer, J.S.Bach BWV 998, 1003, 1010 (CD : New Focus Recordings) 2006  
“Best New Releases from North America” – Gramophone, May 2006
- Ricochet* for guitar and electronics, released on Resonance (CD : New Focus Recordings) 2004
- Producer and Engineer, Resonance (CD : New Focus Recordings) 2004
- Rituals* for electronic media, released on Music from Third Practice (CD : Centaur Records) 2004

## COMMISSIONS

Collaborative Opera: <i>Flügelschlag Variationen</i> , with composers Georg Katzer, Sergej Newski, Karola Obermüller, and Annette Schlünz (with Theater Bonn, Theater Dresden, Theater Düsseldorf, Theater Leipzig, Theater Zwickau).	2010
Chamber Music: <i>Lament of the Lusignans</i> , commissioned by counter)induction	2010
Collaborative Opera with live electronics: <i>dreimaldrei gleich unendlich</i> , with composer Karola Obermüller and librettist Tina Hartmann (with Akademie Schloß Solitude, ZKM   Institut für Musik und Akustik, Musik der Jahrhunderte Stuttgart).	2009
Documentary Film Score: <i>Innovation and the Fate of Nations</i> , commissioned by filmmaker Raymond Abelin (Nanyang Technopreneurship Center, Singapore)	2008-9
Electronic Interludes: <i>Passages</i> , commissioned by Flexible Music for the Bowling Green State University New Music Festival	2008
Documentary Film Score: <i>Songs from the Tundra</i> , commissioned by filmmaker Alexander Berman	2008
Wind Ensemble: <i>The Ringing of Golden Balconies</i> , commissioned by Eric Hewitt (Boston Conservatory)	2008
Clarinet and electronics: <i>Hear as the Night Hollows</i> , commissioned by Michael Norsworthy and the Barlow Endowment Grant	2008
Soprano and Guitar. <i>Neñia</i> , commissioned by Elizabeth Weigel and Daniel Lippel	2005
Guitar and String Quartet: <i>Awake and Shine: Three New Englad Hymns</i> , commissioned by the Newburyport Chamber Music Festival	2005
Incidental Music for <i>The Sweet Bird of Youth</i> , for Eleni Andreadis and the Dudley House Fellows.	2005
Dance Score with electronic media: <i>Interior Steps</i> , commissioned by Brenda Divelbliss for the Crash Arts Festival (Boston)	2004
Electronics: <i>Blow, Bugle, Blow</i> , commissioned by the Third Practice Festival (Univ. of Richmond)	2003
Percussion Ensemble (children's concert piece): <i>Xavier the Xylophone</i> , commissioned by Cleveland Orch. Youth Orch.	2002
String Trio: <i>String Trio</i> , commissioned by Chamber Music at St.Peters Church (Philadelphia) with Orianna Webb	2002
Mixed Sextet: <i>Meditations</i> , commissioned by the Mostly Modern Chamber Music Society	2001
Orchestra: <i>Pulses</i> , commissioned by the Carmel High School Orchestra	2001
Brass Choir: <i>Fanfare in Memoriam</i> , commissioned by Illinois Wesleyan Univ. Wind Ensemble	2001
Arrangement for orchestra and voice: <i>O Holy Night</i> , commissioned by the State Farm Insurance National Headquarters	1997
Brass Choir: <i>Fanfare</i> , commissioned by Illinois Wesleyan University Wind Ensemble	1997
Arrangment for Wind Ensemble: <i>Alma Wesleyana</i> , commissioned by Illinois Wesleyan Univ.	1997
Horn and Organ: <i>Voluntary</i> , commissioned by organist David Gehrenbeck	1996

## AWARDS & RECOGNITIONS

Selected for the 20 <sup>th</sup> Anniversary Exhibition at ZKM : Center for Art and Media, Karlsruhe	2009
Selected for first two seasons of the The Perceiving Space in Art Gallery : Davis Museum <i>Installation chosen as "Artwork of the Month" (2009)</i>	2009-10
Barlow Endowment Grant	2007
The Arthur Whiting Fellowship : Harvard University	2007
The John Green Prize for Excellence in Music Composition : Harvard University	2005
Distinction for Excellence in Teaching : Harvard University	2004
Selected for the Crash Arts dance series in collaboration with choreographer Brenda Divilbliss	2004
The 2004 Look and Listen Festival Prize	2003
1st Prize - Washington International Composers Competition : FMMC Foundation	2003
"The Bohemians" Prize : New York Musicians Club	2003
Prize Winner - XXIV Concorso Internazionale "Luigi Russolo" : Fondazione "Russolo-Pratella" di Varsese	2002
The 29th International Competition of Electroacoustic Music and Sonic Art Prize : Institut International de Musique Electroacoustique de Bourges	2002
The William Mitch Fund Award : Harvard University	2001
Donald Erb Prize : The Cleveland Institute of Music	2001
Devora Nadworney Prize for Vocal Writing : National Federation of Music Clubs	2000
Victor Herbert Award : ASCAP	2000
Helen Curtis Webster Award : The Fortnightly Musical Club, Cleveland	2000
Winner, Orchestral Composition Contest : Cleveland Institute of Music	1999
Marcel Dick Scholarship : Cleveland Institute of Music	1999
Kathryn Baker Music Award : Illinois Wesleyan University	1998
Recital Honors : Illinois Wesleyan University	1998
The Joseph P. Knight Scholarship : Illinois Wesleyan University	1997
Pi Kappa Lambda Music Theory Award : Illinois Wesleyan University	1995,6

## RESIDENCIES & ENGAGEMENTS

Fellow at Akademie Schloß Solitude	2009
Artist-in-Residence at ZKM (Center for Art and Media, Karlsruhe) Insitute for Music and Acoustics	2009
Guest Seminar on composing with live-electronics (Brandeis University)	2008
Guest Artist, Blockflöte Seminar (Internationale Ferienkurse für Neue Musik, Darmstadt) Directing workshop on Live-Electronic Collaboration ending in performance	2006
Composer-in-Residence, Newburyport Chamber Music Festival	2005
Residency, La Mortella (Ischia, Italy)	2005
Residency, Institut International de Musique Electroacoustique de Bourges (Bourges, France)	2004

## RESIDENCIES & ENGAGEMENTS (cont.)

Guest Lecturer & Composer, Illinois Wesleyan University	2003
Guest Lecturer, University of Wisconsin-Stevens Point	2000
Artist Residency, Treehaven	2000

## FESTIVALS

Guest, New Music & Art Festival (Bowling Green State University)	2008
Bursary, Centre Acanthes (Metz)	2008
Stipendiat, Internationale Ferienkurse für Neue Musik, Darmstadt	2006
Composer-in-Residence, Newburyport Chamber Music Festival	2005
Guest, Third Practice Music Festival (University of Richmond)	2004
Guest, Look and Listen Festival	2004
Guest, SEAMUS National Conference	2003
Guest, Western Illinois University New Music Festival	2003
Guest, Newburyport Chamber Music Festival	2003
Guest, Third Practice Music Festival (University of Richmond)	2003
Concert Curator, AugustArt Festival (New York City)	2002
Guest, New Music & Art Festival (Bowling Green State University)	2002
Student, Music 2000, University of Cincinnati College-Conservatory of Music	2000
Student, La Schola Cantorum (European-American Musical Alliance)	1999

## MANAGEMENT EXPERIENCE

Co-Director, The Young Composers Program at CIM (Cleveland Institute of Music) Curriculum & Program Design, Budgets, Personnel, Administrative Management, Applications & Acceptances, Contacts with Students and Parents	2003- present
Co-Director of the Harvard Group for New Music Budgets, Colloquium Series, Guest Artists, Long-term planning, Directing meetings,	2003-4
Co-Musical Director, The Mostly Modern Chamber Music Festival (Cleveland, OH) Programming, Concert Talks	2000-3
Executive Producer, <u>Mendelssohn Rediscovered</u> (CD : Novitas Records, limited release)	1997-9
Executive Manager, Illinois Wesleyan University Civic Orchestra and Wind Ensemble Directing Administrative Staff, Working with Artistic Director and Orchestra Board, Scheduling Events and Locations, Assisting with Programming, Project Development, Coordinating Special Events,	1996-8

## ELECTRONIC MUSIC

### Selected Live-Electronic Performance Collaborations:

Dabney Hailey, curator of the Davis Museum and composer Karola Obermüller (2009)  
Lou Bunk, analogue electronics (2007-9) as *The Shana's Mango Experience*  
Boston Conservatory Wind Ensemble, Eric Hewitt, conductor (2008)  
Daniel Lippel, guitar (2008)  
Michael Norsworthy, clarinet (2008)  
Philipp Stäudlin, saxophone (2007)  
Arditti String Quartet (2006)  
Darmstadt Ferienkurse class (2006)  
Jeremias Schwarzer, recorder (2006)  
White Rabbit (2006)  
HUSEAC Improv (2006)  
Brenda Divilbliss, choreographer (2004)  
Harvard Dance Department (2003)

Director of the University of Massachusetts-Dartmouth Laptop Ensemble (2006-2007)

### Software Capabilities:

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

## WRITING

The Listen. (Book: Caminantes Press) co-authored with Christopher Jon Honett 2009  
Technical Reviewer for The Complete Idiot's Guide to Music Composition (Penguin) 2005  
Editor & Engraver, Daily Fundamentals for the Trumpet, Michael Sachs (International Music) 2002  
Writer, Cleveland Free Times (Village Voice Media) 2000-1  
Program Annotator, Illinois Wesleyan University Civic Orchestra and Wind Ensemble 1994-8

## 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, Narcis Bonet, 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