

CURRICULUM VITAE

COMMISSIONS

<i>for Chinary</i> for cl & perc; Auralia Ensemble	2002
<i>Hymn to the Vanished</i> for string orchestra; Brooklyn Symphony Orchestra	2001
<i>The Emperor's Music</i> for 12 antiphonal solo brass; Brooklyn Symphony Orchestra	1999
<i>A Fool's Journey</i> , Parnassus	1999
<i>Silent Moon</i> for orchestra; Brooklyn Symphony Orchestra	1998
<i>Albion</i> for woodwind quintet; Atlantic Quintet	1996
<i>Quintet</i> for clarinet, 2 vln, vla and vcl; Fromm Foundation	1994
<i>Bag o'Tales</i> for saxophone Quartet; Precipice Quartet	1990
<i>Quartet</i> for string quartet; Serge Koussevitzky Music Foundation	1989
<i>Waves</i> for orchestra; New York Youth Symphony	1989

AWARDS & PRIZES

League-ISCM World Music Days <i>Quartet</i> chosen to represent U.S.A.	1992
Walter Hinrichsen Award American Academy/Institute of Arts & Letters	1987
Gaudeamus Festival Performance of <i>Four Love Songs</i> ; Delta Ensemble; Sept. 13, 1986; Stedelijk Museum, Amsterdam	1986
Kucyna Prize, finalist Performance of <i>Four Love Songs</i> , Alea III Ensemble; Sept. 18, 1986; Boston University	1986
League-ISCM Composers Competition Winner Performance of <i>Twenty Variations</i> ; Symphony Space, NYC; Dec. 18, 1985	1984
Joseph Bearn's Prize Awarded to <i>Textures of Time</i>	1983
Rapoport Prize Awarded to <i>Twenty Variations</i> & <i>Four Love Songs</i>	1982, 83
New Music Consort Composers Competition Winner Performance of <i>Twenty Variations</i> ; Carnegie Recital Hall; Oct. 13, 1983	1983
BMI Awards to Young Composers Awarded to <i>Rainbow, ...a cry a silence, Textures of Time</i>	1979, 82, 83

GRANTS & FELLOWSHIPS

Meet the Composer Grants	1987, 89
Fulbright Fellowship, Amsterdam, The Netherlands Studied with Ton DeLeeuw at the Sweelinck Conservatorium	1985-86

Composer's Conference Fellowship; Johnson, VT	1982
Illinois Arts Council Grant	1981
Work completion grant for <i>A Ray of Rattle</i>	
Banff Centre Scholarship	1980
Banff, Alberta, Canada	
Leonard Bernstein Fellowship	1979
Berkshire Music Center, Lenox, MA	
ASCAP Grants to Young Composers	1979

FESTIVALS

Sonic Boom, <i>Jag</i>	1996
Fromm, <i>Quintet</i>	1995
Gaudeamus, <i>Four Love Songs</i>	1986
Banff, <i>A Cage Went in Search of a Bird</i>	1980
Tanglewood, <i>The Three Mirrors</i>	1979

ARTIST COLONIES

Yaddo , Saratoga Springs, New York	Fall, 1991
--	------------

PUBLISHERS

[C. F. Peters Corp.](#), [Arizona University Publications](#)

ARTICLES

[Conversation in New York](#), Contemporary Music Review, Vol. 10, #1, 1994

TEACHING

Adelphi University	
Adjunct Faculty, clarinet instructor	2001-
Brooklyn College Preparatory Center for the Performing Arts	
Adjunct Faculty, composition, theory and ear training	1998-

EDUCATION

Columbia University , D.M.A.	1990
Conservatorium van Amsterdam (Fulbright Fellowship)	1985-86
Columbia University , M.A.	1984
University of Illinois-Urbana , B.Mus.	1981

COMPOSITION TEACHERS

Chinary Ung, Ben Johnston, Mario Davidovsky, Fred Lerdahl, Chou Wen-chung, Ton DeLeeuw

OTHER PROFESSIONAL ACTIVITIES

Freelance clarinetist
 Brooklyn Arts Council, panelist for music section grants
 Panelist for the Joseph Bearn Prize

LIST OF COMPOSITIONS

ORCHESTRAL WORKS

Hymn fto the Vanished (2001) 10:00

String Orchestra

Premiered December 20, 2001; Brooklyn Center for the Performing Arts

The Emperor's Music (1999) 10:00

4 Trpt 4 Hrn 2 Trb Bs Trb Tuba

Commissioned by the Brooklyn Heights Music Society

Premiered February 15, 2000; St. Ann Arts Center, Brooklyn, NY

Silent Moon (1998) 12:30

3(Picc)3(EH)3(Bs)3(Cbsn) 4331 T, Perc(2) Pno(Cel) Str

Commission by the Brooklyn Heights Music Society;

Premiered May 19, 1998; Brooklyn Heights Orchestra.

Dissolving Images (1992) 16:00

1(Picc)21(Eb)2 31 T,Perc(1) Hp Pno(Cel) Str

Waves (1988) 8:00

3(Picc)3(EH)2(Eb,Bs)2(C.Bsn) 4331 T,Perc(3) Hp Str

Commissioned by the New York Youth Symphony;

Premiered May 28, 1989; Carnegie Hall

Textures of Time (1983) 12:00

3(Picc)2(EH)22 4331 Timp Perc(4) Hp Str

Premiered by the National Orchestra of New York;

March 10, 1985 (reading) McMillin Theatre, NYC

Rainbow (1978) 12:00

4(Picc, Alto)2(EH)5(Bs, Cbs)2 4331 T,Perc(5) Pno

Premiered Oct 12, 1978; Northern Illinois University Wind Ensemble, Dekalb, IL

CHAMBER WORKS

for Chinary (2002) 1:00

Cl Perc

Commissioned by Auralia Composer Collective for Chinary Ung's 60th birthday

Premiered November 25, 2002; The Athenaeum Music & Arts Library; La Jolla, CA

Two of Cups (1999) 8:00

Cl Vla

A Fool's Journey (1999) 14:45

Fl(Picc, Alto) Cl(Bs Cl) Perc Pno Vln Vcl

Commissioned by Parnassus

Premiered April 19, 1999; Merkin Concert Hall, NYC

Albion (1996) 17:00

Fl Ob Cl Bsn Hrn

Commissioned by the Atlantic Quintet

Premiered May 27, 1996; St. Ann Church, Brooklyn, NYC

- Mercury* (1994) 10:00
Ob Cl Bsn
- Quintet* (1993) 27:00
Cl 2 Vln Vla Vcl
Commissioned by the Fromm Foundation
Premiered April 3, 1995; Contemporary Chamber Players of the University of Chicago;
Fromm Festival, Mandel Hall, Chicago, IL
- Trio* (1993) 15:00
Vln Vcl Pno
Commissioned by the Bella Rosa Trio
Premiered May 10, 1992; Fine Arts Building Auditorium; Chicago, IL
- Plexus* (1991-92) 10:00
Fl(Picc) Trb Gtr Vcl
Commissioned by Musical Inventions; Stuttgart, Germany
- Bag o'Tales* (1990-91) 11:00
Saxophone Quartet
Commissioned by the Precipice Quartet
Premiered June 9, 1990; Merkin Hall, NYC
- Jag* (1990) 11:00
Fl Cl Trb Pno Vln Vcl
Premiered by Speculum Musicae; November 26, 1996;
Sonic Boom Festival, Miller Theater, NYC.
- Quartet* (1989) 25:00
2 Vln Vla Vcl
Commissioned by the Serge Koussevitzky Memorial
Music Foundation
- Dust* (1986) 5:00
Piano Duet
Commissioned by the Off the Wall Dance Company;
premiered November 30, 1986; Pineapple Dance Center, NYC
- Twenty Variations* (1983) 20:00
Fl Pno
Premiered October 13, 1984 by the New Music Consort;
Carnegie Recital Hall
- A Ray of Rattle* (1981) 10:00
2 Fl (picc, alto) Cl Bsn Trb Pno Vcl Cb
Commissioned by the Performers' Workshop Ensemble;
Premiered March 3, 1981; Urbana, IL
- Concactus* (1980) 5:00
5 Perc
Premiered by the Indiana University Percussion Ensemble
Oct. 12, 1980.
- A Cage in Search of a Bird* (1980) 10:00
Fl Cl Tuba Pno Cb Perc
Premiered July 13, 1980; Banff Centre, Canada.

SOLO WORKS

Trickster (1997) 10:00

Clarinet solo

Premiered June 28, 1998; Mark Gustavson, clarinet;
Greenwich House Music School, New York City.

Dissolving Images (1986) 15:00

Piano solo

Premiered October 9, 1990; David Holzman, piano;
Merkin Concert Hall, NYC.

Landscape #3 (1980) 7:00

Flute solo

Premiered July 10, 1980; Laura Paulu, flute; Banff Centre

VOCAL WORKS

Four Love Songs (1984) 15:00

Sop 2 Cl Perc(2) Vla Vcl (texts by Pablo Neruda, e.e. cummings, Ezra Pound)

Premiered September 13, 1986 by Het Delta Ensemble; Gaudeamus Festival,
Stedelijk Museum, Amsterdam, Holland

The Three Mirrors (1979) 25:00

Sop Fl Cl Trb Pno (Hammond Organ) Vln Cb 2 Perc Tuned water glasses (text by Edwin Muir)

Premiered July 21, 1979; Tanglewood, Lenox, MA

ELECTRONIC WORKS

My Grandmother's Chair (1983) 6:00

Electronic tape (Dance work)

Commissioned by the Off the Wall Dance Company

Premiered March, 1984

Tape created at the Columbia University Electronic Music Center

...a cry a silence (1982) 9:00

Fl Cb Electronic tape

Premiered April 22, 1983; Miller Theater, New York; Laura Paulu, Flute

Tape created at the Columbia University Electronic Music Center

SELECTED REVIEWS

Review of *Twenty Variations* for flute and piano by John Rockwell, New York Times, Oct. 17, 1983:

"The American composer Mark Gustavson's "Twenty Variations" was harder-edged, but used interesting new-virtuosity techniques. " (Performed by Jayn Rosenfeld and Martin Goldray, ISCM concert)

Review of *Dissolving Images* for piano solo by Bradford Gowen in Piano Quarterly, Winter 1988-89, Number 148:

"...the composer has created a varied but unified piece, wonderful in color, atmosphere, emotional content, and virtuosity. In keeping with much new piano music these days, there is an obvious concern with beauty and sonority, but Gustavson excels particularly in the variety of those sonorities. There is a lot of consonance, with many harmonies built on thirds, but the composer avoids shallow tension. Precisely this balance and contrast of intimacy and wildness, of contemplation and sweeping gestures, of mystery and forcefulness, gives a sense of vision and completeness to this rich work.

"As idiomatic and varied as the piano writing is, and as "romantic" as it often sounds, it is frequently the expression of an almost orchestral sense of polyphony, producing at times a counterpoint of tempos or rhythms as well as dappled sonorities."

Review of *Quintet* for clarinet, 2 violins, viola and 'cello by Ted Shen, Chicago Tribune, April 4, 1995:

"Two proven works of modernism-Webern's "Symphonie" and Varese's "Octandre"-shared the bill with a brand-new "Quintet" by Mark Gustavson, a 35-year old newcomer trained at the University of Illinois and Columbia University. So what if Shapey also included two of his own recent compositions?...

"Gustavson's "Quintet", for clarinet and string quartet, is an adroitly constructed compendium of tantalizing rhythmic variations. The most charming of the four movements is the finale, an homage to Middle-Eastern lazy sensuality as the clarinet and strings sway in seductive syncopation. Handling the clarinet's versatile passages with seeming ease, Ed Gilmore also exuded carefree rapport with the strings." (Performed by the University of Chicago Contemporary Chamber Players, Fromm Foundation concert)

Review of *Quintet* for clarinet, 2 violins, viola and 'cello by Andrew Patner, Chicago SunTimes, April 4, 1995:

"... But the brief intricate second movement showed the strong potential of the composer..."

Review of *Quintet* for clarinet, 2 violins, viola and 'cello by Paul Griffiths, New York Times, October 10, 1997:

"Mark Gustavson's Quintet for clarinet and strings, looked eastward in the slightly Arab or Persian sounds made by the clarinet and the cello in the fourth and final movement, as the composer noted. But there was also a more pervasive easternness of static decoration in the piece.

"The writing for strings was often schematic: their role was to set up long stretches of pattern, sometimes suggesting atonal minimalism. Meanwhile, the clarinet part moved much more freely, perhaps by artistic design, or perhaps because Mr. Gustavson is a clarinetist...Alan R. Kay was the fluent soloist in this New York premiere."

Review of *A Fool's Journey* for flute, clarinet, percussion, piano, violin and 'cello by Bernard Holland, New York Times, April 21, 1999:

"Parnassus celebrated its 25th anniversary on Monday night. Anthony Korf's brave band of virtuosos is one of a handful of musical groups that make sure New Yorkers know what is new and substantial...Mark Gustavson's 'Fool's Journey' acted out the iconography of tarot cards, beginning with wandering chords set beneath the birdlike screeches of the piccolo and moving to elaborations of small descending motives. Each variation seemed to have the character of laughter, sometimes discreet, sometimes raucous."