

GEOFFREY GORDON

- 2016 Biography and List of Works



Geoffrey Gordon's list of works includes orchestral and chamber music—vocal and instrumental—as well as scores for theater, dance and film. His music has been called “darkly seductive” (New York Times), “brilliant” (Boston Globe), “stunning” (Milwaukee Journal), “wonderfully idiomatic” (Salt Lake Tribune), “haunting” (Strings Magazine) and “remarkable” (Fanfare). Chicago Tribune music critic John von Rhein called Mr. Gordon’s *lux solis aeterna*, premiered by the acclaimed Fulcrum Point New Music Project, “a cosmic beauty ... of acutely crafted music.” And music critic Lawrence Johnson, of Classical Review, called Mr. Gordon’s work *Tiger Psalms*, “a very impressive and significant world premiere ... the composer makes the music sing magnificently.”

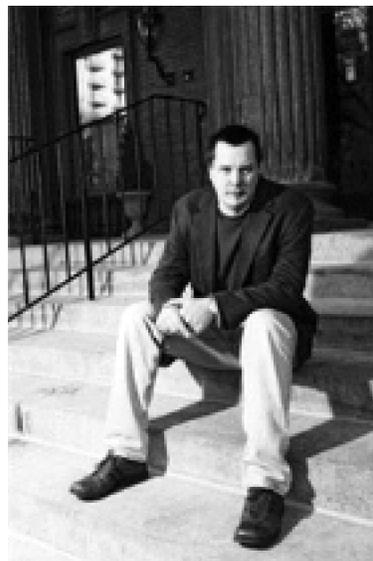
A winner of the Aaron Copland Award, Mr. Gordon has twice served as composer-in-residence at the Aaron Copland House. His work has been funded by the Barlow Endowment, the National Endowment for the Arts, the United Performing Arts Fund, the Concert Artists Guild, the American Composers Forum, Meet the Composer, the MacArthur Foundation, the American Music Center, the Abelson Foundation, the Mary Flagler Cary Trust, the Cheswaty Foundation and the Bush Foundation. He has been in residence at the La Napoule Arts Foundation in Cannes, and at the historic Cliff Dweller Club in Chicago. He has been nominated for the Chamber Music Society of Lincoln Center's Elise Stoecker Prize, and recognized by the Academy of Arts and Letters. He has received academic fellowship support from the University of Wisconsin, Boston University, New York University and the Guildhall in London.

Over the past several seasons, Mr. Gordon’s works have been performed more than fifty times on three continents, including premieres conducted by rising stars including Rory Macdonald, James Gaffigan, Christophe Mueller and Ilan Volkov, and featuring soloists Toke Møldrup, Moshe Aharonov, Megumi Kanda and Carol Wincenc. Next season and beyond, highlights include new works for celebrated soloists including London Philharmonia principal bass clarinet, Laurent Ben Slimane (commissioned concerto after Kafka’s Prometheus); Munich Philharmonic principal trumpet, Guido Segers (commissioned concerto inspired by the sculptures of Swiss artist, Alberto Giacometti); English Symphony Orchestra principals Simon Desbruslais and Clare Hammond (trumpet and piano), Grammy award-winning soloist Tim McAllister (saxophone), left handed pianist Nicholas McCarthy, percussionist Evelyn Glennie and guitarist Craig Ogden.

Mr Gordon has worked with (or soon will work with) some of the best ensembles in the world, including the London Philharmonia, the Copenhagen Philharmonic, the Minnesota Orchestra, Britten Sinfonia, the Cleveland Orchestra, the Munich Philharmonic, the Dallas Symphony, the English Symphony Orchestra, the Milwaukee Symphony, JACK Quartet, Zeitfluss, Ensemble Meitar, the Buffalo Philharmonic, Boston Modern Orchestra Project, the San Francisco Contemporary Music Players and the International Contemporary Ensemble. In March of 2016, he will serve as composer in residence at the International Centre for Composers in Visby, Sweden. He received the 2015 commission award from the American Music Project, with a major new chamber work for clarinet and string quartet (the JACK Quartet and Anthony McGill, principal clarinet of New York Philharmonic) which premiered in New York City and Chicago. The English Symphony Orchestra and the Copenhagen Philharmonic will issue commercial recordings featuring Mr. Gordon’s works in the coming year. In December 2015, cellist Toke Møldrup premiered Mr. Gordon’s cello sonata, FATHOMS, after Shakespeare’s *Tempest*, at Carnegie Hall in New York. A commercial recording will follow. The work was nominated for the Pulitzer and Grawemeyer prizes. His vocal work *Winterleben*, for horn, mezzo-soprano and piano was premiered in August 2015, in Los Angeles, as part of the 47th International Horn Symposium. He has been shortlisted for the 2016 Mario Merz Prize for music composition.

Forthcoming projects include a new work for symphonic winds and percussion, co-commissioned by more than 20 university wind orchestras in US and UK, a new song cycle for the baritone Tobias Greenhalgh (*Peter Quince at the Clavier*), to complement his 2015 song cycle *Sonnets from Neruda*, and new orchestral and chamber works in collaboration with with top international soloists, including new concertos for guitarist Craig Odgen, left-handed pianist Nicholas McCarthy, and BBC Young Musician and horn soloist, Benjamin Goldscheider.

He has been featured on the cover of M Magazine, and profiled on National Public Radio. His work has been broadcast on WFMT in Chicago and WNYC in New York. Mr. Gordon has also served as an ASCAP representative in Washington, lobbying Congress on behalf of copyright protection and composers' rights. He serves as composer-in-residence for the Boston-based Xanthos Ensemble and is a staff composer for the American Composers Orchestra in New York City.



WORKS

SOLO

- *Three Summer Sketches* 12' (2012)
(Black Earth; Mineral Point; Spring Green)
(piano solo; commissioned by the Wisconsin Arts Board)
- *Bagatelle after Beethoven* 3' (2012)
(piano solo; commissioned by the International Beethoven Festival)
- *Aria and Cadenza for solo violin* 10' (2001)
- *Lorca Music per cello solo* 10' (1999)
- *Impromptu for solo piano* 7' (1995)

CHAMBER

- *Clarinet Quintet* (for Bb clarinet and string quartet) 25' (2015)
(commissioned by the American Music Project for the JACK Quartet)
- *FATHOMS* 25' (2015)
(Five Impressions of The Tempest, with Prelude, for cello and piano)
(commissioned for Toke Møldrup)
- *Abaciscus* (String Quartet No. 2) 18' (2014)
(commissioned by Third Angle Ensemble)
- *Duo Sonata* 16' (2014)
(two French horns and piano)
- *Rhapsody* (after A Day in the Life) (large chamber ensemble) 8' (2013)
(commissioned by Great Noise Ensemble)
- *Flamingo* (Five Views of the Calder Sculpture—Chicago) 6' (2010)
(flute {dbl piccolo and alto flute}, Bb clarinet {dbl. bass clarinet}, cello and piano)

- *Ink on Paper* (String Quartet No. 1) 25' (2008)
(Commissioned by the Concert Artists Guild)
- *Cada canción es un remanso del amor* 8' (2011)
(Every Song is the Remains of Love)
(mandolin and guitar)
- *Reliquary* 25' (2010)
(violin, cello and piano)
- *TRIO* (Bb clarinet, violin and cello) 10' (2009)
(commissioned for Xanthos Ensemble)
- *A Canticle in Shards* (flute, oboe, Bb clarinet, bassoon and piano) 7' (2004)
(commissioned by the Connecticut Commission on Culture)
- *Fancywork* (violin and guitar) 16' (2006)
(commissioned by the Barlow Endowment)
- *Echoes of Ferrara* (alto recorder--dbl. tenor and soprano--and harpsichord) 20' (2006)
(commissioned by the American Composers Forum)
- *wrecked angels ...* 12' (2003)
(flute, guitar and cello)
- *Stanza della Segnatura* 18' (2004)
(2 recorders, viola da gamba and harpsichord)
- *Interiors of a Courtyard* 20' (2003)
(guitar and mandolin)
- *Bright White Smooth* 6' (2006)
(flute, viola and harp) (ALSO: flute, cello, one perc., piano)
- *Cool RED Cool* (after Andy Warhol Self Portrait) 7' (2000)
(flute, alto sax, trumpet, 2 percussion, piano and bass)
- *Sonata da Chroma* 16' (2000)
(oboe, Bb clarinet, one percussion, cello and harpsichord)
- *Interludium* 5' (1997)
(flute, Bb clarinet, violin, viola and cello)
- *Caravaggio* 8' (2000)
(oboe {or trumpet}, Bb clarinet, one percussion, cello and harpsichord {or piano})
- *Lines Written in Early Spring* (after Wordsworth, 1789) 9' (1998)
(flute, English horn and piano; flute, viola and piano)

VOCAL

- *Winterleben* 24' (2015)
(after a text by Friedrich Rückert)
(for mezzo soprano, French horn and piano)
(commissioned by the Colburn School for Los Angeles Phil principal horn, Andrew Bain)

- *Sonnets from Neruda* 28' (2014)
(after six texts by Pablo Neruda)
(for mezzo soprano, baritone and piano)
- *Needles in my flesh* 12' (2012)
(after five texts by poet Pia Tafdrup)
(alto voice and double bass; commissioned by the Danish Arts Council)
- *Tiger Psalms* (after texts by Ted Hughes) 16' (2011)
(Commissioned by Fulcrum Point New Music Project)
(mezzo soprano soloist with flute, clarinet, trumpet, viola, double bass, one perc., piano)
- *Fallen Eve* (Five Songs after Hughes) 17' (2005)
(commissioned by the Abelson Foundation for International Contemporary Ensemble)
(mezzo soprano soloist with flute, clarinet, violin, cello, one perc. and piano)
- *la tristesse durera toujours* (after Van Gogh) 23' (2004)
(soprano soloist with clarinet, violin, cello, one percussion and piano)
- *Collage a Trois Trobar* 10' (1999)
(five mixed voices with recorders and percussion)

CHORAL

- *Judas mercator pessimus* 5' (2016)
(for six unaccompanied male voices)
- *The bird of dawn singeth* 5' (2016)
(For 12 a capella voices SSSAAATTTBBB)
- *Four Preludes* 8' (after a text by T.S. Eliot) (2013)
(commissioned by Composers and Schools in Concert)
(SATB, string orchestra and piano)
- *Love Among the Ruins* 8' (2009)
(for mixed choir: SATB unaccompanied)
(OR: for mixed choir SATB, with ten winds, 2 percussion, harp, piano, and bass)
- *Shhhhh* 7' (2005)
(triptych for mixed choir a cappella)
- *Agnus Dei* 9' (1997)
(for SATB and ten instruments)
- *Missa solemnis in fragminis* 25' (1996)
(for SATB and Chamber Orchestra)

ORCHESTRAL

- *Nescientis Animi* 12' (2016)
(for large orchestra, after the mathematics of Gottfried Leibniz)
- *Saint Blue* 10' (2015)
(concertino for trumpet, piano and strings, after Kandinsky)
(commissioned by the English Symphony Orchestra)

- *Where the Wild Things Are* 21' (2014)
(for large orchestra; after the story by Maurice Sendak)
(commissioned by the Cleveland Orchestra, Dallas Symphony and Portland Symphony)
- Concerto for Cello and Orchestra 24' (2013)
(after Thomas Mann's *Doktor Faustus*)
(commissioned by the Copenhagen Philharmonic)
- Concerto for Flute and Orchestra 20' (2012)
(commissioned by the Buffalo Philharmonic)
- Concerto for Trombone and Orchestra 27' (2010)
(commissioned by the Milwaukee Symphony Orchestra)
- Meditation and Allegro for Viola and Ensemble 15' (2010)
(commissioned for Ensemble Meitar)
- *Shock Diamonds* (for large orchestra) 13' (2009)
(commissioned for Boston Modern Orchestra Project)
- *Lux Solis Aeterna* (for chamber orchestra) 9' (2008)
- *Still River Bridge –Grove Street* 15' (2007)
- *Altar Music* (for large orchestra) 12' (2007)
- *An Imagined Poussin Triptych* 20' (2004)
(a fantasia in three movements for string orchestra)
- Concerto in One Movement for Violin and Orchestra 16' (1997)
- *Mis en scene* (for large orchestra) 8' (1999)
- *Milleniumianna* (for large orchestra) (1999)
(commissioned by the Milwaukee Symphony)
- *Sones Sueño del Maya* 11' (2001)
(for orchestral winds and percussion)
- *Morning Hymn* 9' (1993)
(fantasia for orchestra after Isaac Watts)
(commissioned by the Concord Chamber Orchestra)

BALLET

- *The House of Bernarda Alba* (after the Lorca play) 54' (1995)
(Ballet in three acts for mixed chamber ensemble; also: three concert Suites)

www.geoffreygordoncomposer.com
www.soundcloud.com/geoffrey-gordon-composer
www.linkedin.com/in/geoffreygordoncomposer

For more information contact: Anna Ferro at number1onedragon@gmail.com