

# LAURA ELISE SCHWENDINGER

Professor of Composition  
Artistic Director, Contemporary Chamber Ensemble  
University of Wisconsin-Madison School of Music  
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## EDUCATION

- 1993**            **Ph.D. in Music, University of California at Berkeley**  
Field of Study: Composition. Dissertation: *Chamber Concerto*. Advisor: Andrew Imbrie
- 1987**            M.A., University of California at Berkeley.
- 1985**            B.M., Boston Conservatory of Music. Composition major.
- 1981**            San Francisco Conservatory of Music. Composition major.

Principal teachers: Andrew Imbrie, Olly Wilson, John Thow, Larry Bell, John Adams.  
Additional studies with: Milton Babbitt, Martin Bresnick, Paul Chihara, Jacob Druckman, Donald Erb, Richard Felciano, Donald Martino, George Perle, Bernard Rands, Gunther Schuller, Joan Tower and Chinary Ung.

## HONORS, FELLOWSHIPS AND AWARDED COMMISSIONS

- March 2015**      Artist Fellowship Residency **MacDowell Colony for June/ July 2015**
- Feb. 2015**        Artist Fellowship Residency, **Tyrone Guthrie Center (for Summer 2016)**
- Sept. 2014**      **League of American Orchestras and New Music USA and announce New Partnerships residency** for Laura Schwendinger and the Richmond Symphony Orchestra.  
<http://artsbeat.blogs.nytimes.com/2014/10/22/pairing-composers-and-orchestras-with-an-eye-on-younger-audiences/>  
[http://www.americanorchestras.org/images/stories/press\\_releases/MusicAliveNewPartnershipsrelease.pdf](http://www.americanorchestras.org/images/stories/press_releases/MusicAliveNewPartnershipsrelease.pdf)
- Sept. 2014**      **Koussevitzky Music Foundation Commission from the Serge Koussevitzky Music Foundation in the Library of Congress**, for the Chameleon Arts Ensemble of Boston.
- June 2014**        Artist Fellowship Residency, Oberpfälzer Künstlerhaus, Schwandorf Germany
- July 2014**        Artist Fellowship Residency, **Yaddo** Corp.; also in 2013, 2011, 2010, 2008, 2007, 2005 (Wait fellowship), 1996
- August 2014**     Artist Fellowship Residency, VCCA Auvillar, France
- Spring 2014**     **A Roger Shapiro Foundation grant, for CD. \$2,400**
- Dec. 2013**        **Vilas Associate**, Graduate School of The University of Wisconsin Madison.  
This award recognizes new and on-going research of the highest quality and significance.  
Recipients are chosen competitively by the Graduate School Research Committee (\$37,500)
- Oct. 2013**        **Esprimere on first GRAMMY ballot, nominated for Best Classical Composition by Albany**
- Summer 2013**     **Ditson Grant from Columbia University** for Albany CD with the JACK Quartet
- April 2013**        **Radcliffe Institute for Advanced Studies Returning Summer Fellow, for July (Bunting Fellowship 2002)**

## HONORS (continued)

Spring 2012	<b>Gardner Read Fellow, MacDowell Colony for the Arts</b>	<b>Laura Elise Schwendinger</b>
Dec. 2012	<b>New Music USA's CAP Recording Program Grant</b> , funds from the Mary Flagler Cary Charitable Trust, and The Alice M. Ditson Fund of Columbia University, for a recording project with the JACK String Quartet.	
August 2012	Commission Sacket- Fonteneau duo/ for Andrew Imbrie Project, CD recording and performances in November San Francisco, Conservatory and at U.C. Santa Cruz and U.C. Berkeley	
Sept. 14-22, '12	<b>A Roger Shapiro Foundation, Library of Congress and Cygnus ensemble commission for <i>Sounding Beckett</i></b> ; performances <b>off Broadway</b> with Cygnus Ensemble at the Classic Stage Company (see under <b>PRESS</b> ) <b>\$5,000.</b>	
Summer 2012	<b>Sinfonietta, a New Juilliard Ensemble commission, premiered April 12, 2013</b> <a href="http://www.juilliard.edu/newsroom/releases/current/2012-2013_NJE.php">http://www.juilliard.edu/newsroom/releases/current/2012-2013_NJE.php</a>	
Summer 2012	<b>Chamber Music America Commissioning grant for a new work for the Lincoln Trio, premiere Ravinia Music Festival, summer 2014. \$12,000.</b>	
Oct.-Nov 15, 2011	Artist Fellowship Residency <b>MacDowell Colony</b>	
Fall 2011	Sabbatical from UW Madison	
Jan. 2011	Nominated for American Academy in Rome Fellowship	
Aug. 2011, 2010	Artist Fellowship Residency <b>Yaddo Colony</b>	
Jan. 2011	<b>Nominated for Grawemeyer Prize</b> , by Nicole Paiement, Artistic Director Ensemble Parallele	
Jan. 2011	<b>UW Madison</b> , Fall Research Competition Grant recipient, summer support. A new work for Uccello	
July 2010	<b>American Composers Orchestra Commission, UnSafe series.</b> Shadings premiered at Zankel, Carnegie Hall, March 4, 2010. Along with composers Joan La Barbara, Henry Threadgill, and Sean Friar. \$5,000.	
June 2010	<b>23rd Annual Stony Brook Premiere Series Commission.</b> Premiere at Stony Brook (11/16/10), Merkin Hall, New York (11/17/10)	
Fall 2010	<b>Nominated for Pulitzer Prize in Music</b> by School of Music, UW Madison	
Spring 2010	<b>Recording Grant</b> for CD with Albany records featuring concertos with Matt Haimovitz and Curtis Macomber; <b>The Aaron Copland Fund for Music</b> \$10,000	
May 20, 2009	<b>Goddard Leiberson Fellowship</b> for "mid-career composers of exceptional gifts" <b>American Academy of Arts and Letters</b> , \$15,000	
March 2009	<b>Artist in residence; American Academy in Rome</b>	
Oct. 2008	Artist Fellowship Residency <b>Tyrone Guthrie Center, Ireland</b>	
Sept.-Oct. 2008	<b>Composer in Residence, Cultural arm of the City of Salzburg</b> (Land-Salzburg), studio at the <b>Mozarteum</b>	
Sept. 2008	<b>Featured Composer</b> , KOFOMI Festival Mittersill <b>Austria</b>	
2008	<b>Nomination, Van Cliburn Competition Composer's Invitational</b>	
2008	Nomination, American Academy in Rome Fellowship	
July 2008	Copland Prize and Fellowship Residency <b>Copland House</b>	

**HONORS (continued)**

Laura Elise Schwendinger

- June 2008**      **Artist Fellowship Residency Yaddo Colony** (see under residencies, as well for complete listing)
- 2008**            **Guggenheim Memorial Foundation Fellowship** \$40,000
- 2008**            **Romnes Faculty Fellowship at UW Madison**, \$50,000  
"This award is intended to honor faculty who have made major contributions to the advancement of knowledge, primarily through their research endeavors. To support the creation of a new string quartet"
- 2008**            **Aaron Copland Award** from the Copland House
- 2007**            **Grant** from Graduate Research Committee, University of Wisconsin, for a new work for the **Cygnus Ensemble** of New York. \$6,000
- Jun. 2007**      Artist Fellowship Residency **Yaddo Colony**
- Oct. 2005-07**    Nominated for an American Academy in Rome Prize Fellowship
- 2006**            **Commission from Miller Theater, Columbia University for a "Pocket Concerto"** \$15,000
- 2006, 2007**     **Emily Mead Baldwin-Bascom Professorship in Creative Arts, University of Wisconsin Arts Inst.** \$16,000
- Summer 2006**   **MacDowell Colony** residency July/August (see under residencies, as well)
- Dec. 2005**      **Grant** from **Graduate Research Committee, University of Wisconsin**, for cello concerto \$9,536
- Mar. 2005**      **Yaddo Colony with a Jane Adams Wait fellowship**
- Winter 2005**    *Nonet* nominated for **University of Louisville Grawemeyer Award** by the Chicago Chamber Musicians
- Aug. 2004**      *Celestial City* selected for **Florida State University 2005 New Music Festival**
- Summer 2004**   **MacDowell Colony residency** (see under residencies, as well)
- Jan. 2004**      *Celestial City* nominated for **University of Louisville Grawemeyer Award** by Spectrum Concerts Berlin
- Jan. 2004**      Commendation, Oare String Orchestra Third International Composing Competition
- Nov. 2003**      Work chosen for presentation at **Society of Composers, Inc. National Conference.**
- Oct. 2003**      Nomination, **American Academy of Arts and Letters award in music.**
- May 2003**      **Jory copying assistance grant**, from the **American Music Center.** \$500
- Oct. 2002**      **Chancellor's External Grant award, University of Illinois at Chicago**
- 2002**            **North Shore MacDowell Society of Allied Arts Fellowship**
- 2002**            **Bunting Fellowship, Radcliffe Institute for Advanced Study, Harvard University.** \$50,000
- Feb. 2002**      **Bogliasco Foundation** Fellowship and residency
- Aug. 2001**      **Koussevitzky Music Foundation, Commission.**\$15,000
- June 2001**      **Illinois Arts Council grant**

**HONORS (continued)**

Laura Elise Schwendinger

- Jan. 2001** Rapture performed at **Society of Composers, Inc. 36th National Conference**, Syracuse University,
- Dec. 2000** **Grant** from OVCR-AAH, Office of **Vice Chancellor at University of Illinois at Chicago** in support of a recording project with the Chicago Chamber Musicians. \$8,000
- Nov. 1999** **Fromm Music Foundation Commission**. \$7,500
- Sept. 1999,'98** Nominations for the **Stoeger Prize of the Chamber Music Society of Lincoln Center**.
- May 1999** **Awarded American Academy in Berlin Prize Fellowship, the first composer to win this award**. \$15,000
- Apr. 1999** **Grant award** from the OVCR-AAH, Office of the **Vice Chancellor at University of Illinois at Chicago** in support of a new concert work \$3,000
- Mar. 1999** **Commission awarded, Harvard Musical Association**. \$3,500
- Jan. 1999** Nomination of *Songs of Heaven and Earth* by The Theater Chamber Players of the Kennedy Center for \ the University of Louisville **Grawemeyer Award**
- Oct. 1998** Nomination, **American Academy of Arts and Letters Award**
- Jan. 1998** Grant from **The American Composers Forum Performance Incentive Fund** for performance of *Songs of Heaven and Earth* at the **Kennedy Center for the Arts**
- Dec. 1997** Grant from **Meet The Composer**, Sponsored by **Theater Chamber Players of Kennedy Center**
- Nov. 1997** *Aorewa* for Orchestra chosen for the Berkeley Symphony, Under Construction series
- Summer 1997** **Rockefeller Foundation, Bellagio Center Fellowship Residency**
- Summer 1997** **Co-Winner of IAWM**, 1997 National Annual Concert score, at National Museum of Women in the Arts.  
-Reviewed by **Cecelia Porter of the Washington Post** " Laura Schwendinger's clearly structured "Rumor" revels in sinewy counterpoint as the instruments alternately vie and entwine in heated discourse"
- Spring 1997** **Co-Winner of IAWM**, Chicago CUBE ensemble 1997 score search, with Stacy Garrop
- Nov. 1996** *Chamber Concerto* chosen by SCI panel of judges for CD series. **Capstone Records Grand Designs**.
- Jul. 1996** *Cascade Range* chosen for presentation at **Society of Composers, Inc. 30th National Conference**, Florida International University, 1997
- Apr. 1996** Teacher's Recognition Certificate from National Foundation for the Advancement of the Arts
- Jan. 1996** *Chamber Concerto* nominated by ALEA III for consideration for the **Grawemeyer Award**
- Dec. 1995** Grant from **Meet The Composer**, Sponsor: Theater Chamber Players of Kennedy Center
- Sept. 1995** **First Prize Winner, ALEA III International Composition Competition for Chamber Concerto**, Theodore Antoniou- Director. \$2,500 ; The first American winner in over a decade.
- Sept. 1995** Barlow Judges' Commendation, **Barlow Endowment for Music Composition**
- Jul. 1995** Ellen Battell Stoekel Fellowship, **Yale Summer School of Music, Contemporary Music Program, Norfolk Chamber Music Festival**

- Apr. 1995** *Fable* performed at **Society of Composers, Inc. 28th National Conference** at the University of Iowa. April 5-8, 1995
- Apr. 1995** Scholarship from NEA for **Atlantic Center For the Arts Residency**
- 1994** Norton Stevens Fellowship, **the MacDowell Colony for the Arts**
- 1994** Honorable Mention, Friday Morning Music Club's Washington International Competition for Composers
- 1993** **Charles Ives Scholarship, The American Academy of Arts and Letters**
- 1993** Music Associates of Aspen scholarship for attendance at the **Aspen Advanced Masterclass** for Compositional Studies
- 1993** *Night Dances* for Orchestra selected by the Marin Symphony Orchestral Reading  
- **Reviewed by Robert Commanday in the *San Francisco Chronicle*** as "...a very intense, dark work, *Night Dances*, music of considerable power"
- 1992** *Night Dances* for Orchestra selected by Women's Philharmonic Reading Session
- 1992** Finalist, Women's Philharmonic Commissioning Project
- 1988- 1991** Finalist, ASCAP Young Composer's Competition
- 1988, '90, '92** Nomination, American Academy and Institute of Arts and Letters Award
- 1988** Prize recipient, Nicola De Lorenzo Music Competition, U.C. Berkeley
- 1987- 1988** Graduate Opportunity Fellowship, U.C., Berkeley
- 1985, '86, '89** Alfred Hertz Memorial Fellowship at U.C., Berkeley

**PUBLICATIONS AND RECORDINGS See more reviews under PRESS/REVIEWS**

- Upcoming** CD: *QUARTETS with the JACK String Quartet, Christopher Taylor, piano and Jamie Van Eyck, mezzo-soprano* Albany Records, 2016. Ryan Streber, Laura Schwendinger, producers.
- Upcoming** CD: *Complete piano music*, featuring **Christopher Taylor**-piano; Judith Sherman producer
- Upcoming** CD: *Sole Nero* with Jessica Johnson and Anthony Di'Sanza; *Equatorial Jungle* on Equilibrium Records
- Upcoming** CD: Ruth Boden cello. *All the Pretty Little Horses* for solo cello
- August 2013** CD: *High Wire Acts; Chamber Music by Laura Elise Schwendinger* on Centaur Records  
**CRC 3098** Received multiple reviews in *Fanfare Magazine, NY Times* and *Amazon.com*  
[http://artsbeat.blogs.nytimes.com/2014/09/17/classical-playlist-puccini-messiaen-schubert-and-more/?\\_php=true&\\_type=blogs&\\_r=0](http://artsbeat.blogs.nytimes.com/2014/09/17/classical-playlist-puccini-messiaen-schubert-and-more/?_php=true&_type=blogs&_r=0)

**Sept. 17, 2014** **THE NEW YORK TIMES** Classical Playlist: Puccini, Messiaen, Schubert and More; 'HIGH WIRE ACTS: CHAMBER MUSIC BY LAURA ELISE SCHWENDINGER' Brightmusic; Chicago Chamber Musicians; Duo 46; Christina Jennings, flutist; Greg Sauer, cellist; Katie Wolfe, violinist (*Centaur*) The chamber works grouped together on this captivating disc show off Laura Elise Schwendinger's acute ear for unusual textures. In these works, scored for solo violin; nonet; violin and guitar; or a quintet of flute, piano and strings, she sketches musical short stories of somnambulant fragility and purpose. The color palette she draws from these modest forces is varied and expressive — and brilliantly rendered by a fine roster of performers. (*Fonseca-Wollheim*)

**PUBLICATIONS AND RECORDINGS (continued)**

**Laura Elise Schwendinger**

- Jan. 2013**      **CD: 3 Works for solo instruments and orchestra:**  
**TROY 1390**      *Esprimere* with Matt Haimovitz; *Chiaroscuro Azzurro* with Curtis MaComber and *Waking Dream* with Christina Jennings, the UW Sinfonietta with members of the ProArte String Quartet, Albany Records, **Judith Sherman producer**. Received 3 reviews in Fanfare Magazine, National record review and Amazon.com. *Esprimere* on first **GRAMMY Ballot**.
- 2011**            **CD: The Lincoln Trio, Notable Women;** works by Higdon, Thomas, Garrop and Schwendinger: *Cé la Luna Questa Sera?* **Cedille Records** (see review **REVIEWS**)  
Judith Sherman wins Grammy for Producer of the year for this CD.
- Sept.14, 2009**    *Remembering Dina Koston, NewMusicBox*, The American Music Center
- Nov. 2007**      *A Sort of Music*, on the relationship of text to music, **Poetry Magazine**
- 2001**            DVD *In Just Spring- Dawn Upshaw and Gilbert Kalish* recital; *Voices of Our Time*, at the Theatre Chatelet, Paris on TDK/Naxos
- 2002**            CD: *Composers in Residence, The Berlin Journal Number 5, from The American Academy in Berlin*; Hersch, Bresnick, Jolas, Corigliano, Danielpour and Schwendinger
- 2001**            *Chansons Innocentes* for voice and piano. Hildegard Publishing, Bryn Mawr. Available, Theodore Presser
- Jul. 1997**      *Chamber Concerto* SCI CD Series,#10 Capstone Records  
-Reviewed by **The American Record Guide** as " a melodic and atmospheric work"
- Spring 1998**    "A Composer's Guide to Music Festivals" New Modern Music 1 (1). CD review: *Chamber Music of Andrew Imbrie*, New Modern Music Web journal funded through Columbia University Ditson Fund
- Dec.1992**      *Point of Balance*, score for piano. Freeland Pub. #34. Dist by European American
- Jun. 1990**      *the sky a silver dissonance*, score for Baritone Voice and Piano, Poem by E.E. Cummings. Freeland Publications: Berkeley, CA. FP 19. Dist by European American
- Jul.- Aug. 1989**    Co-author, "*The Listening Composer: George Perle as Bloch Lecturer*", Cum Notis Variorum: The Newsletter of the Music Library of the UC Berkeley, No. 314

**ARTISTIC RESIDENCIES AND FELLOWSHIPS**

- March 2015**      **Awarded MacDowell Fellowship Residency**, summer 2015
- Feb. 2015**      Artist Fellowship Residency, **Tyrone Guthrie Center**
- June 2014**      Artist Fellowship Residency, Oberpfälzer Künstlerhaus, Schwandorf Germany
- July 2014**      Artist Fellowship Residency, **Yaddo** Corporation
- August 2014**    Artist Fellowship Residency, VCCA Auvillar, France
- August 2013**    **Artist Fellowship Residency Yaddo Colony** (also in 2011, 2010, 2008, 2007, 2005, 1996)
- Oct.-Nov. 2011** Artist Fellowship Residency **MacDowell Colony** (also in 2006, 2004, 2002, 2000, 1997, 1996, 1994)

**ARTISTIC RESIDENCIES AND FELLOWSHIPS (continued)**

Laura Elise Schwendinger

- August 2011** Artist Fellowship Residency **Yaddo Colony**
- August 2010** Artist Fellowship Residency **Yaddo Colony**
- March 2009** **Artists in Residence; American Academy in Rome**
- Sept. 2008** **Composer in Residence**, Land-Salzberg (City of Salzburg), with office at the Mozarteum
- Sept. 2008** **Composer, KOFOMI Festival Mittersill**
- Oct. 2008** Artist Fellowship Residency **Tyrone Guthrie, Ireland**
- June 2008** Artist Fellowship Residency **Yaddo Colony**
- July 2008** **Copland House** Award and residency
- Jun. 2007** Artist Fellowship Residency **Yaddo Colony**
- Jul/Aug 2006** Artist Fellowship Residency **MacDowell Colony**
- Jun. 2005/2006** Artist Fellowship Residency, Tyrone Guthrie Center, Ireland
- May 2005** Artist Fellowship Residency **Yaddo Colony**, with Jane Adams Wait fellowship
- May 2005** Artist Fellowship Residency, **Tyrone Guthrie Center**, Ireland
- July 2004** Artist Fellowship Residency **MacDowell Colony** Residency
- Aug., 2003** California E.A.R. Unit Composer Residency, Arcosanti
- Jul.-Aug. 2003** Artist Fellowship Residency, **Virginia Center for the Creative Arts**. Also in July 1999, June/July 2001, June 1995
- 2003** **Bunting Fellow, Radcliffe Institute for Advanced Study at Harvard University**
- July 2002** Artist Fellowship Residency **MacDowell Colony**, July-Aug. 2000, June '97, July '96, June '94
- Jun. 2002** Artist Fellowship Residency, **Ragdale Foundation**
- May 2002** Resident Fellow, **MacDowell Colony for the Arts**  
Also in residence: July-Aug. 2000, June 1997, July 1996, June 1994
- Feb. 2002** Resident Fellow, **Bogliasco Foundation's Liguria Center**, Genoa, Italy
- July-Aug. 2000** Artist Fellowship Residency **MacDowell Colony**
- Spring 2000** **The American Academy in Berlin Prize Fellowship in musical composition.**  
The first composer awarded this honor
- Jul. 1998** Composition Fellow, **Ernest Bloch Music Festival with Donald Martino**  
New Work *Ce la Luna Questa Sera?* premiered
- Jul. 1997** Resident Fellow, Rockefeller Foundation Bellagio Conference Center. Project: *Songs of Heaven and Earth* for The Theater Chamber Players
- June 1997** Artist Fellowship Residency **MacDowell Colony**, June

**ARTISTIC RESIDENCIES AND FELLOWSHIPS (continued)**

Laura Elise Schwendinger

- Aug. 1996** Artist Fellowship Residency, **Yaddo Colony**
- June 1996** Artist Fellowship Residency, **MacDowell Colony**
- Jun. 1996** Composition Fellow, The American Composer-Conductor Program, at The Conductor's Institute at the Hartt School of Music
- Jul. 1995** Composition Fellow, Ernest Bloch Music Festival with Paul Chihara, Greg Steinke, Director. *Asherah* for solo saxophone performed by Joseph Wytko
- Jun. 1995** Composition Fellow, Norfolk Chamber Music Festival of the Yale Summer School of Music Composition & Contemporary Music Seminar, *These Verses Hold...* for sop., clarinet, cello, piano and perc. premiered
- May 1995** Associate Artist, Atlantic Center for the Arts, FL. Associate Artist with Chinary Ung
- Jan. 1995** Associate Artist, Atlantic Center, FL., with M. Davidovsky
- Sep. 1994** Resident Artist, Millay Colony for the Arts, (Also accepted for June 1993 residency)
- Jul. 1994** Composition Fellow, Bowdoin Summer Music Festival. (with scholarship, 1993)
- June 1994** MacDowell Colony Residency
- June 1994** Composition Fellow, June in Buffalo at SUNY Buffalo. *Fable* performed. Milton Babbitt, Donald Erb, Roger Reynolds and David Felder, composers in residence.
- May 1994** Composition Fellow, May in Miami Young Composer's Festival, Florida International University with Bernard Rands. *Lament* for string trio performed
- Jan. 1994** Associate Artist, Atlantic Center for the Arts, with Milton Babbitt
- Nov. 1993** Composer, Pierre Boulez Composers/Conductors Workshop, Carnegie Hall
- Summer** Composition Fellow with full scholarship. Advanced Masterclass Program, Aspen
- 1993** Center for Composition with Bernard Rands and Jacob Druckman; *Fable* performed by Aspen Contemporary Music Ensemble
- Jun. 1993** Composition Fellow, June in Buffalo, SUNY Buffalo. Bernard Rands, Charles Wuorinen, Donald Erb and David Felder, composers in residence. *Lament* for string trio performed
- Aug. 1992** Resident Composer, Summer Program of the Charles Ives Center for American Music. Richard Moryl, Director. *Sonata* for solo violin performed by Victor Schultz
- Jul. 1992** Composition Fellow, Ernest Bloch Music Festival with Chinary Ung
- Summers 1989-1992** Composition Fellow, Composer's Institute at Gunther Schuller's Festival at Sandpoint, Idaho. Babbitt, Imbrie, Perle, and Schuller, Composers in residence



## TEACHING EXPERIENCE

Laura Elise Schwendinger

### University of Wisconsin-Madison

**2010-currently** Professor of Music of Composition and Area Coordinator (2012-present)  
Artistic Director, Contemporary Chamber Ensemble

**2006-2010** Associate Professor of Composition and  
Artistic Director, Contemporary Chamber Ensemble, Area Coordinator

**2004-2005** Visiting Assistant Professor of Composition

### University of Illinois at Chicago

**2004-2005** Associate Professor of Composition and Theory.

**1998-2004** Assistant Professor of Composition and Theory.

### San Francisco Conservatory of Music

**Summer 1998** Faculty Composition Instructor, Summer Music West Program, Composition Intensive, San Francisco Conservatory of Music. Ages 15-20.

**1989- 1998** Faculty Instructor, San Francisco Conservatory of Music, Prep Program

Classes taught: counterpoint, harmony, form and analysis, conducting, composition (coordinating of comp. program concerts and conducting of student works)

### University of California Santa Cruz

**Spring 1998** Lecturer, Music 13: beginning theory and musicianship

**Winter 1998** Film Music- Music 80m, Music 14: theory and musicianship

**Fall 1997** Music 13: beginning theory and musicianship

### Smith College

**Spring 1997** Visiting Lecturer: Film Music. (a course I developed)

### University of California at Berkeley

**1987- 1990** Instructor, Young Musicians' Program,  
Duties included conducting sectional rehearsals and individual coaching. Courses taught: All levels of theory, ear training, composition, flute, chamber music coach, also in charge of composition concerts, conducting student works.

**1988- 1989** Teaching Assistant to Conductor Michael Senturia of the U.C Symphony

**1986- 1987** Graduate Student Instructor for Introduction to Music, a Music History survey course, U.C., Berkeley. Lawrence Moe and Anthony Newcomb, Professors

**Summer Workshop Faculty, University and Conservatory Masterclasses, Panels**

**OTHER PROFESSIONAL EXPERIENCE**

- March 2015 UW Crumb Festival Coordinator/ Director. In 4 concerts of 9 Crumb works in all. Visiting groups included Muranda Cuckson and Nunc, Due East, Lakeshore Rush. Two of the concerts received standing ovations.
- March 2015 Virginia Center for the Creative Arts Composition juror.
- March 2015, NewMusicUSA music panelist.
- August, 2014 Bennington Chamber Music Conference, Featured Faculty Composer Faculty Week 3
- Jan. 24, 2014 Composition Seminar presenter, University of California at Berkeley
- May 10, 2013 Composition Seminar presenter, School of Music, University of California at Los Angeles
- Oct. 7, 2012 Composition Seminar presenter, Yale University School of Music
- June 2012 New Music on the Point, Faculty Composer, with Yale Professor Kathryn Alexander and Jack Quartet
- March 30, 2012 Masterclass presenter, University of Iowa, composition program.
- Dec. 14, 2011 Masterclass presenter, San Francisco State University
- Sept. 2011 Master-composer, seminar presenter and teacher at Roosevelt College, 2 day workshop
- Jan. 24, 2011 Masterclass presenter, University of California, Davis
- Oct. 9, 2010 Masterclass presenter, San Francisco Conservatory of Music
- Dec.1, 2010 Masterclass presenter, University of Boulder, Colorado
- March 26, 2009 Featured composer, Illinois State University New Music Festival, with Sheila Silver Augusta-Thomas
- Nov. 14, 2005 Composition Seminar presenter, University of Oklahoma, Composer's Seminar
- Nov. 13, 2005 Composition Seminar presenter, Oklahoma City University, Composer's Seminar
- Oct. 14, 2005 Composition Seminar presenter, University of California, Berkeley
- Oct. 9, 2005 Composition Seminar presenter, San Francisco Conservatory of Music
- Nov. 24, 2005 Composition Seminar presenter Royal Irish Academy of Music
- Jun. 2004 Composition Seminar presenter, Northwestern University
- Apr. 7, 2003 Composition Seminar presenter, Harvard University Composer's Seminar in association with the Harvard Group for Contemporary Music, with Bernard Rands.
- Mar. 21,' 03 Public speaker/ presenter at The Radcliffe Institute for Advanced Study; Harvard University
- Nov. 5, 1999 Presenter at Illinois State Music Teacher's Association

**PROFESSIONAL and PERFORMANCE AFFILIATION**  
**OTHER PROFESSIONAL EXPERIENCE**

Laura Elise Schwendinger

- Sept. 29, 1999**    **Composition Seminar presenter, Northwestern University**
- Feb. 4, 1999**    **Composition Seminar presenter, The University of Chicago**
- Feb. 5, 2001**    **Composition Seminar presenter , Cleveland State University**
- Jun. 2, 2000**    **Public Lecture, American Academy in Berlin**
- Oct. 1998**    **Composition Seminar presenter, Roosevelt University**
- Currently**    **Editor-in-Chief, Editorial Board of the GSTF International Journal of Music (JMusic)**  
[www.globalstf.org/publications/jmusic/editorialboard/](http://www.globalstf.org/publications/jmusic/editorialboard/)
- Spring 2013-2015**    **Virginia Center for the Creative Arts, composition panel**
- May, 2012**    Kentucky Arts Council, **Panelist**
- August 2011**    **National Endowment for the Arts, National judging panel**
- 2011**    Invited by American Composer Alliance Board to publish Catalogue of works.
- 2011-present**    Represented by Blankenship and Robertson, Artists Managers
- 2006-present**    **Artistic Director**, University of Wisconsin Contemporary Chamber Ensemble
- Feb. 2011,**    **MTNA** Composition competition judging panel.
- Feb. 2011,**    **University of Illinois, Red Note Festival**, Composition competition judging panelist.
- May 20, 2010**    Panelist, Kentucky Arts Council
- Spring 2010**    **Speaker**, Humanities Center Luncheon Series
- Spring 2008**    Ragdale Colony, Composition panel, and currently Ragdale Artistic committee
- Spring 2006**    Managing Director, UW Contemporary Chamber Ensemble Organized Spring tour with U of M and Iowa
- June, 2005**    **Featured Composer**, Chamber Music Quad Cities (Greg Sauer, Dir.), Davenport, Iowa
- Jan. 2004**    **Featured in *Voice of America* for NPR about the MacDowell Colony**
- 1995-2003**    Co-editor, New Modern Music, a web journal initially funded by the Ditson Fund of Columbia University
- Mar. 15-21, 2003**    Solo show of Photography at the Radcliffe Institute for Advanced Study; Harvard University; *Imaginary Landscapes*
- 2000-2001**    Co-vice president, American Women Composers, Midwest
- Jun. 6, 2002**    Presenter at Northwestern University Composer's Seminar
- Dec. 2002**    Adjudicator: 2002 Music Teachers National Association Composition Competition
- Apr.26, 2002**    Coordinator of Spring Festival of Student Composers with students from Northwestern University, De Paul University, Roosevelt University, and Columbia College

**PROFESSIONAL / PERFORMANCE AFFILIATION****Laura Elise Schwendinger**

- Apr. 26, 2002** Coordinator of UIC-CSO Forum. Anders Nordentoft, Simon Bainbridge, Augusta Thomas, moderator
- Feb. 22, 2001** Coordinator of UIC-CSO Forum, Augusta Reed Thomas CSO Composer in residence, presenter
- Nov. 29, 1999** Co-Coordinator UIC-CSO Forum, with P. Manoury, M. Ptaszynska, University of Illinois at Chicago
- Apr. 21, 1999** Co-coordinator of John Harbison Panel Discussion at University of Illinois at Chicago. Panelists included Henry Fogel- President of the Chicago Symphony and Augusta Thomas- CSO Composer in Residence
- Mar. 1999** Departmental Grant Coordinator for \$36,000. awarded by the Provost, University of Illinois at Chicago, for Digital Audio and Computer Music Technology lab
- Oct. 1998** Presenter at Rockefeller Foundation's Bellagio Center, Italy
- Spring 1997** Research Associate, Five College Women's Studies Research Center, Mount Holyoke College, MA
- Fall 1997** Developed Film Music Colloquium for Smith College
- Oct. 1995** Adjudicator: 1995 California Association of Professional Music Teachers, Inc./ Music Teachers National Association, Inc. Student Composition Contest
- Mar. 12, 1993  
1988** Presenter at The University of Southern California Composer's Colloquia  
Graduate Composition representative serving on the Graduate Committee of the Department of Music, U.C., Berkeley
- 1987** President and Concert Coordinator of New Music at Berkeley at U.C. in charge of grant writing, programming and concert preparation
- 1984-1985** North House Music Society Publicity Manager at Harvard University, Cambridge, MA, in charge of concert programming and publicity
- 2006-present** Artistic Director, University of Wisconsin Madison Contemporary Chamber Ensemble
- 2008-present** Ragdale Colony, Artist Advisory Council
- 2004-present** Composer member, Chicago Composer's Consortium
- 1997-1999** Member, International Alliance of Women in Music
- 1995-2004** Member, Society of Composers Inc.
- 1988-present** Composer- member of the American Music Center, NY
- 1986-present** Composer- member of BMI
- 1986-1988** Flutist; Berkeley Contemporary Chamber Players
- 1987- 1991** Principal Flutist, TA, U.C. Berkeley Symphony Orchestra; Michael Senturia, Conductor
- 1983- 1985** Member of the Harvard Memorial Church Choir; John Ferris, Director

## REFERENCES

Laura Elise Schwendinger

Sebastian Currier, Composer and Grawemeyer Award Winner

Olly Wilson, Composer and Prof. Emeritus University of California, Berkeley

Kurt Rhode, Composer, Rome and Berlin Prize winner

Richard Festinger, Composer and Prof. San Francisco State University

Nathan Currier, Composer and Rome Prize winner

Shulamit Ran, Composer, Pulitzer Prize Winner and Prof. of Composition, University of Chicago

Nicole Paiement, Conductor and Artistic Director, *Blueprint* and *Ensemble Parallèle*, San Francisco Conservatory Faculty, Principal Guest Conductor at Dallas Opera; Former Prof. University of California at Santa Cruz

Paul Chihara, Composer and Prof. University of California, Los Angeles

Jeffrey Mumford, Composer

Tamar Diesendruck, Composer and Faculty Director of Composition at the Vermont College of Fine Arts

Sally Chisholm, Violist in ProArte String Quartet, in residence at the University of Wisconsin Madison

## Upcoming and continuing projects:

**Artemisia**, an opera about Italian Baroque painter Artemisia Gentileschi. . Ginger Strand, Librettist  
MacDowell Colony residency for Summer 2015, awarded with this work as the proposal

**Sylvia**, an opera about poet Sylvia Plath, supported by **Yaddo** residency.  
Poet Anna Journey, Librettist

A new work **EIGHT**, supported by the Humanities Institute for **Matt Haimovitz** and his eight cello ensemble **Uccello**, based at McGill University in Montréal.

**Season 2016/17** A **Koussevitzky Commission** for the **Chameleon Arts Ensemble**, Boston.

**May 17, 2016** **Creature Rhapsody**, commissioned for the Richmond Symphony Orchestra's Youth orchestra.  
Carpenter Theatre at Richmond CenterStage.

**April 2, 2016** **Waking Dream**, **The Richmond Symphony Orchestra**, supported by a **League of American Orchestras and the New Music USA Residency**. **Carpenter Theatre at Richmond CenterStage**

**Feb. 4/5, 2016** **High Wire Act**, **Princeton Institute for Advanced Studies**. **The Millenium Arts Ensemble**

**Winter 2015** **Mise-en-Scene**, and **Until the Sunrise**, **Lakeshore Rush**, **Chicago**.

**Nov. 8, 2015** **Soprano Nanette McGuinness**, premiere of **Three Kay Ryan Settings**, Center for New Music,  
San Francisco, with Dale Tsang, piano. JCC Peninsula in Foster City.

**Nov. 2, 2015** **Constellations** for flute and percussion. Mary Stolper, WFMT Radio.

**Oct 23, 2016** **About a Mountain**, and **Lady Lazarus**. **The Ruckus Ensemble**, **UMBC**. Patricia Green, voice.  
**Livewire 5: Ruckus: Beyond Pierrot**

**Oct. 20, 2016** **Lady Lazarus and Songs of Heaven and Earth**. Ruckus Ensemble, UMBC. Patricia Green, voice.

**Oct 9, 2015** **Kay Ryan Songs**, Chicago Composers' Consortium, with the Fonema Consort, North Shore Baptist Church

**Fall 2015** **Aviary**, Clocks in Motion. In part supported by the Kunstlerhaus, Schwandorf.

**June 15, 2015** **Arc of Fire**, Lincoln Trio. Bryant Park, NY. Chamber Music America New Music Festival.

**May 21, 2015** **Sinfonietta**, **NOVUS**, Trinity Church New York. Julian Wachner Director.  
<https://www.trinitywallstreet.org/events/concerts-one-33>

**May 7, 2015** **Rumor**, **Ensemble Musiqua**, at the Contemporary Arts Museum Houston.

**May 6, 2015** **Creature Quartet**, **JACK Quartet** at Memorial Union Concert Series, Madison WI. World premiere recording  
to be released on **Albany Records Fall 2014**; Recording Oktaven studio. Albany CD supported by a  
**Columbia Univ. Ditson grant and New Music USA CAP grant**

**April 26, 2015** **Waking Dream** with the **Chicago Composers Orchestra** and **Mary Stolper**, flute soloist.

**April 19, 2015** **Kay Ryan Songs**, Jewish Music Project San Francisco. Center for New Music

**March 22, 2015** **The Violinists in My Life**, **Miranda Cuckson** and **Blair McMillen**, piano; UW Madison, Crumb Festival

**Feb. 24, 2015** **The Violinists in My Life**, **Miranda Cuckson** and **Blair McMillen**, piano; **Nunc Ensemble**, Zinc Bar-New York

**Feb. 23, 2015** **Betes de la Mer**, **The Chicago Composers Orchestra** and **Chicago Composers Consortium**, **Chicago**

- Feb. 11, 2015 Daniel Grabois, *Rapture*, Faculty Artist Series, UW Madison Faculty Artist Recital
- Jan. 2015 *About A Mountain*, Patricia Green, mezzo soprano, in two performances. University of Western Ontario, and on the Primavera concert series, at St. Catherine's, Ontario
- Dec. 21 *The Violinists in My Life*, Collins violinist Eleanor Bartsch Capitol, Madison.
- Nov. 20, 2014 Soprano Nanette McGuinness, premiere of *Three Kay Ryan Settings*, Center for New Music, San Francisco, with Dale Tsang, piano, and Adaiha MacAdam-Somer, cello.
- Nov. 6, 2014 *Song for Andrew and Wet Ink*, Viccenium Void, UW Madison, Mills Hall.
- Oct. 2014 *Arc of Fire*, Lincoln Trio, A Chamber Music America Commission, at WFMT studios, Chicago, Chamber Music America commission series.
- Aug. 22, 2014 *High Wire Act*, Bennington Chamber Music Conference. With Conor Nelson, flute; Eriko Sato, violin; Kate Vincent, viola; Michael Finckel, cello and Blair McMillen, piano. Bennington Vermont.
- Aug. 19, 2014 *Wet Ink*, premiere, Bennington Chamber Music Conference, Bennington Vermont.
- Aug. 8, 2014 *Arc of Fire*, Lincoln Trio, A Chamber Music America Commission, at Bryant Park, New York. Chamber Music America Commission series.
- April 19, 2014 *Arc of Fire*, Lincoln Trio, Chamber Music America Commission, WFMT's radio show *Relevant Tones* Chicago
- March 7, 2014 *-from* String Quartet in three movements, move. 1 with the JACK Quartet. Merkin Hall, New York.
- Jan 30, 2014, *High Wire Act*, Left Coast Chamber Ensemble, Subscription Season 21; *Some Serious Fun*  
Feb. 3, 2014 Throckmorton Theatre (1/30), Mill Valley; San Francisco Conservatory of Music (2/14), San Francisco
- Nov. 2/3, 2013 *High Wire Act*, The Chameleon Arts Ensemble of Boston; *a vision so composed*. First Church in Boston
- June 25, 2013 *Constellations* for flute and percussion. Chicago Composers Consortium presents Due East
- May 5, 2013 *Equatorial Jungle* CONCERT XXIII, Riverside Recital Hall, University of Iowa, *Sole Nero*; Jessica Johnson, piano and Anthony Di Sanza, percussion
- April 21, 2013 *The Violinists in My Life*, Eleanor Bartsch, violinist. UW Madison CCE (Miranda Cuckson, Curtis Macomber, Desiree Ruhstrat, Eleanor Bartsch and Wei He)
- April 12, 2013 *Sinfonietta*, a New Juilliard Ensemble commission, Lincoln Center, Alice Tully Hall. [http://www.juilliard.edu/newsroom/releases/current/2012-2013\\_NJE.php](http://www.juilliard.edu/newsroom/releases/current/2012-2013_NJE.php)
- April 7, 2013 *C'e La Luna Questa Sera?* The Center for New Music Ensemble; UW Madison, <http://www.uiowa.edu/~cnm/47.130217.html>
- March 18, 2013 *The Violinists in My Life*, Desiree Ruhstrat and Marta Aznavoorian; Union League Club, Chicago
- March 4, 2013 *The Violinists in My Life*, Wei He at Hot Air Festival, the New Music Festival of the San Francisco Conservatory of Music
- Feb. 24, 2013 *in Just spring-* Dawn Upshaw with pianist Kayo Iwama, Longy School of Music Boston, Bard "First Songs" series

**COMPOSITIONS AND PERFORMANCES (continued)**

Laura Elise Schwendinger

- Feb. 21, 2013** *in Just spring-* Dawn Upshaw with pianist Kayo Iwama, Morgan Library in NYC, Bard "First Songs"  
<http://www.themorgan.org/public/program.asp?id=603>
- Feb. 18, 2013** *C'e La Luna Questa Sera?* The Center for New Music Ensemble; University of Iowa,  
<http://www.uiowa.edu/~cnm/47.130217.html>
- Feb. 18, 2013** *C'e La Luna Questa Sera?* The Center for New Music Ensemble; University of Iowa,  
<http://www.uiowa.edu/~cnm/47.130217.html>
- Nov. 16, 2012** *Llorona for Choir* (SATB) and guitar. UW Madison Concert Choir, Beverly Taylor Director
- Nov.9/10, 2012** *Tree top Studio, Andrew Imbrie commemorative commission Sacket- Fonteneau duo Project, CD recording* and performances in November 2012 in San Francisco, and UC Santa Cruz
- Oct. 8, 2012** *The Violinists in My Life, Wei He*, violinist. San Francisco Conservatory of Music Faculty Artist (Miranda Cuckson, Curtis Macomber, Desiree Ruhstrat, Eleanor Bartsch and Wei He)
- Summer 2012** *Chamber Music America Commissioning grant for a new work for the Lincoln Trio, premiere Ravinia Music Festival, summer 2013*
- Sept. 14-22, 2012** *Sounding Beckett* a Roger Shapiro Foundation, Library of Congress and Cygnus ensemble commission; performances off Broadway with Cygnus Ensemble at the Classic Stage Co. (see reviews under **PRESS**)
- "Laura Schwendinger's piece for Footfalls is particularly effective, featuring stretches in which the musicians play their instruments so lightly, it could just be the autumn wind blowing through their strings. Beckett's works demand postviewing brooding, and these haunting soundscapes offer a an appropriately moody place to drift." -Jenna Scherer in"- **Time Out, NY**
- June 16, 2012** *Jennifer Beattie with Jack Quartet*, premiere *Sudden Light*, New Music on the Point
- June 5, 2012** *Jack Quartet*, String Quartet in three movements, New Music on the Point, Faculty Concert
- June 4, 2012** *Chansons Innocentes, Jennifer Beattie and Donna Loewy*, New Music on the Point, Faculty Concert. Brandon Music Cafe
- May 4, 2012** *Six Choral Settings*, Carnegie's Zankel Hall. Trinity Choir, Julian Wachner Director
- May 2012** *Mise-En-Scene*, CUBE and the Chicago Composer's Consortium, Chicago II.
- Dec. 2, 2011** *High Wire Act*, *Arizona Contemporary Music Ensemble*, Glenn Hackbarth Director
- Nov. 4, 2011** *C'e La Luna Questa Sera?* Lincoln Trio, Morrison Artist Series, McKenna Theater, SF State University
- Oct. 26, 2011** *C'e la Luna Questa Sera?* The Lincoln Trio, Poisson Rouge, New York City
- August 2011** *Ravinia Festival*, the Lincoln Trio, *C'e la Luna Questa Sera?* With Cedille Records CD release.
- July 10, 2011** *Iridos* for solo flute, Dawn Lawler Flute, New Muse New Music Ensemble, Madison WI **Madison Moca, Wisconsin Public Radio Stage** (State Street at the Capitol Square)



**May 6, 2011** *Mise-en-Scene*, for **Boston Musica Viva**, Boston MA

Elisa Birdseye, the Boston Musical Intelligencer: <http://classical-scene.com/2011/05/09/boston-musica-viva-2/>, "The title of the program derived from the world premier centerpiece of the evening, Laura Elise Schwendinger's *Mise-en-scene* (2011). But it also provided a context for the other pieces on the program. Schwendinger explained before the performance that *mise-en-scene* refers to all the elements (lighting, sound, props, stagecraft, etc) which create the feel and image seen in either a theater piece or a film. Her work, in nine short, continuously played movements, described a story, and even without program notes, it would have been possible to imagine what was going on onstage. She described her music as "zany," but perhaps another term would be "looney" in the sense of the fiendishly difficult and evocative music by Carl Stallings that underpinned the familiar Looney Tunes cartoons. Schwendinger's music was clear, delightful, and descriptive, almost an opera without words."

**March 7, 2011** *Nonet*, **Contemporary Music Ensemble, Schulich School of Music, conducted by Julian Wachner, Pollack Hall, McGill University**

**March 4, 2011** *Shadings*, Commissioned for **The American Composers Orchestra**, UnSafe series. Zankel-Carnegie Hall

"In Laura Schwendinger's "Shadings," richly scored shimmering music ebbed and swirled in tandem with a series of enigmatic photographs projected above the orchestra. The photographs were taken in Japan by the composer's cousin Leni Schwendinger, who also designed evocative lighting to complement the images."

-Reviewed by Vivian Schweitzer in **The New York Times**, March 8, 2011

<http://www.nytimes.com/2011/03/08/arts/music/american-composers-orchestra-review.html>

*About A Mountain*; commissioned by Julia Bentley and Mary Stolper

**Jan. 6, 2011** DePaul University, Chicago

**Jan. 8, 2011** Nichols Auditorium, Chicago

**Jan. 10, 2011** Monday live concert broadcast, WFMT radio in Chicago

-Doyle Armbrust, in *Time Out Chicago*

"How does one write a sign to warn earthlings (or aliens) away from a radioactive mountain 10,000 years from now? What language should be used? Or what simple iconography? This is an honest-to-god dilemma explored in John D'Agata's 2010 nonfiction work, *About a Mountain*. The essayist and University of Iowa creative writing professor examines the U.S. government's attempts during the last eight years to transform Nevada's Yucca Mountain into a dumping ground for nuclear waste. The project has been derailed, in part by the impossibility of developing warning placards that could remain universally understandable during its 100-century-plus lifespan. Earlier this year, while reading *About a Mountain*, local mezzo-soprano Julia Bentley became fixated on the idea of the ephemerality of language. That concern has led to an exciting collaboration with composer Laura Schwendinger."

**Jan. 23, 2011** *Song for Andrew*, the Emyrean Ensemble, San Francisco

**Dec. 1, 2010** *High Wire Act*, University of Boulder New Music Ensemble

**Nov. 18, 2010** *Brushstrokes*, commissioned by **Stony Brook New Music Ensemble, Merkin Hall NY, Brushstrokes**

**Nov. 17, 2010** Stony Brook New Music Ensemble, Stony Brook

**Nov. 11, 2010** *String Quartet* in three movements, **Jack Quartet**, University of Iowa

**Nov. 10, 2010** *String Quartet* in three movements, **Jack Quartet**, UW Madison

**Nov. 7/ 8, 2010** *High Wire Act*, The Aspen Ensemble, Calgary ProMusica

- Oct. 9, 2010** *Chiaroscuro Azzurro*, SF Conservatory New Music Ensemble, Nicole Paiement-Dir., Wei He-soloist
- Reviewed in Civic Center Blog** <http://sfciviccenter.blogspot.com/2010/10/riding-elevator-into-sky.html>  
*"Some concerts are excitingly revelatory, others are excruciatingly boring, while most are somewhere in between. The happy news is that Saturday's concert was on the exciting and revelatory side of the spectrum. This was due primarily to a hugely ambitious, 40-minute violin concerto called Chiaroscuro Azzurro by Laura Schwendinger (above), which is the work of a brilliant composer coming into her own. It's also very difficult music, densely packed with ideas going in all directions, but the lyricism of the solo violin writing keeps one focused. The fiddling by Wei He (above), by the way, was beautiful and heroic."*
- Oct. 10, 2010** *High Wire Act*, Caruth Auditorium, Voices of Change Ensemble, Meadows School of the Arts, Southern Methodist University in Dallas, TX
- Reviewed Scott Cantrell in the *The Dallas Morning News***
- Classical music review: Voices of Change's concert offerings span the globe**  
*"Mexican-born Laura Elise Schwendinger, with a Berkeley doctorate, is a composition professor at the University of Wisconsin at Madison. Her 2005 quintet High Wire Act was inspired by Alexander Calder's little wire sculptures of circus performers. The five movements perform their own daredevilry of skitters, gleaming hesitations and long-strung lines. Schleuning and Markina joined flutist Helen Blackburn, violist Barbara Sudweeks and cellist Kari Nostbakken in another exhilarating performance."*
- July 25, 2010** *Song for Andrew*, the New Juilliard Ensemble at MOMA, Summergarden concerts
- Reviewed by Anthony Tommasini in *The New York Times*, 7/26/10 *Bringing Garden Sounds Indoors.***  
*"Laura Elise Schwendinger's "Song for Andrew" (2008) pays tribute to her teacher Andrew Imbrie, who died in 2007, by wrapping a theme from his "Pilgrimage" (1983) in her own harmonization and gradually taking it into her own rhythmic and harmonic world. The piece is darkly attractive, artful and moving, and the ensemble, a piano quartet, played with the warmth and soulfulness it demanded."*
- March 5, 2010** *An Entire Evening of works by Laura Schwendinger*, Four Score Festival, Music Institute of Chicago. With Composers Augusta Read Thomas and Stacy Garrop
- April 14, 2010** *High Wire Act*, the Aspen Ensemble, University of Baltimore
- April 5, 2010** *Garden of Earthly Delights, Cygnus at Symphony Space*, Cutting Edge Concerts NY
- Reviewed by Steve Smith in *The New York Times*, 4/6/10 *Music Surely Soothes; Can It Also Heal?*** *"Laura Schwendinger's "Garden of Earthly Delights," inspired by the famous Bosch triptych of that name, was a suspenseful tangle of bristling lines and eerie dissonances with passages of melancholy respite."*
- April 4, 2010** *Van Gogh Nocturnes* Christopher Taylor piano. UW Madison
- Nov. 22, 2010** *The Equatorial Jungle* for piano and percussion, Sole Nero with Jessica Johnson and Tony Di'Sanza, Performances
- Nov. 14, 2009** *High Wire Act*, Eighth Blackbird. Contempo Series. University of Chicago
- Reviewed by John von Rhein in *The Chicago Tribune*, 11/16/09,**  
*Contempo invites audience to hear the art, see the music.*  
*"Schwendinger's 2005 "High Wire Act" achieved more by attempting less. Inspired by the wire circus figures of sculptor Alexander Calder, the four character portraits, with their high twitterings, undulating arpeggios and rippling figurations, evinced an acute sonic imagination and sure command of craft. The piece was beautifully played by eighth blackbird."*
- Nov. 12, 2009** *Waking Dream* for flute and chamber orchestra. Christina Jennings and the UW Chamber Symphony

**COMPOSITIONS AND PERFORMANCES (continued)**

**Laura Elise Schwendinger**

- Oct. 17, 2009** *High Wire Act* Delfians Project, Cal State Fresno New Music Festival
- May 2009** *Buenos Aires and Air* for piano, Jenny Lin, piano. Bargemusic, NY
- Reviewed by Allan Kozinn in The New York Times, 3/20/09,** Composers of One Sex but Numerous Styles: "In Laura Schwendinger's "Air and Buenos Aires," an opening movement built of arching, angular lines and lovely textures gives way to a harmonically dense movement with tango rhythms deep in its DNA."
- April 2009** *Song for Andrew*, Young-Nam Kim, Sally Chisholm, The University of Minnesota New Music Ensemble
- March 2009** *High Wire Act* (arranged for clarinet, violin, cello and piano), Orion Ensemble, Chicago, 3/18 Ganz Hall (7:30pm), 3/22 Fox Valley Presbyterian (7:00), 2/29 Nichols Hall (3pm) The Orion ensemble (Chicago, 3/18-22-29/08;)
- March 2009** *High Wire Act* (arranged for Orion) with the Orion Ensemble (a Koussevitzky Commission) 3 concert series.
- Feb. 26, 2009** *Asherah* for solo sax. Joseph Wytko, Morphy Hall, UW Madison
- Dec. 16, 2009** *Garden of Earthly Delights*, for William Anderson and the **Cygnus Ensemble**  
Supported with a grant from the Research Committee of UW Madison
- Dec. 13, 2008** *High Wire Act*, Left Bank Concert Society, Kennedy Center for the Performing Arts
- Reviewed in The Washington Post by Joe Banno, 12/15/08;** Left Bank Concert Society Evokes the Spirit of Schoenberg
- "Most intriguing, Laura Elise Schwendinger's 2005 piece, "High Wire Act," seemed to leave Schoenberg out of the equation entirely. Her harmonically free-ranging, tintinnabulary scoring -- with its canny use of violin harmonics and flute phrases played directly into the open piano, to suggest aerialists in flight -- evokes Stravinsky's early ballets. The work gives a vivid sense of what modern music might have sounded like if the spiky, polytonal version of impressionism Stravinsky developed in those works -- rather than Schoenberg's 12-tone method -- had become the template of choice for modern composers to embrace or reject."*
- Sept. 29, 2008** *High Wire Act*, American Modern Ensemble, Times Center NY
- Sept. 22, 2008** *Cow Music*, KOFOMI Festival, Mittersill, Austria. On KOFOMI #13 CD
- May 10, 2008** *Song for Andrew*, a work written in memory of Andrew Imbrie  
The University of Minnesota Music Ensemble with guest artist Sally Chisholm.
- March 27, 2008** *Chiaroscuro Azzurro*, a "Pocket Concerto" **Miller Theater** Commission; Columbia University, for **Jennifer Koh** and the International Contemporary Ensemble; George Steel, Director
- Reviewed in the New York Times by Allan Kozinn, 3/29/08**  
*"Ms. Schwendinger's works lives in (at least) two worlds. The violin line, played with equal measures of energy and velvety richness by Jennifer Koh, is sometimes assertive and sometimes rhythmically sharp edged, but those moments almost always resolve into a sweetly singing line. The grittier orchestral writing offsets that sweetness without overwhelming it. This seems a work likely to blossom with repeated listening."*
- March 4, 2008** *Three's a Crowd*, for Brass trio B3+, Composers Concordance, NY
- Nov.11, 2008** *Rapture* (in a new clarinet version) Eric Mandat and Larry Axelrod, Chicago Composer's Consortium
- April 28, 2007** *Sydney Zoo*, Marc Vallon, Bassoon. University of Wisconsin Madison
- April 22, 2007** *High Wire Act*, The Contemporary Music Forum, Corcoran Gallery of Art, Wash. D.C

**COMPOSITIONS AND PERFORMANCES (continued)****Laura Elise Schwendinger**

- Mar. 28, 2007** *Cello Concerto* for **Matt Haimovitz** and the University of Wisconsin Symphony Orchestra, James Smith Director. Supported by the Arts Institute, UW Madison
- Mar. 17, 2007** *High Wire*, Bright Music with Christina Jennings, University of Wisconsin Madison
- Feb. 1, 2007** *High Wire*, Florida State University New Music Festival, Tallahassee, Florida
- Nov. 30, 2006** *Aerialist* for solo flute. Premiere by Christina Jennings; Symphony Space in NYC
- May 6, 2006** *Lady Lazarus*, Julia Bentley with the CUBE Ensemble. Gotlieb Hall, Chicago  
A commission from Nicole Paiment and the Ensemble Parallele
- Oct. 29, 2006** *C'e La Luna Questa Sera?* Pinotage Ensemble, New Music Chicago: Sonic Impact, Museum of Contemp. Art
- Oct. 22, 2006** *Basso-Non-profundo*, David Murray with the Butler College
- Oct. 3, 2006** *2 Little Whos*, Duo46, University of Wisconsin Madison
- Nov. 5, 2006** *Basso-Non-profundo*, David Murray at the Swedish American Center
- May 5, 2006** *Elements* for the Western Percussion Ensemble, Anthony Di Sanza, Director
- May 1, 2006** *C'e La Luna Questa Sera?* Lincoln Trio, Chicago Composer's Consortium, Music Institute of Chicago
- April 21, 2005** *Rapture*, Catherine Ramiraz, Lake Shore Chamber Music, Chicago
- Mar. 2, 2005** *Respiro*, for Sally Chisholm and Christopher Taylor, Contemporary Music Ensemble, University of Wisconsin-Madison. Bob Levy-Director
- Nov. 15, 2005** *High Wire Act* for flute, strings and piano. Commissioned by Christina Jennings and Bright Music
- Oct. 14,15 2005** *Lady Lazarus*, Commissioned for opening concert of the this season's BluePrint series with the Parallele Ensemble of the San Francisco Conservatory, Nicole Paiement, Director
- Jun. 25, 2005** *Rumor* with Christina Jennings and Greg Sauer, Chamber Music Quad Cities
- May 5,7, 2005** *New 2 Little Whos*, Chicago Composer's Consortium, Duo Ahlert & Schwab
- Apr. 20, 2005** *the sky a silver dissonance*, Thomas Weis-baritone, University of Wisconsin-Madison
- April 2005** *Betes de la Mer*, University of Wisconsin Madison Chamber Orchestra
- Feb 24, 2005** *Chansons Innocentes*, Patricia Green in recital at the University of Illinois at Chicago, *Tuesday's at One*, faculty and guest artist performer's series
- Feb 22, 2005** *Chansons Innocentes*, Patricia Green in a Guest Artist recital at the University of Wisconsin-Madison
- Feb 5, 2005** *Celestial City*, Florida State University, Festival of New Music
- Dec 12, 2004** *Rapture*, Chicago Composer's Consortium
- Oct 26, 2004** *Fable*, University of Wisconsin Madison Contemporary Chamber Ensemble
- Jun. 14, 2004** *Nonet*, Chicago Chamber Musicians. A Fromm Foundation Commission. WMFT concert

- Mar. 5, 2004** *Rapture* for cello and piano, Society of Composers, Inc. National Conference, Greg Sauer, cello
- Mar. 11, 2004** *Lontano*, for oboe, percussion and cello. CUBE, South Loop Music Festival
- Nov. 2003** *La Charmeuse de Serpent*, CUBE, WMFT concert, Chicago
- Aug. 2, 2003** *Buenos Aires*, Pittsburgh New Music Ensemble, final concert of the season
- Reviewed by Mark Kanny of the Pittsburgh Tribune** "The absence of any visual entertainment for Laura Elise Schwendinger's "Buenos Aires" focused attention on the musical excellence of her hard-driving quartet for flute, bass clarinet, violin and cello. She creates fresh and compelling lines that are brought together to powerful climax. It was superbly performed by Lindsay Goodman, Schempf, Ines Voglar and Omsky
- Aug. 2003** Movement II of *Fable* by the California Ear Unit, Arcosant, Arizona
- May 4, 2003** *Magic Carpet Music*, Dinosaur Annex. First & Second Church, Back Bay, Boston, MA.
- Reviewed by Richard Buell of the Boston Globe** "Magic Carpet Music" like the composer's other music we've heard rejoices in edge and has a force that has its way. Here is a composer that has distinct voice"
- Apr. 25, 2003** *Rapture* (1996, adapted 2003), Deutsches Symphony Orchestra, Akademiekonzerte, Berlin. Jens Peter Maintz-Violoncello, Stephan Kiefer-Klavier
- Apr. 23, 2003** *Two works* for piano(2003) Jenny Lin, Dame Myra Hess Memorial Concerts, Chicago
- Apr. 12, 2003** *Two works* for piano(2003) Jenny Lin, Galapagos Art Space, NYC. (Dennehy, Gervasoni, Kampela, Ligeti, Staud, Schwendinger)
- Feb. 23, 2003** *Fable*, Collage New Music, Paine Hall, Harvard University, Cambridge, MA
- Reviewed by Richard Buell of the Boston Globe** "This was shrewd composing, the genuine article. Onto the "season's best" list it goes"
- Jan. 22, 2003** *Celestial City* Spectrum Concerts of Berlin with **Janine Jansen**, a Berlin Philharmonie partner. A Serge Koussevitzky Foundation Commission. **Berlin Philharmonie Kammermusikaal**
- Jan. 24, 2003** *String Quartet*, **the Arditti String Quartet**. A Harvard Musical Association performance of awarded commission. MIT, Cambridge, MA
- Feb. 13, 2002** *Pointillisms* for piano, Jenny Lin- pianist. Miller Theater, NYC.
- Dawn Upshaw and Gilbert Kalish on tour: In Just Spring**
- Jan. 23, 2002** Pittsburgh; Squirrel's Hill Center
- Jan. 20, 2002** E.J. Akron Hall
- Jun. 1, 2001** Ojai festival, CA.
- Reviewed by Wilma Salisbury in the Cleveland Plain Dealer** "Especially captivating was **Schwendinger's** playful take on e.e. cummings' poem, "In Just-Spring."  
-and **by Robert Croen; Pittsburgh Post-Gazette,** "Laura Elise Schwendinger's version of an e.e. cummings poem, delightful for its pointed wit"
- Jan. 21, 2002** *Rapture*, for flute and piano, Kelly Covert, flute; Catholic College, Chicago, IL
- Oct. 15, 2001** *Rapture*, Jayn Rosenfeld-flute, Stephen Gosling-piano; Merkin, NYC. Washington Square Cont. Music Society

**COMPOSITIONS AND PERFORMANCES (continued)****Laura Elise Schwendinger**

- Apr. 22, 2001** A concert of works by Laura Schwendinger; "Music for a While" series at The Music Institute of Chicago, the forerunner of the "Four Score Festival"
- Mar. 31, 2001** *Rapture* for flute and piano. SCI National Conference, Syracuse University
- Mar. 17, 2001** *Approaching Storm* for two pianos, two percussion and tape. Fear No Music Ensemble of Portland Oregon. Supported by a grant from the Vice Chancellor of University of Illinois at Chicago
- Feb. 5, 2001** *Bellagio Suite* for string orch, The Cleveland Chamber Symphony. American Academy in Berlin Prize project
- Feb. 8,11,2001** *Chiaro di Luna* for string orchestra, The New England String Ensemble, Susan Davenny-Wyner, Director
- Mar. 27, 2000** *Ce La Luna Questa Sera?* AWC Millenium concert, American Girl Place Theater, Chicago, IL. with Pinotage.
- Mar. 11, 2000** *Peu de Merceau*, premiere. Angelo Ledesma Favis- guitar, Illinois State University
- Dawn Upshaw, Gilbert Kalish on tour: *In Just Spring***
- Jan. 26, 2000** Theatre du Chatelet, Paris
- Nov. 11, 1999** Shriver concert concert series, Johns Hopkins University
- Oct. 3, 1999** Unity Concert Series of New Jersey
- Oct. 6, 1999** Cleveland
- Aug. 3, 1999** Tanglewood Music Festival, MA. Ozawa Hall
- Reviewed by Donald Rosenberg; *Cleveland Plain Dealer*, October 7, 1999**  
**"Laura Elise Schwendinger ("in Just-spring", a childlike delectable set to verses by e.e. cummings)"**
- Dec. 10, 1999** *Rapture* for flute and piano. Trio Obelisk, Columbia College, Chicago
- Dec. 4,5, 1999** *Magic Carpet Music*, Commissioned by Theater Chamber Players of Washington D.C., The John F. Kennedy Center for the Performing Arts
- Jul. 21, 1999** *La Charmeuse de Serpent*, Warebrook Contemporary Music Festival, Vermont
- May 1999** *Pointillisms for piano*, Christoper Foley. Vancouver Art Museum
- Apr. 10, 1999** *Pointillisms* for piano, Christoper Foley. New Music Associates, Cleveland State University
- Feb. 21, 1999** *Pointillisms* for piano, Eileen Hutchison. IAWM concert. Roosevelt University
- Jan. 17,1999** *Pointillisms* for piano, Christopher Foley. Vancouver New Music B.C.
- Oct. 21,1998** *Chiaro di Luna*: Premiere, Franz Liszt Chamber Orchestra of Hungary, Peninsula Grace Notes Series
- Oct. 17,1998** *Pedal-Point, Point of Balance* from *Pointillisms* for piano, Monica Jakuc. Smith College, Sweeny Hall, a benefit concert for the Five College Women's Studies Research Center
- Jul. 1998** *Ce la Luna Questa Sera?* for violin, cello harp and percussion. Ernest Bloch Festival, Newport, Oregon
- May 1, 1998** *Pointillisms* for piano, Christoper Foley. CBC concert, Regina B.C.
- Apr. 29, 1998** *Pointillisms* for piano, Christopher Foley. April in Santa Cruz Festival of New Music Dancing Across Boundaries, University of California Santa Cruz

Songs of Heaven and Earth, for Theater Chamber Players of The Kennedy Center commission

Leon Fleisher, Dina Koston, Directors

- Feb. 7, 1998**      **The John F. Kennedy Center for the Performing Arts** Washington D.C.
- Feb. 8, 1998**      Holton-Arms School, Bethesda Maryland  
-Reviewed in the *Washington Post* "Schwendinger's score has an impressive luster and transparency"
- Dec. 21, 1998**      *Aorewa* for Orchestra, Berkeley Symphony Orchestra, Kent Nagano: Director
- Oct. 25, 1997**      *Pointillisms* for piano. Women in Music Conference at Ohio Univ. Monica Jakuc
- Oct. 19, 1997**      *Rumor* for flute and cello, IAWM Annual Concert, National Museum of Women in the Arts, Wash. D.C. Co-Winner of IAWM 1997 score search
- Reviewed by Cecelia Porter of the *Washington Post* "Laura Schwendinger's clearly structured *Rumor* revels in sinewy counterpoint as the instruments alternately vie and entwine in heated discourse."

Dawn Upshaw, Gilbert Kalish on tour: *In Just Spring*

- Jun. 12, 1997**      **Wigmore Hall, London England**
- Apr. 25, 1997**      **Carnegie Hall, NYC**
- Apr. 19, 1997**      Veteran's Wadsworth Theater, Los Angeles
- Apr. 16, 1997**      Herbst Theater, San Francisco, CA
- Reviewed by the *New York Times*' Anthony Tommassini " Schwendinger's fanciful setting of E.E. Cumming's "In Just Spring", with it's wonderfully fidgety accompaniment..." in his review of Carnegie Hall Concert
- April 6, 1997**      *La Charmeuse de Serpents* performed by CUBE at Smart Museum, University of Chicago. Co- Winner IAWM 1997 score search
- Apr. 5, 1997**      *These Verses Hold* performed at Pacific Contemporary Music Festival. California State University, LA
- Mar. 7, 1997**      *Cascade Range*, SCI 30th National Conference, Florida Int. University
- Jul. 26, 1996**      *Chamber Concerto* performed at Conductor's Institute Orch., Hartt School of Music.
- Mar. 24, 1996**      *La Charmeuse de Serpents*, Row Twelve ensemble
- Feb. 24, 1996**      *Six Choral Settings*, Boston University Marsh Chapel Choir, Julian Wachner,. Commonwealth Camerata
- Jan. 20,21, 1996**      *Lament* for string trio, Theater Chamber Players, Kennedy Center for the Performing Arts, Washington D.C. Leon Fleisher's publicized return to two-hand performance.
- Reviewed by *Washington Post* as "a poignant short piece in which each instrument has an opportunity to express its own sorrow." and by the *Bethesda Gazette* "aurally represents different aspects of sorrow. Alternating sections of trio and solo passages reflect both inner pain and breast-beating wails."
- Jan. 12,14,'96**      *Sonata* for solo violin, Andrew Erlich-violin. *Fear No Music of Portland*, Oregon.
- Reviewed by the *Seattle Weekly* "...pantonal harmonies with an extravagant expressiveness..."
- Sept.27, 1995**      *Chamber Concerto* for piano and ensemble, First Prize Winner Alea III International Composition Prize Concert, Boston. Donald Berman-Piano, Theodore Antoniou - Music Director

**COMPOSITIONS AND PERFORMANCES (continued)**

Laura Elise Schwendinger

- Jul. 1995 *Asherah*, for solo alto saxophone. Joseph Wytko, saxophone. *Sonata for solo violin*, Andrew Erlich, violin. Ernest Bloch Music Festival, Newport Oregon
- June 26, 1995 *These Verses Hold...* Setting of Petrarch for soprano, clarinet, cello, piano and percussion. Contemporary Music Program, Norfolk Chamber Music Festival
- Apr. 7, 1995 *Fable*, (1994), for flute (alto, piccolo), clarinet (bass), violin, cello, piano and percussion. Society of Composers, Inc. 28th National Conference at The University of Iowa
- Apr. 30, 1995 *La Charmeuse de Serpents*, for Row Twelve performance ensemble
- Mar.10, 1995 *Fable*, The San Francisco Conservatory of Music Contemporary Music ensemble. Joan Gallegos, Director
- Feb. 25, 1995 *Sonata* for solo violin, New Music works. Santa Cruz, CA. Phil Collins, Director
- Feb. 24, 1995 *Fable*, Northwestern University Contemporary Music Ensemble. Don Owens, Director. Pick-Steager Hall, Northwestern University
- Jul. 21, 1994 *Fable*, Bowdoin Summer Music Festival
- Jun. 7, 1994 *Fable*, movements I and II, June in Buffalo concert. **Brad Lubman and the New Millennium Ensemble** -Reviewed by **Buffalo News** as "...an updated Faure for the 90's, opening and closing elegantly."
- May 20, 1994 *Seven Choral Settings*, commissioned by the Boston University Marsh Chapel Choir, Julian James Wachner, Director
- May 8, 1994 *Rumor* (1992) for flute and cello. The New York Camerata, Jayn Rosenfeld and Charles Forbes. St. John's-in-the-Village, N.Y.C.
- May 3, 1994 *Lament* for string trio, performed at May in Miami concert, Florida Inter. University
- Jul. 15, 1993 *Fable* performed by The Aspen Contemporary Ensemble, Aspen Music Festival George Tsontakis, conductor
- Jun. 9, 1993 *Lament* for string trio, performed by Lee Wilkins, Scott Woolweaver and Joshua Gordon at June in Buffalo, SUNY Buffalo
- May 16, 1993 *Point of Balance* (1991) for Piano, performed by Andrew Iverson at graduation ceremony of the Music Department of the University of California at Berkeley
- Jan. 16,1993 *Night Dances* (1987) for orchestra, Marin Symphony Composer's Symposium  
-Reviewed by **Robert Commanday of the San Francisco Chronicle** "... a very intense, dark work, *Night Dances*, music of considerable power".
- Dec. 1992 *Point of Balance*, score for piano, UC Berkeley
- Sep. 22, 1992 *Point of Balance* (1991), *Two Settings of E.E.Cummings*, *Lament* and *Rumor*; San Francisco Conservatory of Music faculty recital.
- Aug. 1992 *Sonata* for solo violin (1992), performed by **Victor Schultz** at the Charles Ives Center for American Music
- July 11, 1992 *String Quartet* (1992), performed at Ernest Bloch Music Festival, Newport, OR
- Jun. 7, 1992 *Night Dances* for orchestra, **Women's Philharmonic**. Barbara Schubert, conductor
- Nov. 11,1991 *Point of Balance* for piano solo, Andrew Iverson, Piano. *Lament* for String Trio. Hertz Hall, U.C., Berkeley



## COMPOSITIONS AND PERFORMANCES (continued)

Laura Elise Schwendinger

- Nov. 23, 1991**      *Rumor* for flute and cello, Coffee Mill, Oakland, CA. James Kwak, cello and Laura Schwendinger, flute
- Aug. 18, 1991**      *Lament* for string trio Gunther Schuller's Festival at Sandpoint, with Sally Chisolm, viola
- Apr. 10, 1991**      *Duo* for flute and piano (1986), Two Settings of Petrarch for flute, viola, harp and voice, Hertz Hall, U.C., Berkeley. Marc Lowenstein, tenor

## PRESS/ REVIEWS

Laura Elise Schwendinger

### THE NEW YORK TIMES, Sunday Arts Page, OCTOBER 5, 2014

Something New for Amateur Night; Nonprofessional Musicians Like Contemporary Challenges

By CORINNA da FONSECA-WOLLHEIM

[http://www.nytimes.com/2014/10/05/arts/music/nonprofessional-musicians-like-contemporary-challenges.html?\\_r=0](http://www.nytimes.com/2014/10/05/arts/music/nonprofessional-musicians-like-contemporary-challenges.html?_r=0)

BENNINGTON, Vt. — On a cool, rainy summer afternoon, the Jennings Music Building of [Bennington College](#) was abuzz with the sound of dozens of chamber groups. It was the final session of the four-week [amateur Chamber Music Conference](#) held annually here, and familiar snippets of Beethoven, Brahms and Haydn filtered out of every available room and mixed into a cheerful cacophony.

Nearby, the Deane Carriage Barn was filled with a jazzy, mischievous-sounding tangle of syncopated notes and jagged tumbling cascades. A quintet of clarinet, violin, viola, cello and piano was in the midst of rehearsing a work that was as yet unfamiliar to anyone — except its composer, [Laura Elise Schwendinger](#). Facing the musicians with the score open on her lap, she interrupted them frequently to advise and correct. During a break, the violinist David Knapp said: "Usually you play music by composers who are dead, so you're always guessing at what they want. It's nice to be able to interact directly." As for the unfamiliar musical language, the clarinetist Jeannine Webber said, "You take it apart, and you learn to embrace the dissonance rather than strain against it." The remark earned her an emphatic hug from the composer.

### Classical Playlist: Puccini, Messiaen, Schubert and More

By THE NEW YORK TIMES, SEPTEMBER 17, 2014 12:26 PM

**'HIGH WIRE ACTS: CHAMBER MUSIC BY LAURA ELISE SCHWENDINGER'** Brightmusic; Chicago Chamber Musicians; Duo 46; Christina Jennings, flutist; Greg Sauer, cellist; Katie Wolfe, violinist (*Centaur*) The chamber works grouped together on this captivating disc show off Laura Elise Schwendinger's acute ear for unusual textures. In these works, scored for solo violin; nonet; violin and guitar; or a quintet of flute, piano and strings, she sketches musical short stories of somnambulant fragility and purpose. The color palette she draws from these modest forces is varied and expressive — and brilliantly rendered by a fine roster of performers. (*Fonseca-Wollheim*)

[http://artsbeat.blogs.nytimes.com/2014/09/17/classical-playlist-puccini-messiaen-schubert-and-more/?\\_php=true&\\_type=blogs&\\_r=0](http://artsbeat.blogs.nytimes.com/2014/09/17/classical-playlist-puccini-messiaen-schubert-and-more/?_php=true&_type=blogs&_r=0)

### Quote from Lynn Renee Bayley

Fanfare January/February 2014; SCHWENDINGER High Wire Acts, CENTAUR 3098 (59:04)

"The music of Laura Elise Schwendinger, Professor of Composition at the University of Wisconsin-Madison and Director of the Contemporary Chamber Ensemble at that institution, is a far cry from what one might normally expect; and I say that not in the sexist sense of "women's music" as it has come down to us through the centuries, but in the sense that not a single moment in her works sounds contrived, formulaic, or artificial. It is all very intensely and strongly "alive" in the sense that one cannot expect what comes next. Note follows note and phrase follows phrase in a remarkable journey of exploration that includes a great deal of risk-taking...This is an absolutely remarkable disc, which I highly recommend"

**Quotes from Reviews for Centaur CD, 3098 (59:04); High Wire Acts in Fanfare Magazine; from Colin Clarke's review in Fanfare**

"I like Barnaby Rayfield's description of Laura Elise Schwendinger's music, in his feature article in *Fanfare* 36:4 as "not girly music". I would go further and add an emphatic this is "so not girly music". Punchy, imaginative, subtle, stirring, evocative ... all these terms apply. She studied with John Adams, which doesn't seem to have harmed her much. Schwendinger's music is worth more than anything Adams has churned out so far...The 2002 piece *High Wire Act* was inspired by the circus figures of Alexander Calder. There are five movements. The first, also called "High Wire Act", is remarkably effective given the careful depictions given by the composer about what the music actually represents—not only the artists themselves but also (in the

high string harmonics) the sounds of the trapeze apparatus itself. The performance itself is acrobatic indeed, and beautifully managed. It stands on its own perfectly without a priori knowledge of the program. The frozen second movement ("The Rope Walker"), finds stasis perhaps representing the hesitancy of the walker. The writing for the instruments is expert. The third movement, "The Aerialist" is a love song for flute and viola, here played by a real life husband and wife (the two, love song and marriage, aren't exclusive in America yet, are they?). A shimmering trapped bird features next, fighting for its freedom: wonderfully written, wonderfully played."

**From Barnaby Rayfield's review in Fanfare**

"I recently interviewed Laura Elise Schwendinger back in 36.4, where I encountered her intricate but ultimately accessible style for the first time. Then promoting her disc of concertos, this welcome second album of her work gathers up a selection of her chamber pieces, all written in the last ten years, except her violin sonata from 1992. Just as I admired her love of orchestral color back then, it is her unusual pairing of instruments that intrigues; flute and cello, violin and guitar. Poise, structure, lyricism. This new disc echoes the fine qualities of her *3 Works for Solo Instruments and orchestra... Nonet* is riot of colorful trills, with Schwendinger's demonstrating a wonderful ear for clarity of texture and balance. The second movement (suitably tagged *Tenderly*) is an assured and poised work of beauty and color that really ought to be better known."

**From Art Lange's review in Fanfare**

The album takes its name from the five-movement *High Wire Act* (2005), for flute, violin viola, cello, and piano. Each movement essays a different rhythmic effect—buoyant contrasts, overlapping and drifting voices, ostinatos, soaring bird song over animated strings, and the like—and although the composer has attached to them titles meant to suggest circus acrobatics, it's just as easy to think of them as evocations of Nature, especially as the melodic contours, emphasis on the flute, and the tension between Impressionist and Expressionist perspectives here were, to my mind, reminiscent of the Nature-inspired music of Toru Takemitsu. On the other hand, Schwendinger acknowledges the influence of Bach and Stravinsky on the *Nonet* (2003), and beyond the vibrant rhythms of the opening and closing movements, there is more than a trace of Stravinsky's harmonic tang and, specifically, paraphrases from and allusions to *Le Sacre du Printemps* woven through the hypnotic slow inner movement.

**Allmusic review; <http://www.allmusic.com/album/high-wire-acts-chamber-music-by-laura-elise-schwendinger-mw0002548310>; Review by Blair Sanderson**

*High Wire Acts* is a 2013 collection of five brilliant chamber works by Laura Elise Schwendinger, professor of composition at the University of Wisconsin and director of the school's Contemporary Chamber Ensemble. Her hands-on experience with musicians and their instruments clearly influences her idiomatic and skillful writing and informs her acute sense of what sonorities work well in combinations. The two ensemble pieces, *High Wire Act* (2005) and the *Nonet* (2003), display a lively mix of timbres and extended effects, and the interplay of contrasting instrumentation in counterpoint gives the music an intensely dramatic character. The smaller pieces are just as carefully calculated for their tone colors, and Schwendinger is quite resourceful with such seemingly limited pairings as flute and cello in *Rumor* (2004) and violin and guitar in *Two Little Whos* (2006). Perhaps her most impressive music is found in her *Sonata for solo violin* (1992), where the possibilities are limited by the instrument and the writing is fully exposed. Yet Schwendinger exploits the violin's tessitura and dynamic range and creates a kaleidoscopic impression by using all possible coloristic and technical devices, while maintaining a serious artistic expression throughout. Although various groups recorded these performances at different dates and locations, the overall sound quality of the CD is excellent, and the bright sonorities Schwendinger prizes are reproduced with clarity, especially in the *Nonet*.

Amazon Review 5.0 out of 5 stars *great collection of new chamber pieces* July 28, 2013; by soundsource  
[http://www.amazon.com/review/R27YHHTBSUGN6T/ref=cm\\_cr\\_dp\\_title?ie=UTF8&ASIN=B00CU6ASYK&channel=detail-glance&nodeID=5174&store=music](http://www.amazon.com/review/R27YHHTBSUGN6T/ref=cm_cr_dp_title?ie=UTF8&ASIN=B00CU6ASYK&channel=detail-glance&nodeID=5174&store=music)

Laura Schwendinger's new CD of chamber music is a must hear. Her musical voice is one of assuredness and vigor, but also one of lyrical expressiveness. This CD gives a great sampling of her chamber music. Always well written, thoughtful and engaging. Wonderful performances. I highly recommend!

***Reviews for Albany CD ALBANY 1390 (74:05); 3 Works for solo instruments and Orchestra in Fanfare and others***

SCHWENDINGER *Esprimere* for Cello and Orchestra.1, 2 *Chiaroscuro Azzurro* for Violin and Chamber Orchestra.1, 3 *Walking Dream* for Flute and Chamber Orchestra4 • 1Nicole Paiement, cond; 4James Smith, cond; 2Matt Haimovitz (vc); 3Curtis Macomber (vn); 4Christina Jennings (fl); 1Madison Snf; 4University of Wisconsin C O • ALBANY 1390 (74:05)

***Light and Line: The Music of Laura Elise Schwendinger***

"You know you have talent to burn, when you intend just to major in the flute, but instead (out of the blue) John Adams recommends you also go into composition, just on the strength of a few submitted works. Since that teenage epiphany, Laura Elise Schwendinger has forged a remarkably steady career as a composer, with a huge portfolio spanning decades that encompasses song cycles, concertos, choral writing, tributes to Beckett, even a score (*Shadings*) to accompany a lighting project at Carnegie's Zankel Hall.

Notable works include her chamber response to 9/11, *Celestial City*, her circus inspired *High Wire Act*, and her *Chansons Innocente*. Throughout, the flute seems to feature a lot, not least in works dedicated to flutist Christina Jennings (including *High Wire Act* and *Waking Dream*). A brief survey of the other performers who have performed or commissioned her work confirms that Adams was right not to leave her potentially to languish in the woodwind section of an orchestra; Janine Jansen, Jennifer Koh, Matt Haimovitz (a cellist best known for his enterprising *Deutsche Grammophon* recitals), Dawn Upshaw, and Nicole Paiement have all been involved with Schwendinger's work at some point.

Born in Mexico, to an academic father and social worker mother, her Teutonic family name reveals a fascinating lineage that takes in Austrian, Bavarian, French, Russian, and Dutch heritages (I'm a mutt, Schwendinger joked in one interview). The musical spark seems to come primarily from her father (his grandfather was a cantor near Tarnopol), although taking the future composer in the womb to hear Stravinsky conduct *The Rite of Spring* hardly makes her mother a musical prude. It was, in short, an ideal upbringing for nurturing a budding musician, with lots of exposure to both folk and contemporary music (her father organized a festival based around seafaring folk music) and a piano to play with from aged four. The composing started when Laura was nine, before becoming more serious at the San Francisco Conservatory with John Adams and at UC Berkeley with Andrew Imbrie. Now herself a professor of composition at the University of Wisconsin-Madison, teaching hasn't hindered her career as a composer, with big name fellowships and awards being a constant feature of her long career, highlighted by her being the first composer to win the prestigious American Academy in Berlin Prize.

What strikes me about the works I have heard so far is not just their edge and dissonant modernism, but their essential lyricism, and extreme contrasts of color. It is resolutely not girly music, so those ludicrous types who claim to always hear a femininity in female composers' music, would probably become unstuck if they listened unawares to her work. What I never would have sensed from the music is that she teaches. There is no academic prissiness, awkward flaunting of techniques, or indulging of the latest craze, just a sincere belief in a line, a musical structure, as well as a love of lush textures and color. She knows her Lutosławski, her Stravinsky, and, to my ears, she has an almost Ravelian ear for orchestral texture and light, but she takes her musical heritage somewhere new. Somewhat bizarrely, despite high profile issues like the Dawn Upshaw DVD on TDK, which contains her song, *In Just-spring*, or the delightfully quirky choral short, *Cow Music*, on the album, *Stimmen.Atmen*, Schwendinger has had to wait until now, aged 50, for an album devoted entirely to her. A disc of her chamber works, *High Wire Act* and *Nonet*, is about to come out on Centaur, but for the moment we now have three of her recently composed concertos, for cello, violin, and flute, on the Albany label. With big names like Haimovitz and Paiement on board, this will hopefully help put her name further

afield than just the contemporary concert circuits. Although an interview with a CD to plug, and crammed in between her various commitments, my conversation with Schwendinger was as direct and unpretentious as her music. “Languorousness,” music as “sorbet”; the clear visual sense in her work is also apparent in how she talks, verbally expressing what she so vividly conveys in music. But imagery was just one of many musical areas we flitted between, as we tackled multimedia, composing quickly, today’s students, film scores, and even hair color!”

[http://www.fanfarearchive.com/articles/atop/36\\_4/3640100.aa\\_Light\\_Line\\_Music\\_Laura.html](http://www.fanfarearchive.com/articles/atop/36_4/3640100.aa_Light_Line_Music_Laura.html)

***Reviews for Albany CD; 3 Works for solo instruments and Orchestra in Fanfare and others*** (cont.)

SCHWENDINGER *Esprimere* for Cello and Orchestra.1, 2 *Chiaroscuro Azzurro* for Violin and Chamber Orchestra.1, 3 *Walking Dream* for Flute and Chamber Orchestra4 • 1Nicole Paiement, cond; 4James Smith, cond; 2Matt Haimovitz (vc); 3Curtis Macomber (vn); 4Christina Jennings (fl); 1Madison Snf; 4University of Wisconsin C O • ALBANY 1390 (74:05)

***Barnaby Rayfield’s Review in Fanfare***

Yet another fine American composing talent, that I have only just encountered. Despite a long, award strewn career and commissions from some pretty hefty names, Laura Elise Schwendinger is only now starting to get discs devoted entirely to her music. With a forthcoming album of her chamber works, *High Wire Act* and *Nonet*, on the way, this current album is a neat program of three concertos for different instruments, and it makes a fine first encounter to her purposeful but accessible style. Written between 2007 and 2009, these pieces share a very virtuosic, albeit pleasingly lyrical and expressive solo part, set to an often very harmonically complex orchestral score, although each work is very different in feel. A rather Brittenesque set of chords opens *Esprimere*, a big, brooding four-movement cello concerto, and the brilliant way it is developed creates a taut underpinning to the restless, anguished cello line, which acts at times as disjointed commentator to the dark, icy string writing, or elsewhere echoes precisely what is going around it. The third, almost jazzy, movement sees Schwendinger strip everything down, before bringing back the full power of the orchestra again for an urgent finale that leaves us hanging over the abyss. It is great to encounter Matt Haimovitz again (known for his solo recitals on Deutsche Grammophon) and he delivers an intense performance that feels spontaneous and unclinical. Superbly responsive conducting too from Nicole Paiement. Although it is a shame that *Chiaroscuro Azzurro’s* dedicatee, Jennifer Koh, doesn’t feature here, Curtis Macomber grants us a thrilling performance of this fiendishly difficult sounding violin concerto. There is an element of Ravel’s *Tzigane* about the work; both open with busy unaccompanied violin writing, before the harp creeps in and unleashes a very exciting, jagged accompaniment, although Schwendinger’s big, brutal orchestral writing takes this conventionally structured three-movement concerto in a very different direction from Ravel’s showpiece. Brutal stomps from the orchestra contrast with some very rhapsodic woodwind writing (especially in the second movement), giving a mercurial underpinning to the very sly, almost gypsyish solo part. All of this is built convincingly into quite a terrifying finale and, just as in *Esprimere*, the ending is a jolt out of nowhere. It really works. *Waking dream*, a single movement tone poem, is predictably a more unified and slightly gentler affair. Opening from a hushed, magical ether, Schwendinger (herself an accomplished flutist) writes gloriously for the flute, relishing not just the instrument’s soft grained, ‘flowery’ tone but exploring its more astringent sounds as well. It is very sensual writing, set against a vast array of shimmering orchestral colors, by turns, glittering and somber, and unlike the jarring endings of the first two concertos, *Waking Dream* ebbs quietly away into the ether, marking a full circle to its mysterious opening. Exquisitely played by Christina Jennings (the work’s dedicatee), this is the highlight of the disc. What I find compelling about Schwendinger’s writing is its unashamed lyricism, amidst the dissonance. Despite her evident love of lush textures and swelling chords to support the often restless solo writing, there is a forward momentum, a journey or line, that any good composition has to have in my view. Despite her professorship there is nothing stiflingly academic about any of the concertos here. Only *Waking Dream* was recorded live, but the performances of all three works feel tight, impassioned and, well, lived in, although I have no score to verify technical accuracy. Sound is clear and forward, with the soloists given quite an intense, closely recorded ambiance, which fits the vivid textures of the pieces well. Although reviewing from a download the PDF booklet points towards a typically thorough Albany release. This is ballsy, confident music-making in both writing and execution and proves that serious contemporary music does not have to dumb down to be immediately accessible and emotional. Highly recommended.”

***Reviews for Albany CD; 3 Works for solo instruments and Orchestra in Fanfare and others*** (cont.)

SCHWENDINGER *Esprimere* for Cello and Orchestra.1, 2 *Chiaroscuro Azzurro* for Violin and Chamber Orchestra.1, 3 *Walking Dream* for Flute and Chamber Orchestra4 • 1Nicole Paiement, cond; 4James Smith, cond; 2Matt Haimovitz (vc); 3Curtis Macomber (vn); 4Christina Jennings (fl); 1Madison Snf; 4University of Wisconsin C O • ALBANY 1390 (74:05)

**Art Lange in Fanfare**

Laura Elise Schwendinger (b. 1962) may be a new name to you, as it was to me. Having studied with Andrew Imbrie and Olly Wilson at University of California, Berkeley, she is currently associate professor of composition at the University of Wisconsin and artistic director of its Contemporary Chamber Ensemble. She's won awards, had prestigious commissions and premieres, attracted first-class musicians (as attested by those on this disc). What does her music sound like? Well, judging by the three works on this release, it doesn't fit into any of the convenient categories; it's not New Tonality, New Complexity, Indeterminacy, Spectralism, or Spiritual Minimalism. It's sturdy, well crafted, colorfully orchestrated, chromatically disciplined, densely animated, lyrically alert. It reminds me, at various times, of Barber, Britten, Toru Takemitsu, and Frank Martin—does that make her a mid-century romantic modernist? Not really, because her music has at its core her own impressive point of view.

Offering three concertos on a single disc could be risky business, but though they share a stylistic consistency, each offers distinctive details. *Walking Dream*, for flute and chamber orchestra, is the most recent (2009), at 11 minutes the most compact, and the most accessible. The wide-ranging flute line is set into a hothouse environment of tremulous strings, ringing percussion, and sighing reeds. *Esprimere* (2007), a four-movement, 30-minute concerto for cello and orchestra, alternates between agitated dance-like episodes and introspective moods; its material is tightly wound and full of surprising shifts and contrasts, with the cello playing the role of stranger in a strange land. I was especially drawn, however, to the violin concerto, *Chiaroscuro Azzurro* (2008), three extended movements—Schwendinger isn't afraid to stretch her muscles—that allow the violin to bristle and wax rhapsodic (and, occasionally, wistful), responding to the fanciful, emphatic orchestral provocation. In these works, Schwendinger displays an acute ear for engaging melodic contours and evocative settings. She's also extremely fortunate to have such skillful performers committed to her music—there's no insecurity of intent or unfamiliarity with the scores evident here. Well done. Art Lange

***Lynn René Bayley;s Review in Fanfare***

SCHWENDINGER *Esprimere* for Cello and Orchestra.1, 2 *Chiaroscuro Azzurro* for Violin and Chamber Orchestra.1, 3 *Walking Dream* for Flute and Chamber Orchestra4 • 1Nicole Paiement, cond; 4James Smith, cond; 2Matt Haimovitz (vc); 3Curtis Macomber (vn); 4Christina Jennings (fl); 1Madison Snf; 4University of Wisconsin C O • ALBANY 1390 (74:05)

This disc presents three works by Laura Elise Schwendinger (b. 1962), whose music has won the American Academy of the Berlin Prize Fellowship. The opening work, titled *Esprimere*, is a dark, stark piece in which the solo cellist (Haimovitz) seems to be continually struggling against cold, forbidding tone clusters played by the orchestra. Psychologically speaking, it struck me as the cry of an individual against an unfeeling and even hostile outer world, a sense of personal searching; yet the solo cello part is also rather abrasive at times, while the orchestra seems to soften (particularly in the gentle ambience created a couple of minutes into the second movement, titled "Teneramente") just enough to entice the solo voice into a feeling of acceptance, or at least some complacency. Schwendinger describes the third movement, titled "Giocoso Novico," as "a jazzy scherzando-like texture," but although the music here is somewhat "scherzando" in nature (it's certainly playful, lighter in texture, with a solo cello within the orchestra playing pizzicato lines around and beneath the principal soloist), its relationship to jazz is tenuous at best, at least insofar as how the performance comes off. The last movement, *Con Fuoco*, resembles most closely a nightmare scene from *Metropolis* or *The Cabinet of Dr. Caligari*, with dark, furtive figures suddenly emerging from the shadows to alarm and then frighten the soloist and listener. It is most certainly not pretty music but it is dramatically effective, particularly the climax in which the musical line climbs through the

orchestra, from the lowest basses to the highest piccolo. Despite an equally angst-ridden opening solo cadenza for the violin, I found Schwendinger's "pocket concerto" Chiaroscuro Azzurro equally energetic but more positive in tone. This particular piece was written for Jennifer Koh and the International Contemporary Ensemble and premiered by them in March 2008. It has in common with *Esprimere* tremendous excitement, but its mood seems to me energetic and upbeat; indeed, at certain moments I found it particularly humorous, as in the way she interjects solo tuba lines to underpin the violin. She also achieves some nice coloration in the combination of high strings with high percussion instruments (triangle and what sounds to me like a glockenspiel). There is also some nice counterpoint provided, once again, by pizzicato cellos and basses in the middle section of the work. The second movement, *Molto espressivo*, is a particularly lovely piece, rhapsodic and lyrical, while the last movement (*Emphatically*) is one of those pieces that sound a bit like chaos even though the musical patterns are all well worked out in advance. There is an exquisite slow section in the middle of the movement before it ends, emphatically, with guillotine-like chopped chords in the orchestra, that force the work towards its conclusion. The CD concludes with *Walking Dream* for flute and chamber orchestra, played here by the work's dedicatee, Christina Jennings. Probably due to the much gentler nature of the solo instrument, the elements of darkness in Schwendinger's writing here are more subdued, sometimes a bit in the background—a gong here, a low trumpet-trombone mix there—although the soloist herself is called upon to play quite low in the instrument's range much of the time. Moreover, Schwendinger manages to sustain the drama even in the quietest passages, even when the orchestra drops to a near-whisper. It is tremendously effective writing. I found this to be a fascinating disc, and I commend it to you for a listen! Lynn René Bayley

**Records International Review**

<http://www.recordsinternational.com/cd.php?cd=010079>

"The cello concerto is a work of great drama, with a bold and intense, frequently ostinato-propelled first movement, a rhapsodic slow movement pitting the passionate solo line against highly original colorful textures in the orchestra, a scherzo in which scraps of material seem to be thrown around the orchestra, and an active, propulsive finale, incorporating a virtuosic bell-accompanied cadenza. The vocabulary is a highly chromatic take on tonality, harmonically lush and richly textured. The violin concerto explores the contrast between tough, bravura material, bold and extrovert and full of harsh, stabbing accents, and soaring lyricism in clear, translucent textures. As in the cello concerto, the soloist has a near-constant flow of expressively and technically demanding musical argument. *Waking Dream* is a single-movement "poem" full of shimmering, iridescent impressionistic textures and a sensuously meandering, ornamented singing line for the solo flute. Madison Sinfonietta; Nicole Paiement."

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**Amazon.com Review**

**exceptionally performed concertos from a very gifted composer**, January 5, 2013

By K.E.A.R. "(california) of [Laura Schwendinger: 3 Works for Solo Instruments & Orchestra \(Audio CD\)](#)

The concerti on Schwendinger's new CD "3 Works" contain some of the most infectious music for these instruments that I have heard over the past couple of years. The soloists all sound remarkable through and through. Their interpretations grab the listener from the outset, making the intention and architecture of this fantastic music all the more direct and captivating. Bravi! It is clear that the composer has an impressive command of the orchestral palette and is highly knowledgeable of and informed by the concerto tradition. What is striking is Schwendinger's twisting of the genre, with not one or two new concerti, but all three. I hope to get the opportunity to get to hear these works live someday.

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**Reviews for "Sounding Beckett"**

**A Roger Shapiro Foundation, Library of Congress and Cygnus ensemble commission; performances off-Broadway with Cygnus Ensemble at the Classic Stage Company**

"**Laura Schwendinger's piece** for *Footfalls* is particularly effective, featuring stretches in which the musicians play their instruments so lightly, it could just be the autumn wind blowing through their strings. Beckett's works demand postviewing brooding, and these haunting soundscapes offer an appropriately moody place to drift." -**Jenna Scherer in**- *Time Out NY*

**Reviews for "Sounding Beckett" (cont.)**

**A Roger Shapiro Foundation, Library of Congress and Cygnus ensemble commission; performances off-Broadway with Cygnus Ensemble at the Classic Stage Company**

".. **Schwendinger** underscored that the pieces...were meant as musical responses to the plays... Thus, her piece responded to the strong emotions churning under the surface of *Footfalls* with sustained passages of controlled, but angst-imbued dissonance. After seeing actor Holly Twyford's simmering performance in the play, one could readily understand Schwendinger's poignant, elegantly crafted response." -**Chamber Musician Today**

"**Laura Schwendinger's** companion piece to "*Footfalls*," a woman blows into a flute, but we hear the air more than the notes. Beside her, string players lightly rub their instruments—and indeed, if Beckett had been a composer, this might be the kind of work he would produce." -**scribicide, NY Theater Blog**

They alternate with original musical compositions that they inspired, performed live and with a haunting intensity by the Cygnus Ensemble. **NY Times**

"*Footfalls*," ...coaxes out of composers such as **Laura Schwendinger**, Laura Kaminsky and John Halle...received commissions. - **Washington Post**

**Music Review, *Forces of Nature and Ecstasy***

**Julian Wachner's Trinity Choir at Zankel Hall, Steve Smith NY Times, June 3, 2012**

Singing in acoustics far different from those to which it is accustomed, the ensemble was superb.

All those qualities were tested immediately in the first work on the program, "*Six Choral Settings*" by Laura Elise Schwendinger, which knit poetry concerned with life and love into dense polyphonic webs. Ms. Schwendinger's coolly beguiling tone seemed at odds with some of the more heated sentiments in the texts she chose, particularly the headier ecstasies in three selections from the *Song of Solomon*. Her abstraction was best suited to more cosmic mysteries pondered by Milton, Kukai and Rumi; in the two last songs Ms. Schwendinger added brooding asides for the cellist Matt Haimovitz, a guest soloist.

**CD Review by William Zagorski, in Issue 35:3 (Jan/Feb 2012) of *Fanfare Magazine***

"*C'e la Luna Questa Sera? (Is There a Moon Tonight?)* is tellingly dedicated to the memory of Donald Martino, a composer whose work I very much admire. Composed in 1998 for violin, cello, and percussion, it was transcribed for the Lincoln Trio in 2006, and presents an almost tangible bit of scene painting inspired by moonlight reflected on the surface of Lake Como. It opens with an almost Webernesque gesture, and as the music develops, languorously despite moments of quickness, it evokes a sense of primordially serene mystery and infinite beauty within the tiny bounds of its five and a half minutes."

**CEDILLE RELEASES "Notable Women" with THE LINCOLN TRIO**

*Featuring C'e la Luna Questa Sera? and works by Auerbach, Garrop, Higdon, Thomas and Tower.*

**Alex Ross's popular music blog "The Rest is Noise" features Notable Women on his latest playlist**

<http://www.therestisnoise.com/2011/09/nightafternight-playlist-for-summers-end.html>

Listing for *Poisson Rouge*, Oct. 26<sup>th</sup>, <http://lepoissonrouge.com/events/view/2704>

**In the Audiophile Audition**

<http://audaud.com/2011/09/%E2%80%98notable-women-%E2%80%93-trios-by-todays-female-composers%E2%80%99-lincoln-trio-cedille/>

*C'e la Luna Questa Sera? ("Is There a Moon Tonight?")* by Wisconsin-based Laura Elise Schwendinger is written in one continuous movement and is strangely, eerily beautiful. Inspired by the sights and feelings of the moon over Italy's Lake Cuomo, this is an ethereal, almost impressionistic beauty of a piece. With well-placed tremolos and high unison string melodies against a piano that whispers, shimmers and even 'threatens' at some points, the work seems to ask and answer the question posed by its title. I liked this piece a great deal!

-**Daniel Coombs**

**Review in Willmette Life, Chicago Sun-Times**

Lincoln Trio mines riches of modern women composers, by DOROTHY ANDRIES Classical Music Critic "Schwendinger finds moonlight serene, ethereal and otherworldly. She charges the violin with creating the light, the piano with evoking the rippling waters of Lake Como and the cello suggesting the water's depth".

**Chicago Classical Review**

Lincoln Trio serves up bracing music by women composers, Mon Nov 15, 2010, by Wynne Delacom  
Women composers have integrated themselves thoroughly into the classical music scene in recent decades. But it was still exciting to hear an afternoon of bracing, highly varied music written by some of contemporary music's most talented composers—male or female...There was dissonance aplenty, even in the dreamy, meditative sections of Schwendinger's *C'e la Luna Questa Sera?* and the movement titled *Pale Yellow* of Higdon's Piano Trio. But none of the composers seemed interested in dissonance for its own sake.

**BMV's Gathering of Friends, The Boston Musical Intelligencer by Elisa Birdseye, The Boston Musica Viva, May 9, 2011**

<http://classical-scene.com/2011/05/09/boston-musica-viva-2/>

"The title of the program derived from the world premier centerpiece of the evening, Laura Elise Schwendinger's *Mise-en-scene* (2011). But it also provided a context for the other pieces on the program. Schwendinger explained before the performance that *mise-en-scene* refers to all the elements (lighting, sound, props, stagecraft, etc) which create the feel and image seen in either a theater piece or a film. Her work, in nine short, continuously played movements, described a story, and even without program notes, it would have been possible to imagine what was going on onstage. She described her music as "zany," but perhaps another term would be "looney" in the sense of the fiendishly difficult and evocative music by Carl Stallings that underpinned the familiar Looney Tunes cartoons. Schwendinger's music was clear, delightful, and descriptive, almost an opera without words."

**SHADINGS; American Composers Orchestra Playing it Unsafe**

<http://www.carnegiehall.org/Event.aspx?id=2245>

**Vivian Schweitzer, The New York Times, Music in Review American Composer's Orchestra at Carnegie's Zankel Hall, March 8, 2011;** <http://www.nytimes.com/2011/03/08/arts/music/american-composers-orchestra-review.html>

"In Laura Schwendinger's "Shadings," richly scored shimmering music ebbed and swirled in tandem with a series of enigmatic photographs projected above the orchestra. The photographs were taken in Japan by the composer's cousin Leni Schwendinger, who also designed evocative lighting to complement the images".

**UW's Laura Schwendinger takes a risky route to Carnegie Hall**

Composer on the edge

David Medaris on Thursday 02/10/2011

<http://www.isthmus.com/isthmus/article.php?article=32204>

**UW-Madison composer premieres innovative work at Carnegie Hall**

Feb. 10, 2011 by Susannah Brooks; <http://www.news.wisc.edu/18953>

**Composer fuses light, sound in Carnegie premiere**

Feb. 16, 2011 by Susannah Brooks; <http://www.news.wisc.edu/18977>

**Scott Cantrell, The Dallas Morning News, Classical music review: Voices of Change's concert offerings span the globe. October 11, 2010, [scantrell@dallasnews.com](mailto:scantrell@dallasnews.com)**

"Mexican-born Laura Elise Schwendinger, with a Berkeley doctorate, is a composition professor at the University of Wisconsin at Madison. Her 2005 quintet *High Wire Act* was inspired by Alexander Calder's little wire sculptures of circus performers. The five movements perform their own daredeviltry of skitters, gleaming hesitations and long-strung lines. Schleunig and Markina joined flutist Helen Blackburn, violist Barbara Sudweeks and cellist Kari Nostbakken in another exhilarating performance."



***Civic Center Blog, Chiaroscuro Azzurro, Blueprint Series San Francisco Conservatory of Music. Wei He Violin and Nicole Paiement, conductor;*** <http://sfciviccenter.blogspot.com/2010/10/riding-elevator-into-sky.html>

“Some concerts are excitingly revelatory, others are excruciatingly boring, while most are somewhere in between. The happy news is that Saturday’s concert was on the exciting and revelatory side of the spectrum. This was due primarily to a hugely ambitious, 40-minute violin concerto called *Chiaroscuro Azzurro* by Laura Schwendinger (above), which is the work of a brilliant composer coming into her own. It’s also very difficult music, densely packed with ideas going in all directions, but the lyricism of the solo violin writing keeps one focused. The fiddling by Wei He (above), by the way, was beautiful and heroic.”

***New York Times, 7/26/10 July 25, 2010, The New Juilliard Ensemble, MOMA Summergarden***  
**by Anthony Tommasini**

“Bringing Garden Sounds Indoors” Laura Elise Schwendinger’s “Song for Andrew” (2008) pays tribute to her teacher Andrew Imbrie, who died in 2007, by wrapping a theme from his “Pilgrimage” (1983) in her own harmonization and gradually taking it into her own rhythmic and harmonic world. The piece is darkly attractive, artful and moving, and the ensemble, a piano quartet, played with the warmth and soulfulness it demanded.

***New York Times, April 6, 2010; Symphony Space, NY, by Steve Smith***

“Music Surely Soothes; Can It Also Heal?”

Laura Schwendinger’s “Garden of Earthly Delights,” inspired by the famous Bosch triptych of that name, was a suspenseful tangle of bristling lines and eerie dissonances with passages of melancholy respite.”

<http://www.nytimes.com/2010/04/07/arts/music/07edge.html>

***Madison Magazine; Celebrating Chopin, March 10, 2010, by Katie Vaughn***

“Taylor considered limiting the concert to works only by Chopin but decided to offer contrast. He’s featuring pieces that came before and after: Beethoven’s “Variations, Op. 34” and “Van Gogh Nocturnes” by **Laura Schwendinger**, an associate professor of composition at UW.”

<http://www.madisonmagazine.com/Blogs/Liberal-Arts/March-2010/Celebrating-Chopin>

***Chicago Tribune; Contempo invites audience to hear the art, see the music,*** November 16, 2009

**By John Von Rhein**

Schwendinger’s 2005 “High Wire Act” achieved more by attempting less. Inspired by the wire circus figures of sculptor Alexander Calder, the four character portraits, with their high twitterings, undulating arpeggios and rippling figurations, evinced an acute sonic imagination and sure command of craft. The piece was beautifully played by eighth blackbird.

[http://articles.chicagotribune.com/2009-11-16/entertainment/0911150160\\_1\\_eighth-blackbird-trash-cans-twitterings](http://articles.chicagotribune.com/2009-11-16/entertainment/0911150160_1_eighth-blackbird-trash-cans-twitterings)

***Composers of One Sex but Numerous Styles***

***MUSIC REVIEW | WOMEN’S WORK SERIES Jenny Lin-piano***

**By ALLAN KOZINN, March 20, 2009**

“In Laura Schwendinger’s “Air and Buenos Aires,” an opening movement built of arching, angular lines and lovely textures gives way to a harmonically dense movement with tango rhythms deep in its DNA.”

***Review by ALLAN KOZINN; Published: March 31, 2008, New York Times***

Miller Theater Pocket Concerto Series

Ms. Schwendinger’s work also lives in (at least) two worlds. The violin writing, played with equal measures of energy and velvety richness by Jennifer Koh, is sometimes assertive and rhythmically sharp-edged, but those moments virtually always resolve into a sweetly singing line. The grittier orchestral writing offsets that sweetness without overwhelming it. This is a work that seems likely to blossom with repeated listening.

**COMPOSER AT WORK, UW's Laura Schwendinger Strikes a Chord, ISTHMUS, THE PAPER Madison, WI**  
<http://www.thedaily.com/isthmus/article.php?article=24439>, David Medaris on Wednesday 11/26/2008

Her hands are demonstrative. When Laura Elise Schwendinger talks about getting down to work, her hands mime the rolling up of sleeves. As she describes a violin composition, they play an imaginary violin in a manner that almost conjures it visible. Whenever she sits back up after doubling over in one of the delighted full-body laughs that consume her, they sweep her blond hair back over her ears and push her glasses back up to the bridge of her nose. It is as if the contemporary composer, in depriving her hands of the piano keyboard and whatever manuscript she is working on at the moment, has let them off-leash. They are restless, rambunctious, as if they can't wait to return to the service of Schwendinger's creative impulse. At this, they are indefatigable. "I have a fairly active career as a composer," she understates. At 45, the UW-Madison School of Music associate composition professor is at the crest of renown. Her works have been performed by the likes of soprano Dawn Upshaw, the Arditti Quartet and the Orion Ensemble, in settings as hallowed as the Kennedy Center for the Performing Arts and the Theatre du Chatelet in Paris. She is in unrelenting demand to compose new commissions: Coming soon are new works for the Cygnus Ensemble, the Corigliano String Quartet and the piano-percussion duo Sole Nero. A CD of her music is forthcoming on the Centaur label. On leave from teaching this year courtesy of a Guggenheim Fellowship, she continues to direct the UW's Contemporary Chamber Ensemble and has just returned from a residency in Salzburg, Austria, by way of another at Ireland's Tyrone Guthrie Center.

Sitting in her spare office at the UW's Mosse Humanities Building, she is surrounded by few trappings that signal her stature. Aside from the baby grand piano, it is furnished with a standard-issue desk, a couple of chairs and file cabinets, and a desktop computer. There are no ostentatious displays indicating Schwendinger is the first composer to be awarded the American Academy of Berlin Prize, or that she is a 2007 Copland Award-winner, or that she has enjoyed repeated residencies at the MacDowell and Yaddo colonies and one at the Rockefeller Foundation's Bellagio Center in Italy. But there is a small cactus. The younger of two sisters, Schwendinger was born in Mexico City while her parents were exchange students at the University of the Americas. She is of Austrian, Russian, Dutch and French extraction, with a wee bit of Irish blood. "I'm a mutt," is how she sums it up, but those nationalities can claim a bulk of history's great composers. She notes that her mother, a retired social worker, "jokes that the reason I'm a composer is that when she was nine months pregnant with me, my parents went to see Stravinsky conduct *The Rite of Spring*. She thinks it might have had a big effect on me in utero. I don't know, but I love the piece." Of greater significance, she suggests, was her father's love for music. "His grandfather was a cantor," she explains, "and so there is a sort of religious and musical kind of lineage." On weekends, her father — a writer, scholar and lecturer — would wake the family with recordings of Shostakovich, Beethoven and other classical composers. For more than a decade during her youth, he organized a humanities festival centered on seafaring folk music. She met Pete Seeger and a host of other folk musicians. "My parents bought a piano when I was 3 or 4," she says, her hands moving over an imaginary keyboard, "and I think pretty soon thereafter I started making up songs." She began studying piano when she was 7 or 8 years old. By 12 or 13, she was studying composition. At Berkeley High School, "which was a wild and fantastic place for music," her peers included the avant-garde jazz multi-instrumentalist and composer Peter Apfelbaum and the jazz pianist Benny Green. She made music with both, and with classmates who have since established careers with orchestras around the world.

Her momentum accelerated at the San Francisco and Boston conservatories of music and UC-Berkeley, where she took her doctorate in 1993. Among her chief mentors: Andrew Imbrie and Pulitzer laureate John Adams. Adams, she says, "is sort of the reason I'm a composer." Composer and, now, a mentor herself. Before coming to Madison, Schwendinger was on the faculty at the University of Illinois-Chicago while her husband, Menzie David Chinn, was teaching at the University of California-Santa Cruz. "After a while," Schwendinger says, "it just became too much, and we started looking for positions in the same city." Madison struck them as "the most interesting community in terms of politics. Growing up in Berkeley, there's an open-mindedness and a belief in what government can do in a positive way. Madison seemed very similar." Chinn is now an economics professor and associate director at the UW's La Follette School of Public Affairs. Though sometimes exhausting, the demands of composing and teaching yield symbiotic benefits, Schwendinger observes. Mentoring her composition students keeps her critical ear attuned to the possibilities and pitfalls of different musical ideas. "In the western world, we think a lot about pitch and rhythm, in that order," she explains. "And after we've been through the years of the texturalists coming from Poland, Lutoslawski, Ligeti and the experimentalists, it's strange to spend all that energy just on pitch. I try to get my students to take all of the different parameters of music, texture, color, timbre, rhythm, pitch, and collapse the hierarchy, so that they're never thinking about the next thing without considering all of the stuff that they could be thinking about."

**COMPOSER AT WORK, UW's Laura Schwendinger Strikes a Chord (cont.)**

Back in the Monroe Street neighborhood where she and Chinn live, she has created a home studio furnished with a 1926 Kimball baby grand piano, a big desk, a printer and a few filing cabinets containing masters for her scores. It approaches artistic sanctuary save for the presence of a telephone and the prospect of being interrupted by cats. Here, she devotes four or five hours a day to composing — often keeping a queue of three or four commissions prioritized by deadline. A good commission might bring \$15,000, she notes, but involve seven months of work. A degree of privacy is essential, "because you don't want to feel self-conscious. You just want to make noise. You know, some of it's going to sound beautiful, some of it's going to sound just god-awful, and the point is, you really want to be able to experiment and not be self-conscious about it. As long as you have a semi-private spot and a piano that's fairly in tune, it's actually a joy to work anywhere." She is compelled. "You hear this music," she explains. "It's there, sitting there. Even if I didn't have a commission coming in, even if you don't have a piece that you're working on, something will manifest. It'll sit there, and it'll keep knocking on your head, in your memory and your thoughts, and you'll hear it over and over and over again. And the only way to really purge it is to compose." If the work is solitary, its rewards can be electrifying. When the Arditti Quartet premiered her String Quartet in 2003 at the Massachusetts Institute of Technology, for example, the auditorium "was standing-room only. There must have been 1,000 people in that space. It was stuffed. And you could hear a pin drop. They don't play in America very often, so people are Arditti fanatics. They all came out, and the appreciation they had, after my piece and the other pieces and just for new music, because they mainly did new music, that was just an incredible moment." An insightful review from a knowledgeable critic is also gratifying, she allows. "I almost had a heart attack when Richard Buell of the Boston Globe put me on his season's best list," she says. Reviewing *Fable* in 2003, Buell hailed the way the first movement's "long-lined melodiousness" bumped "against violent disturbances," the second movement's "night music, lighted by phosphorescent swirls and arabesques," and the finale's "punchy, irascible tone.... This was shrewd composing," he concluded.

But perhaps no reward Schwendinger reaps as a composer is more moving than the esteem of those musicians who perform her work. Many are of a stature that merits a pinch-yourself-to-make-sure-this-is-real response. The soprano Dawn Upshaw, for example, performed Schwendinger's 1988 composition *In Just Spring* for five years on tour at the turn of the century, committing it to a DVD. The reward of writing for artists of such caliber, she says, "it that you know you can do what you want to. I mean, on a certain level you have to remind yourself what's idiomatic for the instruments, what the instrument can do and can't do. I always push that limit." Musicians who have performed Schwendinger's work concur, suggesting that they find reward in the challenges she presents. Jenny Lin, who premiered the piano adaptation of Schwendinger's ensemble work *Magic Carpet Music*, describes the composer's works as "often complex and highly virtuosic, but I find the challenges as a performer most satisfying, giving the fingers a complete work-out." And Sally Chisholm, violist for the Pro Arte Quartet, expresses unabashed admiration for her UW School of Music colleague. "I love Laura's music!" she exclaims, citing the passion and craft of her compositions. If the performance challenges of works such as Schwendinger's 2008 composition in memory of her mentor Imbrie proved "tantaling," Chisholm notes, they are "always in the service of the music itself." Schwendinger's most wrenching experience as a composer grew out of dark inspiration. On Sept. 11, 2001, Schwendinger woke up in her Chicago apartment and turned on the television while she prepared for a 9 a.m. theory class she taught. She watched as the second plane hit the World Trade Center, and as the first tower collapsed. Commissioned by the Koussevitzky Foundation to compose a work for Spectrum Concerts of Berlin, she had been working on a piece she describes as both light and about light. It was a big-deal commission. Now, she found herself sickened to a point of creative paralysis. For a week, she struggled in vain to continue composing the work. Then she abandoned it, and started from scratch. What emerged was *Celestial City*, a work for clarinet, violin, viola, cello and piano, reflecting the profound sadness Schwendinger felt, a seismic shift in her creative instincts and her attempts to reconcile her composition to the changes at hand. In addition to the terrible loss of life, she mourned "the beginning of what happens when this happens." Her voice is as somber as her face as she elaborates, her hands uncharacteristically still. "On one side it probably means more attacks like this, and on the other side people who want to use this event to get their point across, maybe not in the best possible way. I just sort of saw it as creating a division, and ultimately I think that's what happened. So it was sort of a sadness for the country as a whole." *Celestial City*, which premiered on Jan. 22, 2003 at the Berlin Philharmonic Recital Hall, begins with a musical representation of the event. "Then," says Schwendinger, "the gut of the piece is really a very long lament, and there is a spot, which is roughly what we call the golden mean, which happens almost three-fifths of the way through, where literally the souls commence and move on to the next plane." Composing *Celestial City* proved therapeutic, but her sadness persisted. Her reaction was to move back toward lightness, as "a way to bring myself out of a dark space."

**COMPOSER AT WORK, UW's Laura Schwendinger Strikes a Chord (cont.)**

Today, she is on a bright, shining mission to overcome what she perceives as the public's fear of contemporary classical music. "It shouldn't be a scary thing for people," she contends. The apprehension is most acute, she says, among "people who don't feel like they know enough about music to really get what's going on." To cure this affliction, Schwendinger prescribes greater exposure to contemporary music. "The first time you listen to Rite of Spring, it may be kind of hard to listen to," she acknowledges, "but by the third or fourth time, it will make sense, and by the fifth or sixth time, you'll hear the beauty in it." This holds true for much of contemporary classical music, she says. "Try to embrace it," she urges, her hands fluttering to her heart. "You may find a new love."

**ISTHMUS, THE PAPER Madison, WI ONLINE**

Contemporary classical composer and UW-Madison School of Music faculty member Laura Elise Schwendinger agreed to share some audio samples of her work in conjunction with the story in Isthmus about her work. Three of the excerpts are from "High Wire Act," commissioned and premiered three years ago by flutist Christina Jennings and her ensemble BrightMusic. Inspired by the wire circus figures of the late American sculptor Alexander Calder, Schwendinger's composition for flute, violin, viola, cello and piano renders musical the sense of aerial daring conveyed by Calder's work. His creation "Wire Circus" is "a piece I love," notes the composer, and her affection shows straightaway in the first sample from the composition's first movement. Schwendinger remembers that her first reaction to seeing the work that inspired this composition was immediate. "For a long time, it had inspired certain textures and colors and melodies and rhythms in my head," she explains. The composer thus had the fundamentals for "High Wire Act" in her mental files when Jennings approached her to commission the work. "The flute is a very agile instrument," observes Schwendinger, an accomplished flutist herself. "It can sit very high in the upper upper register," she notes, lending itself to a composition inspired by aerialist imagery, as in the work's third movement.

"Laura has a unique and compelling voice as a composer," observes Jennings via email. "Her music is always based on solid compositional ideas -- she is one of the smartest people I know, and yet, there is a poetic and organic quality in every piece I've heard. She manages to blend tradition and innovation in the most beautiful and original way." This is present throughout "High Wire Act," which concludes in a short fifth movement. Jennings adds that the beauty in Schwendinger's music does not come without challenges. "Laura's music is never easy," she notes, "and this piece was no exception." In 2005, Schwendinger also composed *Esprimere*, a cello concerto written for the cellist Matt Haimovitz, who premiered it in March 2007 with the University of Wisconsin Symphony Orchestra. Known for his adventurousness in seeking out non-traditional performance settings and repertoire, he joins the orchestra in the opening of the concerto's second Montreal's McGill University since 2004, Haimovitz studied at Juilliard and counts Itzhak Perlman among his mentors, and has built a reputation for the beauty of his tone and acuity of his ear as well as for his style. He subsequently leads the orchestra deep into the core of *Esprimere*'s second movement. This movement concludes with an exquisite reflection of Schwendinger's capacity to reconcile complex ideas with gorgeous music.

**PERFORMING ARTS**

**Contemporary Music Forum at the Corcoran Gallery, Review by Stephen Brookes**

Tuesday, April 24, 2007; Page C08

"Different but no less engaging was Laura Schwendinger's "High Wire Act," a charming work inspired by Alexander Calder's circus figures."

**Some serious music, Brian Dickie, Life as General Director of Chicago Opera Theater Blog, April 21, 2006**

[http://briandickie.typepad.com/my\\_weblog/](http://briandickie.typepad.com/my_weblog/)

"Our friend Andreas Waldburg-Wolfegg runs a wonderful little concert series - Lake Shore Chamber Music. This evening he put on a splendid and important recital. Music of the New Century: American Music for the Flute...We also had Toru Takemitsu's Voice and a remarkable piece by **Laura Elise Schwendinger** called Rapture - an excellent and appropriate title. The world needs more of this kind of event - absolutely top class music making pushing the boundaries. Bravo!"

On MTVU: Stand-In @ MTVU [http://www.mtvu.com/on\\_mtvu/stand\\_in/sting.jhtml](http://www.mtvu.com/on_mtvu/stand_in/sting.jhtml)

### **Sting Gives a Private Lesson at the University of Illinois at Chicago**

Sting stands in at the University of Illinois at Chicago and proceeds to rock the house. That is how it all went down on Monday April 18th when Dr. Laura Schwendinger stepped down during her advanced music composition class and let rock legend, Sting and three of his band members Stand-In. Sting held his bass throughout the class, and spontaneously performed during a well-spoken lecture on the topics of music and success. He played "Message in a Bottle", a little Johann Sebastian Bach, and concluded by inviting the students to grab their instruments and play along during "Every Breath You Take." Dr. Schwendinger's class now joins the ranks of the very few who have ever played along with Sting in a venue containing only 40 people. British rock star Sting surprised students when he visited their music composition class at the University of Illinois at Chicago on April 18. MTV filmed the class for an episode of its "Stand-In" series, which will air on the college network channel mtvU on Monday, April 25. "We're particularly pleased to have Sting visit UIC because his background mirrors that of many of our students," said Michael Anderson, chair of performing arts at UIC. "He came from humble beginnings, got his start in teaching, yet had the tenacity to make a career in the volatile world of professional arts.

Seeing him teach demonstrates the link between classroom learning and professional reality." Sting's entrance drew a loud round of applause and cheers. He opened with an hour-long discussion of the art of songwriting, then he and his band played '80s hits, new ballads and a country-western song about divorce. "Besides performing beautifully, he was a articulate and impressive educator," said Laura Schwendinger, UIC associate professor of composition, who ordinarily teaches the class. Sting concluded by advising the class to approach music as a form of self-therapy and "a never-ending journey, like yoga." He urged them to study Bach's complex time signatures and Stravinsky's revolutionary music and to explore songwriting as storytelling. "Music has a narrative, a kind of architectural integrity," he said. "If it's not structured well, the story doesn't come through." Sting ended the class by jamming with students on "Every Breath You Take." mtvU's "Stand In" brings famous musicians, humanitarians and other celebrities into college classrooms, always as a surprise to the students. After it airs, the April 25 episode will be posted at [www.mtvu.com/on\\_mtvu/stand\\_in/](http://www.mtvu.com/on_mtvu/stand_in/) UIC ranks among the nation's top 50 universities in federal research funding and is Chicago's largest university with 25,000 students, 12,000 faculty and staff, 15 colleges and the state's major public medical center. A hallmark of the campus is the Great Cities Commitment, through which UIC faculty, students and staff engage with community, corporate, foundation and government partners in hundreds of programs to improve the quality of life in metropolitan areas around the world.

### **Artists Find Inspiration at a Creative Community in the New England Woods**

**By Keming Kuo. Peterborough, New Hampshire 10-January-2005**

**Excerpt from *Voice of America* piece on MacDowell**

With fresh snow at the MacDowell Colony, the artists at the New Hampshire retreat have caught sight of a moose in the forest scattering the wild turkeys that usually feed on the grounds. But the writers and composers are not in the New England woods for bird watching. For nearly a century, artists have come here to create. It is where American composer Aaron Copland wrote Appalachian Spring. Leonard Bernstein and Virgil Thomson have been here, and American writers Thornton Wilder, Willa Cather and James Baldwin. Today, artists from across the country and around the world compete to stay at MacDowell -- with this year's international residents hailing from such far-flung countries as China, Albania and Cameroon....

That has been the case for Laura Schwendinger, a composer who teaches at the Universities of Wisconsin and Illinois. She says she sometimes feels the influence of the composers who worked in the studio-cottage she now occupies. "Aaron Copland has composed on these pianos...Leonard Bernstein was [in my studio] in 1971...all sorts of incredible composers," she marvels. "You're not only part of a continuum, but you feel like you're working in the same environs that they worked in. That gives you such a boost. It makes you feel a part of this huge creative flow." Nothing is allowed to disturb that creative flow, not even meals. Lunch is delivered to each studio and left on the doorstep. But breakfast and dinner are eaten in a common dining hall, where the residents have lively debates about their work and about art in general. "We've had a lot of discussions this residency with artists about 20th century music," notes Professor Schwendinger. "I won't mention her name, but a very fine sculptress here asked, not quite as tersely as I'm stating it, 'Why do 20th century composers like writing such ugly music?' It was fantastic in a way, because it opened up dialogue that you don't have with people in the real world." Along with the work, the discussions and the lasting friendships that are formed, the tranquil setting of the MacDowell Colony allows for another important creative process: napping. "The naps are really famous here," notes Laura Schwendinger. "Everyone has a bed in their , and napping is a wonderful treat. In that nap, you re-energize. You wake up and something new appears in your head."

**MUSIC REVIEW, By Mark Kanny, *Pittsburgh-Tribune***

**Creative program enriches New Music Ensemble concert, Monday, August 4, 2003  
Pittsburgh New Music Ensemble**

"The absence of any visual entertainment for **Laura Elise Schwendinger's** "Buenos Aires" focused attention on the musical excellence of her hard-driving quartet for flute, bass clarinet, violin and cello. She creates fresh and compelling lines that are brought together to a powerful climax. It was superbly performed by Lindsay Goodman, Schempf, Ines Voglar and Omsky. "

**MUSIC REVIEW , By Richard Buell, *Boston Globe* Correspondent**

**Scott Wheeler Conductor. First and second Church, Boston. 5/4/03; Dinosaur Annex**

"**Laura Elise Schwendinger's** "Magic Carpet Music" like the composer's other music we've heard, rejoices in edge and has a force that has its way even if the section titles promise something softly atmospheric- as here, with "Arabesque", "Air" and "Buenos Aires". Here is a a composer who has distinct voice. It made for an enlivening evening, not soothing, end to a more than usually enlivening evening"

**MUSIC REVIEW, By Richard Buell, *Boston Globe* Correspondent**

**David Hoose, music director, Paine Hall, Harvard University, 2/25/2003; Collage New Music**

"Chewy," it says in your reviewer's notes on **Laura Elise Schwendinger's** "Fable" (1994). This composer certainly had a knack of making you wonder what was lurking round the corner for her spirited little band of flute, clarinet, violin, cello, piano, and percussion. Movement No. 1 began questioningly with a breathy tremolando for clarinet and ended, as if in answer, with a quiet, almost feathery drum roll. In between, a long-lined near-melodiousness runs up against violent disturbances in which agitated, high-pitched twitterings seem bent on sucking all the oxygen (and middle and low frequencies) from the air. Movement No. 2 was night music, lighted by phosphorescent swirls and arabesques. The finale was nasty from the start (wittily so, with registral extremes glowering at each other something awful) - and it kept up its punchy, irascible tone until it was quite through with us, thank you. ***This was shrewd composing, the genuine article. Onto the "season's best" list it goes.***

**MUSIC REVIEW, By Richard Buell, *Boston Globe* Correspondent; 1/27/2003**

**The Arditti Quartet**

"Oddly enough, it was the newest piece on the program, the String Quartet (2001) **by Laura Elise Schwendinger** commissioned by the Harvard Musical Association, that proved the most conservative. The movement titles - "With intensity," "Molto espressivo, dancelike," "Maestoso," were one sign of that conservatism. There was also the way that out of an abstract, "modern" sort of play with sound material, an unmistakable lyric intensity would want to emerge - and would actually do so. A fine piece all in all, if perhaps a bit extended, and it's worthy of the Arditti's attention. More can be heard from Schwendinger, who is a Bunting Fellow at the Radcliffe Institute, on Collage New Music's concert on Feb. 23.

**MUSIC REVIEW, World Premiere Highlight of Quartet Concert**

**Arditti Quartet Presents Well-Rehearsed But Unmoving Program of 20th-Century Works, By Jacqueline O'Connor, MIT Newspaper; Arditti Quartet, Kresge Auditorium, Jan. 24, 8 p.m.**

"Over the past few decades, some of the world's renowned quartets have performed at Kresge Auditorium as part of the MIT Guest Artist Series. On Friday, England's Arditti Quartet stopped by for a program of four contemporary works, which included a world premiere by **Laura Elise Schwendinger**. The quartet, founded in 1974 by first violinist Irvine Arditti, also performed string quartets by Bela Bartok, Jonathan Harvey, and Gyorgy Ligeti. Despite the tremendous difficulty of the program, this well-seasoned group completed the concert with near-perfect technique. Hardly a note was out of place, even in the midst of extreme dissonance, and every effect the instruments could produce was presented clearly.

Next on the program was **the highlight of the evening, the world premiere of Laura Elise Schwendinger's** String Quartet. Schwendinger, an Assistant Professor of Music at the University of Illinois in Chicago, wrote the quartet on commission from The Harvard Musical Association of Boston, which co-sponsored this concert with the MIT Guest Artist Series. The piece itself was impressive and appeared very aware of its audience. The first movement, influenced by Bartok, followed many of his

patterns of composition. Though the opening was tonally stressful, the piece was full of movement as it reached false climaxes, only to continue climbing. Intermingling graceful melodies with the complex rhythms and discord, Schwendinger provides a sort of relief from the intenseness of the rest of the movement. The second movement, *Molto espressivo*, dancelike, opened with a suspenseful cushion of tremolos on which the cello and viola melodies rested. The dance part of the movement was felt in the short melodies though many pauses interrupted the flow. The last movement of Schwendinger's quartet mimicked its inspiration, the music of Maurice Ravel, with its intricate orchestration for only four instruments. A perfect balance was struck between the first violin's melodies and the countermelodies that supported it. The Arditti Quartet's performance was well-received, especially by the composer herself, present in the audience."

**MUSIC REVIEW, Quartet recital transcends boundaries, By Keith Powers *Boston Herald***

**January 25, 2003 Saturday, ARTS & LIFE**

**Arditti String Quartet, Kresge Auditorium, Cambridge**

"They've been new so long it starts to look like old. The Arditti String Quartet, the foremost European purveyors of contemporary composition in this generation, performed a rare Boston-area recital last evening in Kresge Auditorium at MIT. Founded in 1974 by first violinist Irvine Arditti, the foursome occupies the front ranks of new music specialists, with over 100 commissions to brag about. Arditti makes the continent's equivalent of America's Kronos Quartet, each now in its fourth decade. Last night's concert was a joint presentation by MIT and the Harvard Musical Association, which commissioned one of the works on the program, **Laura Elise Schwendinger's** string quartet. Arditti performed quartets by Bartok, Jonathan Harvey and Ligeti as well. Her Bartok movement made the players spend too much time in first position. But the second movement marked important textural ground, with sparse, tense and spirited writing. The finale broke at the end like surf hitting the sand, positively infectious."

**Berliner Morganpost, Freitag, 24. January 2003**

**Spectrum Concerts feiern Jubiläum at the Berlin Philharmonic.**

**A Koussevitzky Commission with Janine Jansine**

Leises Flirren. Zupfen und Zirpen in höchster Lage. Verstreute Geräusche der Nacht finden sich zu einer Melodie zusammen. Robert Helps l-dt mit seinem Nocturne auf eine Klangexpedition durch die Dunkelheit ein. Das feinsinnige Werk von 1960 stand am Beginn des Jubiläumsabends der Spectrum Concerts Berlin. Für den amerikanischen Komponisten haben sich die Berliner von Anbeginn eingesetzt. Seit 15 Jahren engagieren sich der Cellist Frank Dodge und seine Mitspieler für den Brückenschlag zwischen Europa und den USA. Wir sind dankbar, dass Sie uns etwas von der Kultur Amerikas herüberbringen. Das ist eine Sprache, die wir besonders gern und gut hören, erklärte Richard von Weizsäcker, Ehrenmitglied des Spectrum-Förderkreises, in seiner Ansprache. Ein typisches Spectrum-Programm gab es zum Fest. Es verband die amerikanische Moderne mit europäischer

**Spectrum Concerts feiern Jubiläum**

Romantik und Neoromantik. Die grosse Zahl von neun Musikern und eine eigens für das Konzert geschriebene Uraufführung fielen aus dem Rahmen. Die amerikanische Komponistin **Laura Schwendinger**, die als Professorin in Chicago wirkt und vor drei Jahren Stipendiatin der American Academy in Berlin war, erntete mit ihrem Quintett "Celestial City" viel Zustimmung im Kammermusiksaal der Philharmonie. Das Werk ist den Opfern des 11. September 2001 gewidmet. Es verbreitet nicht nur Klagen, sondern auch Zuversicht und Gemeinschaftsgefühl. Fünf Musiker, besessen von demselben melodischen Gedanken, finden nach und nach zueinander. Herausragend auch, mit welcher Sensibilität sich Janine Jansen (Geige), Ron Schaaper (Horn) und Daniel Blumenthal (Klavier) mit ihren ungleichen Instrumenten in Brahms' Horntrio aufeinander einstellten. Mit klungsüchtigem Schwung stürzten sich die Musiker schließlich in Ernst von Dohnányis Sextett von 1935.

**Horn sucht Halali, Der Tagesspiegel, 1/24/03, KLASSIK**

In Laura Schwendingers im Kammermusiksaal der Philharmonie uraufgeführter "Celestial City", einem den Opfern des 11. September gewidmeten Werk, wird jedenfalls deutlich, dass Dissonanzen gefragt sind, wenn Unbehagen und die Klage um Geschehenes zum Ausdruck kommen sollen. Und vor der fast trostlosen Grundierung des Stücks wirken sie besonders impressiv.

**MUSIC REVIEW, By Wilma Salisbury, *Cleveland Plain Dealer* Music Critic**

**Plain Dealer, ARTS & LIFE; Pg. C9, January 21, 2002**

**Upshaw enchants recital audience**

“American soprano Dawn Upshaw has it all: lovely voice, refined musicianship, command of languages, charming stage presence. In her delightful recital Saturday night at Akron's E.J. Thomas Hall, she excelled as a joyous interpreter of German lieder, Hungarian folksong, contemporary American music, Russian characterization and cabaret comedy. Generally, how-ever, she kept the listeners spellbound...After intermission, each group of songs was introduced with background information about the composers and the music. The first fascinating set was selected because the composers, born between 1956 and 1962, are contemporaries of the 41-year-old singer. One of them, James Aikman, was present to hear Upshaw's exquisite interpretation of his song, "Spring Is Purple Jewelry." The other composers - Laura Elise Schwendinger, Michael Torke, Andy Vores, Osvaldo Golijov and former Clevelander James Primosch - contributed pieces that were well suited to Upshaw's light voice and clear diction. Especially captivating was **Schwendinger's** playful take on e.e. cummings' poem, "In Just-Spring." Although she had been singing for nearly two hours, Upshaw responded graciously to the audience's plea for an encore. Her parting gesture, an adorable interpretation of William Bolcom's cabaret song, "Amour," provided the perfect ending to an evening of vocal enchantment.”

**CONCERT REVIEW, SOPRANO DAWN UPSHAW SOARS TO NEW HEIGHTS**

**By DONALD ROSENBERG; PLAIN DEALER MUSIC CRITIC, October 7, 1999, *Cleveland Plain Dealer***

“Never was a singer so aptly named. Dawn Upshaw has a knack for sounding fresh, invigorating and intensely musical whenever she opens her mouth. She does so in a vast repertoire ranging from concert and opera to Broadway, which can't be said for many artists of her classical persuasion. Upshaw was in resplendent form Tuesday at Oberlin College's Finney Chapel for a recital with pianist Gilbert Kalish. Typically, the soprano's program was an eclectic array of songs, including 19th- and 20th-century literature by renowned and emerging composers, as well as a few Great-White-Way goodies by Vernon Duke and Leonard Bernstein. To all of these works, Upshaw brought an unerring sense of style and a voice that drew the listener directly into the particular dramatic world. Her soprano isn't a large instrument, but it is so perfectly placed, gleaming in timbre and true in intonation that it projects with utter directness. With Kalish providing collaborations of atmospheric magic, Upshaw gave blissful and poignant evocations of the music's generous romanticism. She suggested humor with graceful nuances, passion with tonal radiance. Along with her championing of the old, Upshaw attends to the new. She began the second half with songs by six living composers who either have written on commission from her or tickled her artistic fancy. They are composers worthy of the attention, especially James Primosch (whose "Cinder" is a haunting essay about destiny based on a poem by Susan Stewart), **Laura Elise Schwendinger** ("In Just-spring," a childlike delectable set to verses by e.e. cummings) and John Musto (the noble "Litany," with text by Langston Hughes)”.

**MUSIC REVIEW, Contemporary Music Forum in Works by Women, By Cecelia H. Porter**

***The Washington Post*; PERFORMING ARTS October 21, 1997, Tuesday, Final Edition**

“Only in this century have the publication and performance of music by female composers begun to approach those of men. One of the foremost institutions in Washington involved in this phenomenon is the Contemporary Music Forum, which, together with the National Museum of Women in the Arts and the International Alliance for Women in Music, sponsored a concert Sunday by female composers at the museum. And what an intriguing event it was. *Laura Schwendinger's* clearly structured "Rumor" (for flute and cello) revels in sinewy counterpoint as the instruments alternately vie and entwine in heated discourse.”



**CONCERT REVIEW, By ROBERT CROAN, PITTSBURGH POST-GAZETTE SENIOR EDITOR**  
**DAWN UPSHAW'S STORYTELLING CAPTIVATES, January 23, 2002 Wednesday , ARTS & ENTERTAINMENT,**

“Classically trained American singers are usually trained to sing in German, Italian and French, as well as their native English, of course. In recital at Squirrel Hill's Jewish Community Center last evening, soprano Dawn Upshaw included no Italian or French, although she has excelled in that repertory both in opera and concert. She made up for the omission by including songs in Hungarian (Bartok's Folksong Settings), Russian (Mussorgsky's "The Nursery") and Portugese (a lullaby by the South, American Osvaldo Golijov). All this in addition to four German Lieder each by Schumann and Mahler and a lengthy segment of Americana. Upshaw is no ordinary singer, and her appearance on the Y Music Society series -- now taken over by the Pittsburgh Symphony -- was something very special. She is best-known in opera, and she brought an operatic sense of drama, captivating her audience by telling a story quite vividly in each of 29 songs plus two encores. The totality of her performance, in which she was strongly supported by pianist Gilbert Kalish, was an unforgettable experience, moments lingering in the mind long after the recital had ended. This is what singing is all about. This singer is, indeed, a great boon to American song composers. She showcased seven of her own generation -- she was born in 1960 -- among which James Aiken's "Spring is purple jewelry" was warmly moving, **Laura Elise Schwendinger's** version of an e.e. cummings poem, delightful for its pointed wit, Michael Torke's setting of lines from Proverbs most ambitious in its scope. She followed with three songs from the 1920s by Ruth Crawford Seeger, stepmother of folk singer Pete Seeger.”

**MUSIC REVIEW, By Philip Kennicott, November 1, 1999, Monday, Final Edition STYLE**  
**Dawn Upshaw Lets The Sun Shine In; Recital Showcases Young Songwriters Washington Post *The Washington Post***

“The music world loves Dawn Upshaw, the American soprano who sang an exquisite recital Friday evening at George Mason University's Center for the Arts. Yet perhaps because she is young and pleasant-mannered, and because she sings from a very centered, very sensible and very sincere inner musical core, she never quite gets the final benediction she deserves. She is, of course, the greatest American vocal recitalist working today and one of the very best opera singers of our time. Hearing her exposed voice produces tunnel vision in the listener, banishing the distractions of the audience, the concert hall and the nagging little thoughts one carries there unwillingly. She is also one of the most versatile of singers, moving effortlessly from Broadway to the concert hall without being arch in the former or vulgar in the latter. Upshaw transcends merely beautiful singing with a voice that is capable of the musically inflected speech of a folk singer. This tendency is most pronounced in her lower range, where one hears a hint of all the cigarettes and booze that she probably never consumed. Upshaw's programming is exceptionally imaginative, especially her now-standard inclusion of a substantial number of contemporary songs written for, or discovered by, her. On Friday night she sang works by Osvaldo Golijov, Michael Torke, James Primosch, Laura Elise Schwendinger and others--all of them born within six years of Upshaw's own birth in 1960. The six songs, though written in styles ranging from the exotic to contemporary American post-minimalism, work together as a cycle, with moments of humor and reflection well balanced.”

**MUSIC REVIEW, By ANTHONY TOMMASINI; Dawn Upshaw's Adventures with Today's Songs, April 28, 1997, Monday, *The New York Times***

“Most artists who achieve success with mainstream classical-music audiences are reluctant to jeopardize it by taking risks with repertory. Such thinking is nonsense to the soprano Dawn Upshaw. When the opportunity came for her recital debut at Carnegie Hall, she thought of presenting a program of contemporary American music. Her confidence that less adventurous listeners would follow her lead was borne out on Friday night when an enthusiastic audience filled the hall for her program. She began with seven songs by American composers all born within five years of 1960, the year of her own birth. It says something about the timidity of the classical-music field that Ms. Upshaw's natural curiosity about the music of her contemporaries is considered principled advocacy worthy of note. Some of the songs, like Kenneth Frazelle's restless "Sunday at McDonald's," with a text by A. R. Ammons, were written for her. Others, like **Laura Elise Schwendinger's** fanciful setting of E. E. Cummings's "In Just-Spring," with its wonderfully fidgety accompaniment, were sent to her. Songs by James Aikman, Michael Torke, James Primosch, John Musto and Larry Alan Smith made strong first impressions. Ms. Upshaw's singing was alert and plaintively beautiful. The pianist Gilbert Kalish, her frequent accompanist, played with incisiveness and character.”

**MUSIC REVIEW, By Joan Reinthaler**

**For Fleisher, Matters Are Well in Hand, January 23, 1996, Tuesday, Final Edition**

**The Washington Post**

“Leon Fleisher has been associated with the Theater Chamber Players since their beginning, as a founder, conductor and music director, but his appearances with them as a pianist in a pair of weekend concerts -- Saturday's at the Kennedy Center and Sunday's at Bradley Hills Presbyterian Church in Bethesda -- were a step toward the reemergence of a major artist. On Sunday, runs negotiated with authority in the joyful finale of the Brahms G Minor Piano Quartet, Op. 25, signaled that Fleisher's right hand is recovering from the nerve damage that had forced a 30-year interruption in his piano career. But the quiet, beautifully phrased and pedaled chords with which he opened the Schumann song cycle "Frauenliebe und Leben" signaled the return of a rare musical talent.

The program opened with **Laura Elise Schwendinger's** *Lament* for String Trio, a poignant short piece in which each instrument has an opportunity to express its own sorrow. The ensemble did so convincingly.”

**MUSIC REVIEW, By ROBERT COMMANDAY, CHRONICLE MUSIC CRITIC**

**JANUARY 24, 1993, SUNDAY, SUNDAY EDITION; The San Francisco Chronicle**

**Bay Area Composers' Symposium, Classical Pitch to Sound Out Talent, Young musicians hear their work.**

LEAVE it to a young American conductor to come up with a fresh idea in the symphonic scene. Last weekend, Gary Sheldon conducted his Marin Symphony in a public reading of six new works. The young composers had a chance to hear how their pieces actually sound before they submit them for concert performances. As about 200 members of the orchestra's audience listened to the composers describe their pieces, to Sheldon's instructions to the orchestra, and then to the readings, this audience became part of the process.

**Laura Schwendinger**, another doctoral candidate in composition at UC Berkeley, offered a very intense, dark work, "Night Dances," music of considerable power.”

**MUSIC REVIEW, By Charles McCardell**

**Chamber Players, Striking a Balance, February 10, 1998, Tuesday, STYLE**

**The Washington Post**

“Like skilled playwrights, the Theater Chamber Players know that well-placed levity can function not as a distraction but as a means for intensifying the seriousness of what precedes it. The group's Saturday night concert at the Kennedy Center Terrace Theater contained mostly vocal music from the 19th and 20th centuries, heavy in content and dark in mood. Yet with just two bits of absurdity from composer Ernst Toch at the end, the emotional scales almost balanced. These Toch nuggets were necessary, arriving after a lineup that included two melancholy Brahms pieces. The Sonata in E Minor for Cello and Piano found cellist Evelyn Elsing taking the lead role in grand fashion, with unabashed passion and a large tone to match. Leon Fleisher, tentative at first, warmed to the task in the minuet movement and fugue finale. His keyboard efforts assumed a far more sinister character in support of baritone John Shirley-Quirk in the "Vier ernst Gesaenge." Theirs was a splendid partnership; Shirley-Quirk's majestic phrasing of the biblical texts and Fleisher's commanding touch earned a standing ovation. Mezzo-soprano Patricia Green and violinist Sally McLain teamed up for Boris Blacher's "Francesca da Rimini," in which the spirit of this murder victim speaks to Dante about her desperate love for the also-slain Paolo. Green conveyed the heroine's anguish and pathos with conviction, while McLain added jittery colorations as though depicting the winds of Hades. Green had a more difficult assignment in the world premiere of **Laura Schwendinger's** "Songs of Heaven and Earth," based on four works by Chinese poet Ts'ai Yen. The pitches assigned made for great leaps in register and dynamics. Green did well recounting the poet's tragic life story, and the septet behind her exuberantly took to the challenges involved. Schwendinger's score has an impressive luster and transparency...”

**Radcliffe Quarterly - Spring 2003; Quick Study with Laura Elise Schwendinger RI '03**

Laura Elise Schwendinger RI '03, a composer and an assistant professor of composition at the University of Illinois at Chicago, is creating an orchestral work in one movement for her fellowship project. Her recent works include commissions from the Koussevitzky Foundation and the Fromm Music Foundation at Harvard, and her music has been performed around the globe. Schwendinger has received the American Academy in Berlin Prize fellowship and a Charles Ives Scholarship from the American Academy of Arts and Letters, as well as other fellowships throughout the United States and in Italy. She earned her doctorate from the University of California at Berkeley.

Q: What is the most challenging aspect of being a Radcliffe Institute fellow?

A: Leaving my office in June!

Q: Which trait do you most admire in yourself? A: My enthusiasm and love of all things beautiful.

Q: What is your most treasured possession? A: Chloe, my seventeen-year-old cat.

Q: Predict the next major event in your field. A: I would like to see an unparalleled upsurge of interest in art music.

Q: Who is your muse?

A: Euterpe, of course, the Greek goddess of music and lyric poetry.

Q: What do you consider your greatest success?

A: Dawn Upshaw's performance of my song in Just--spring on tour, and around the globe.

Q: Which literary character do you most admire? A: Elizabeth from Jane Austin's *Pride and Prejudice*.

Q: Tell us your favorite memory. A: Watching the sun set over San Francisco Bay with my family.

Q: Who are your heroes? A: My parents, my husband, and former President Jimmy Carter.

Q: If you could dine with any two composers, who would they be? A: Igor Stravinsky and Johann Sebastian Bach.

Q: Describe yourself in six words or less. A: At all times creative.

Q: Where in the world would you like to spend a month? A: The Rockefeller Conference Center in Bellagio again.

Q: Whose tunes do you enjoy? A: Johann Sebastian Bach and Cole Porter.

Q: What is your fantasy career? A: To be a composer.

Q: If your life became a motion picture, who should portray you? A: I'm told I resemble Debra Winger, but I'd prefer Isabella Rossellini

Q: Why does your work matter? A: I hope and believe that my music conveys something true about life, human emotion, and the mysterious and beautiful world of sound.