

I. RECORD

EDUCATION

	Northwestern University	Evanston, USA
1995-2000	Doctor of Music in Composition (DMus, 2000) “Musical time-structuring processes: levels of organization and temporal projection in several works from the 1980’s” Amnon Wolman (chair), Michael Pisaro, William Porter and Alan Stout	
1994-1995	Master of Music (with Honors) in Composition (MM, 1995)	
	DePaul University	Chicago, USA
1990-1994	Bachelor of Music (with High Honors) in Composition (BM, 1994)	
	Additional Studies in Composition Sir Harrison Birtwistle 1998, Luca Francesconi 1998, Bent Sørensen 1997, Walter Zimmermann 1997, Pauline Oliveros 1996	

UNIVERSITY APPOINTMENTS

	DePaul University School of Music	Chicago, USA
2013-present	Lecturer, Musicianship and Composition	
2010-2011	Visiting Assistant Professor of Musicianship and Composition	
1997-2004	Lecturer, Musicianship and Composition	
	Chicago College of Performing Arts at Roosevelt University	Chicago, USA
2019-present	Visiting Artist Faculty, Composition	
	University of Central Missouri	Warrensburg, USA
2019-2020	Lecturer, Music Technology and Composition	
	Escola Superior de Música e Artes do Espetáculo (ESMAE)	Porto, PRT
2011-2012	Visiting Associate Professor of Composition	
2009-2010	Associate Professor of Composition (<i>Professor Adjunto</i>)	
2008-2009	Lecturer, Composition	
	Northwestern University	Evanston, USA
1997-2002	Lecturer, Music Theory and Composition	

II. COMPOSITION

Selected Institutional Commissions, grants and awards

- 2019/20 Seattle Symphony / Octave 9 [*Difficult Grace*]
2017 Dept. of Cultural Affairs & Special Events (DCASE), Chicago [*1830*]
2016 Dept. of Cultural Affairs & Special Events (DCASE), Chicago [*Graft Blossom*]
2016 DePaul University Department of Life Sciences [*Project Bodhi*]
2015 Philadelphia Museum of Art [*respirateur*]
2015 Dept. of Cultural Affairs & Special Events (DCASE), Chicago [*Satirise*]
2014 Museum of Contemporary Art Chicago [*100 Not-Songs for JOHN CAGE*]
2014 Dept. of Cultural Affairs & Special Events (DCASE), Chicago [*Double Monody*]
2013 Associação Música Pro-Organo (PRT) [*coros e cores*]
2012 Chicago Academy of the Arts [*GRAIN*]
2011-12 Earle Brown Music Foundation, research grant
2008-11 Portuguese Ministry of Culture (PRT), new project development grants
2010 Society of Portuguese Authors Prize, “Best Classical Recording”, Producer (PRT)
2008-09 Direção-Geral das Artes 2008-2009 (DgArtes, PRT), recording and publishing grant
1999 Art Institute of Chicago [*exquisite corpse*]
1999 Illinois Arts Council [*exquisite corpse*]
1999 Harris Fund [*pointing towards ever/an(y)nowhere*]
1998-1999 Graduate Affiliate, Alice Kaplan Institute for the Humanities [*tensilinear*]
1998 Aspen Music Festival, fellowship in composition
1998 Lake Placid Institute for the Arts [*breathe*]
1997-2000 Wyatt Fund, composition development grants
1995-2000 Northwestern University, Graduate Fellowship in Music Composition

Selected Commissions and Premiere Performances (Ensembles, Soloists)

- 2019 HASCO DUO, *Loom II* as part of *Wood feeds the fire that consumes it*
2019 LIZ PEARSE, *The pros and cons of live food*
2018 ATHENS SAXOPHONE QUARTET, *Alas, but not withstanding*
2018 ENSEMBLE DAL NIENTE, *1830* (North-American premiere)
2017 INTERNATIONAL CONTEMPORARY ENSEMBLE, *Not-songs* [version: voice, electronics, video]
2017 ENSEMBLE DAL NIENTE, *Musical Sculpture*
2017 QUINCE CONTEMPORARY VOCAL ENSEMBLE, *See*
2017 HANGING GARDENS PROJECT, *...spricht nicht immer...*
2017 MEMORIA NOVA ENSEMBLE [arr. Gifford: Dufay, *Resveilles Vous*]
2017 RADIO VOLTAIRE, *3 Draft Pistons with Graft Blossom*
2016 COLLECT / PROJECT, *Shadow Play*
2016 SONIC HEDGEHOG, *Adage of Spontaneity* (North-American premiere)
2016 ENSEMBLE DAL NIENTE, *Graft Blossom*
2015 MR. SC AND THE WILD BONES GANG (PRT), *Sanpoil*
2015 SOUNDBOARD, *Satirise*

- 2015 TONY ARNOLD, soprano, *100 Not-Songs for JOHN CAGE* (New York, partial premiere)
- 2015 ENSEMBLE MUSICA NOVA (ISR), *1830*
- 2014 SONIC HEDGEHOG *Adage of Spontaneity* (NLD)
- 2014 SPEKTRAL QUARTET [arr. Gifford: Ciconia, *Ut te per omnes; Poy che Morir*]
- 2014 ENSEMBLE PESEDJET, *Waste*
- 2014 AUREA SILVA TRIO, *Breathe³*
- 2014 JAMES FUSIK, saxophone, *Mobile 2014*
- 2013 ENSEMBLE DAL NIENTE *One, Everyone* [Chicago, version 1]
- 2013 ENSEMBLE DAL NIENTE, *Letterludes*
- 2013 CHICAGO ACADEMY OF THE ARTS CONTEMPORARY ENSEMBLE, *GRAIN*
- 2012 ENSEMBLE R & D (PRT), *measure*
- 2012 TONY ARNOLD, SOPRANO, *100 Not-Songs for JOHN CAGE* (ITA, partial premiere)
- 2012 INTERNATIONAL CONTEMPORARY ENSEMBLE *100 Not-Songs for JOHN CAGE*
(partial premiere)
- 2012 ENSEMBLE DAL NIENTE, *musicircusmobile*
- 2012 ENSEMBLE DAL NIENTE, *mobile 2012*
- 2011 ENSEMBLE DAL NIENTE, [arr. Gifford: Gesualdo, *S'io Non miro; Mercé grido piangendo*]
- 2011 ENSEMBLE DAL NIENTE, *Mobile 2010*
- 2011 JESSE LANGEN, GUITAR, *aegjlns, concert*
- 2011 WINSTON CHOI, PIANO, *Mobile 2009*
- 2005 JULLIARD SCHOOL, *Kaleidophon*
- 2004 CHESAPEAKE YOUTH SYMPHONY ORCHESTRA, (USA / FRA), *Proteiforme*
- 2003 KAIROS QUARTETT (AUT), *pointing towards ever/an(y)nowhere*
- 1998 ARDITTI QUARTET, *string quartet*

Selected Performances: festivals, tours and invited concert series

- 2020 Spoleto Festival, USA [postponed to 2021 due to Covid-19]
- 2014-present Frequency Series at Constellation
- 2019 Omaha Under the Radar
- 2019 DaVinci Festical
- 2019 Chicago Electro-Acoustic Festival
- 2018 SPLICE festival of electroacoustic music
- 2018 University of Nebraska at Kearney New Music Festival
- 2017 OpenICE
- 2017 OutrSpaces
- 2016-17 Collect/Project “Transformed Realities” Tour (USA, DEU)
- 2016 Ear Taxi Festival
- 2014-2016 Omaha Under the Radar
- 2014, 2016 New Music at the Green Mill
- 2016 *Festival de Música de Caldas de Rainha* (PRT)
- 2016 Opera Omaha

2015	Resonant Bodies Festival
2015	Comfort Music
2014	ANODE 2014 (LA & IL)
2013	unFamiliar Music
2012	soundScape (ITA)
2012	Darmstadt Summer Courses (DEU)
2004	<i>Festival Internacional de Música Contemporánea</i> (MEX)
2003	<i>Bludenzzer Tage zeitgemäßer Musik</i> (AUT)
1998	Aspen Music Festival
1998	<i>Le Domaine Forget</i> (CAN)
1997	June in Buffalo

III. REPRESENTATIVE CRITICAL REVIEWS

Gramophone, April 2020

“Chanting lines from Dudley Randall’s poem *Primitives*, Parker Woods opened the programme with Fredrick Gifford’s new piece *Difficult Grace* (the title uses a phrase from the poem), which is scored for speaking cellist and multichannel electronics to create a multi-textured dialogue between the rhythms and sounds of the Randall text and Parker Woods’s voice and cello as a kind of mega-instrument.” -Thomas May

Avant Music News Reviews 20 September 2019: Ben Melsky records Satirise

“Mobile 2015: *Satirise*, an open-form work by Frederick Gifford, was written for an inspired combination of harp and guitar (played by Jesse Langen), two instruments with similar timbral profiles. It’s a similarity that, paradoxically, dramatizes their differences by virtue of their not being identical. The piece’s microtonality adds another, subtle degree of separation between the two.”
- Daniel Barbiero

Chicago Tribune 11 October 2016: Collect/Project premiere *Shadowplay* at Ear Taxi Festival

“Anyone wondering what is going on in Chicago experimental music, for example, had only to catch the Collect/Project ensemble’s program of world premieres... Collect/Project is based in Chicago and Chicago’s sister city of Hamburg, Germany, and its music poses all sorts of provocative questions about what today’s music is supposed to represent ... I am indebted to Ear Taxi for giving me a rare chance to hear such fare.” –John von Rhein

Chicago Reader 24 March 2016: CD Review: Mabel Kwan, *one poetic switch*

“Composed by Chicagoan Fredrick Gifford: “Hinge With Filament,” uses prepared piano and slightly more conventional clavichord sounds, though they’re arrayed with manic intensity and a wonderfully harrowing structural sensibility.” –Peter Margasak

New York Times 10 September 2015: Tony Arnold performs at *Resonant Bodies Festival*

“...she also brought immaculate detail to four of Frederick Gifford’s brief, a cappella “100 Not-Songs for John Cage” (2012), spinning the word “curved” in one number with an easy twang.”
– Zachary Woolfe

I Care if you Listen 29 May 2013: Hasco Duo performs *One, Everyone*

"For *One, Everyone*, composer Fredrick Gifford used a text by Randy Newman to create a world of characters and colors that exploded from the stage. When Bartlett screamed for insanity and placed her pointer fingers on her chin, the audience laughed at the absurdist joke." –Sam Zelitch

American Musicological Society – New England Chapter 20 January 2013

Beyond Notation: An Earle Brown Symposium

“It was Frederick Gifford's paper, "Imagining an Ever-Changing Entity: Compositional Process in Earle Brown's Cross Sections and Color Fields," that I found most engaging from the perspective of sketch and manuscript studies. In a beautifully organized presentation, drawn from an exhaustive examination of the sketches, Gifford proposed a five-step compositional process that perhaps most importantly put Brown's thoughts about open form as a later step, if not the last.” –Rebecca Marchand

Chicago Classical Review 21 January 2011

Ensemble Dal Niente premieres *Mobile 2010*

“Gifford’s piece called for guitarist Jesse Langen to retune his instrument to allow for microtones and exploited the enormous range of the guitar in a virtuosic manner that called for finger stretches of enormous dexterity that Langen tossed off like child’s play. Exploring the timbral properties of the guitar has usually required amplification, feedback and the like, but Gifford chose to exploit the natural properties of the acoustic guitar in some striking new and innovative ways.” –Dennis Polkow

IV. LIVE PERFORMANCE & ELECTRONIC-ACOUSTIC MUSIC

Live Sound Projection and Live Electronics Performance

Responsible for live electronics and sound projection for institutions and ensembles. Selected recent performances:

- 2017-present **Omaha Under the Radar** Technology Director for a 4-day festival of contemporary music. Administrative duties included organizing concert programs and related technological requirements in conjunction with a leadership staff; overseeing staff responsible for sound projection and live electronics for over 25 contemporary works, including 2 chamber operas, at multiple concerts/venues.
- 2018 **SPLICE** festival of electroacoustic music. Live electronics for *Shadow Play*
- 2018 **Ensemble Dal Niente**, guest performer. Live electronics for *1830*
- 2017 **International Contemporary Ensemble**, Sound design: 100 Not-Songs for JOHN CAGE

- 2017 **Shanna Gutierrez & Mabel Kwan**, North-American premiere: Neuwirth, “*Verfremdung/Entfremdung*,” 6-channel diffusion
- 2016 **Frauke Aulbert** Sound projection and electronics for works by Scelsi, Cage, Kaul, Walshe
- 2016 **Opera Omaha** Recital including Saariaho, “*Lonh*” and Aperghis, *Récitations* (4-channel diffusion)
- 2012 **Darmstadt Summer Courses** (DEU) *musicircusmobile*
- 2008–12 **Numérica Multimédia (PRT)** Responsible for over 25 performances in venues throughout Porto and Lisbon, 2006-2012; clients including Gulbenkian Choir 2010; Casa da Música 2007-8; Remix Ensemble 2008

Recording Producer

2007-present Independent producer (2009-present) and classical music producer for *Numerica Multimédia* (2006-2012). Responsible for repertoire curation, artist recruitment, musical supervision, editing, mixing and mastering for over 20 world-premiere recordings of works from 1500 to the present. Competencies: recording studio techniques as well as organization and administration (detailed citations in: IV. Publications; Discography (Producer))

V. PUBLICATIONS

Musical Works (composer)

Tetractys Publishing, UK (2019)

Shadowplay (Mobile 2016) for bass flute and electronics (2016)

Adage of Spontaneity for bass flute, bass clarinet, electric guitar (2014)

Letterludes for bass flute, bass clarinet, electric guitar (2013)

Mobile 2012 (the 16 things) for flute (2012)

Discography (composer)

“Satirise” on Ben Melsky (New Focus Recordings, FCR236, 2019)

“Hinge with Filament,” on *One Poetic Switch* (Milk Factory Productions MFP-008, 2016)

“One, Everyone” on *Success, Time* (Hasco Records, 2015)

Fredrick Gifford: Music for flute and guitar [composer portrait] (Numérica 1231, 2012)

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In process:

Loom II (audio only version); “127” on untitled new release (Hasco Records, 2021)

Discography (performer)

The Marilyn Series: Amnon Wolman Ensemble, Centaur Records, 2002

Chapter in an Edited Book (author)

“Imagining an ever-changing entity: Compositional process in Earle Brown’s *Cross Sections and Color Fields*.” In *Beyond Notation: The Music of Earle Brown*, edited

by Rebecca Y. Kim, Ann Arbor: University of Michigan Press, 2017

Articles, CD Liner Notes (author)

- 2014 “Fernando Lopes-Graça: The complete music for string quartet and piano,” CD liner notes, Toccata Classics
- 2012 “Some notes on the works for flute and guitar.” In *MOBILE: Music for flute and guitar* by Fredrick Gifford, CD liner notes, Numérica
- 2010 “A Portrait of António Victorino D’Almeida (with Jean Cocteau in the background)” *António Victorino D’Almeida: Sinfonia N° 2 e Concertino*, CD liner notes, Numérica
- 2010 “The 3rd and 4th Symphonies of António Victorino D’Almeida.” *António Victorino D’Almeida: Sinfonia N° 3 e Sinfonia N° 4*, CD liner notes, Numérica
- 2009 “Fernando Lopes-Graça, *Suite Rústica No. 2, Catorze Anotações* and António Victorino D’Almeida, *String Quartet, Op. 148*”. *Música portuguesa para um quarteto*, CD liner notes, Numérica
- 2008 “Revisiting the myths.” *Esart Ensemble: Revisitar os mitos*, CD liner notes, Numérica

Discography (producer)

- Claus-Steffen Mahnkopf: complete works for flute (NEOS, 2020)
- Quince Contemporary Vocal Ensemble: David Lang, *love fail* (New Focus, 2020)
- Quince Contemporary Vocal Ensemble: *Motherland* (New Focus Recordings, 2018)
- Hasco Duo: *Success Time* (Hasco Records, 2015)
- Frederico de Freitas: *Do fado à canção erudita: obras para voz e piano* (Numérica, 2012)
- Grande Órgão de tubos da Igreja da Lapa- Porto (Numérica, 2012)
- Canções de Natal Portuguesas (Numérica, 2012)
- Fredrick Gifford: *Music for flute and guitar* [composer portrait] (Numérica 1231, 2012)
- Coral de Letras: *Uma antologia (im)possível: Fernando Lopes-Graça* (Numérica, 2011)
- Ângela Silva, Paulo Guerreiro, Francisco Sasseti: *Brumas* (Numérica, 2011)
- ARMAB: *Debussy, La Mer; Moussourgsky: Pictures at an Exhibition* (Molenaar, 2010)
- Orquestra Raízes Ibéricas: *Geografia da Música IV* (Numérica, 2010)
- Nuno Pinto and Elsa Silva: *Schumann, works for clarinet and piano* (Numérica, 2010)
- Orquestra das Beiras: *António Victorino D’Almeida: Sinfonia N° 3 e N° 4* (Numérica, 2010)
- Quarteto Lopes-Graça: *Música portuguesa para um quarteto* (Numérica, 2009)
- João Rosa: *Música contemporânea para piano: três compositores algarvios* (Numérica, 2009)
- Ensemble Joanna Música: *Música para a Princesa Santa Joana de Aveiro* (Numérica, 2009)
- Festival Internacional de Música da Póvoa de Varzim 08 (Numérica, 2009)
- Orquestra Raízes Ibéricas: *Geografia da Música II* (Numérica, 2008)
- Esart Ensemble: *Revisitar os mitos* [Messiaen e Bartók] (Numérica, 2008)
- Remix Ensemble: *António Pinho Vargas, Six Portraits of Pain* (Casa da Música, 2008)
- Robert Andres and Honor O’Hea: *João Victor Costa, Obras para piano* (Numérica, 2008)
- Mário Trilha and Isabel Alcobia: *Música para D. João VI e D. Carlota* (Numérica, 2008)
- Sofia Lourenço: *Porto Romântico, Mazurcas e Romanzas* (Numérica, 2007)
- Remix Ensemble: *Emmanuel Nunes, Épures du Serpente Vert e Dictus* (Casa da Música, 2007)

Books (translator)

- 2011 Rocha, Edite, ed. *Lusitana Organa: Órgão de Santa Maria de Semide*. Associação Musical Pro-Organo (AMPO) and Imprensa da Universidade da Universidade de Coimbra (ISBN: 978-989-26-0135-9)
- 2008 Giacometti, Michel and Lopes-Graça, Fernando. “Portuguese Regional Music” [Complete study published in CD liner notes] Lisbon: PortugalSom
- 2008 Silva, António José. “As Variedades de Proteu” (“The Many Forms of Proteus”). [Prose translation of the libretto, published in CD liner notes] Lisbon: PortugalSom

Articles, CD liner notes (translator)

- 2007-present Translator (Portuguese to English) for over 23 essays with labels including Naxos, Brilliant Classics, PortugalSom, Numéica

VI. PRESENTATIONS

Selection of Invited Lectures/Public Presentations

- 2019 “What I couldn’t know: openness in recent works,” Musikakademie, Basel, December, 2019
- 2019 Chicago Electro-Acoustic Festival, guest composer, April 11-12, 2019
- 2018 “Integrating performer choice and interactive electronics in recent works,” Dartmouth College, October 2018
- 2017 “Performer agency in recent compositions,” Invited guest lecturer, Northwestern University. Chicago, March 2017
- 2016 “Respirateur: large-scale open form.” Invited guest lecturer, Roosevelt University. Chicago, September 2016
- 2016 “On composition, notation and technology,” *Relevant Tones*, WFMT (nationally syndicated (US) radio program), September 2016
- 2014 “What I couldn’t know: about *One, Everyone*.” ANODE Festival and Symposium: New Orleans, April 2014
- 2013 “Imagining an ever-changing entity: Compositional process in Earle Brown’s *Cross Sections and Color Fields*.” Paper presented at: *Beyond Notation: An Earle Brown Symposium*, Boston, January 2013
- 2009 *XXXI Festival Nacional de Música da Maia*. “Joly Braga Santos: Chamber Music.” Maia, July 2009.
- 2009 *À Descoberta dos Sons*. 1-hour radio program about my music, Braga, PRT, 2009
- 2009 *Geografia dos Sons*. 1-hour radio program about my music, *Rádio e Televisão de Portugal* Lisbon, PRT, 2009
- 1998/9 Pre-concert lecturer, Chicago Symphony Orchestra
- 1998/9 Alice Berline Kaplan Center for the Humanities, 1998-1999
Graduate Affiliate for the Annual Symposium: Technologies and Cultures of Time
(lectures, panel discussions with visiting scholars)

VII. TEACHING

DEPAUL UNIVERSITY

CHICAGO, USA

Responsible for course development; project supervision, classroom teaching; private instruction
Graduate project supervision [Master of Music in Composition]

J. Behlman [2018], K. Sheehan [2017], B. Davis [2016]

Graduate Courses:

Composition [2010; 2013-2018]; 20th-century Counterpoint [2002-2004; 2010; 2015]
Analytical Techniques [2001-2004; 2013-present]; Analytical Studies [1998-2000]
18th-century Music [2014; 2016; 2018]; 19th-century Music [2013; 2015; 2017]
20th-century Music [Part I, 2010]; Independent Study [2014-2019]

Undergraduate courses:

Music majors: Music Theory III-VI [2019-2020]; Musicianship III, IV, V (18th-century to present) [2013-2019]; Composition [2000-2004; 2010; 2013-2017]; Introduction to Composition [1998-2004; 2013-14]; Aural Skills [7 sections, 1999-2001]
Liberal Studies: Trends in 20th-century Art and Music [2018]; Music in the US since 1900 [2013, 2014]; Honors Program; Understanding Music [1997-2003, 2013-present]

CHICAGO COLLEGE OF PERFORMING ARTS AT ROOSEVELT UNIVERSITY

CHICAGO, USA

Graduate project supervision [Master of Music in Composition]

B. Leichtman [2019]

Graduate Courses:

Composition [2019-2020]
MTA 302 Advanced orchestration [2019-2020]

Undergraduate courses:

Composition [2019-2020]
MTA 301 Orchestration / Instrumentation [2019-2020]
Composition Seminar [2019-2020]

UNIVERSITY OF CENTRAL MISSOURI

CHICAGO, USA

Undergraduate courses:

MUS 1450 Audio and Acoustics (3 sections) [2019-2020]

ESCOLA SUPERIOR DE MÚSICA E ARTES DO ESPECTÁCULO (ESMAE)

PORTO, PRT

Responsible for curriculum development, admissions, student juries, masters and undergraduate music students, project advising as well as classroom and private instruction

Graduate project supervision [Master of Music in Composition]

J. Portela [2011/12], J. Ferreira [2011], A. Valente [2009-2012], S. Mendonça-Teles [2011-2], I. Silva [2008-2012], D. Martinho, [2009-2010], I. Reina [2009-2010], J. Campos [2008-2010], G. Costa [2008-2010], S. van Ransbeeck [2008-2010], D. Moreira [2008-2010]

Graduate Courses:

Composition [2008-2010; 2011-12]; Seminar in Composition: Musical Timbre [2011-12]
Theories and Systems of Music [2008-2010; 2011-12]; 20th-century Counterpoint [2008-2010]

Undergraduate courses:

Composition [2008-2010; 2011-12]; Orchestration [2011-12]; Seminar in Composition: American Experimental Music [2011-12]; 20th-century Musical Practices (1900-1950) [2011-12]
Compositional Techniques (1900-1945) [2009-10]; Theories and Systems of Music [2009-10]

CHICAGO ACADEMY FOR THE ARTS; CHICAGO ARTS INITIATIVE CHICAGO, USA

Invited guest artist for high school students: ensemble coaching; composition; performance and analysis of new works and student works [2010-2019]

NORTHWESTERN UNIVERSITY EVANSTON, USA

Undergraduate courses:

Form and Analysis [1997-2002]; Harmony [1997-2002]; Chamber music [1997-1999]