

Mara Gibson

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Education

1996--2001

Ph.D. Music Composition, State University of New York at Buffalo; Buffalo, NY

Committee Members: David Felder, Martha Hyde, Erik Oña, Michael Long;

Outside Reader: Stephen Jaffe, Duke University; Dissertation: [mirar](#)

1990--1994

Bachelor of Arts, Music Composition and Piano Performance, Bennington College; Bennington, VT

Positions

2017--present

Louisiana State University, Associate Professor of Composition (starting 2018) Visiting Assistant Professor: Composition (2017-18), Composition Forum, Laptop Orchestra, New Music Ensemble, Orchestration, Contemporary Musical Practices

2004--2017

Conservatory of Music and Dance, University of Missouri-Kansas City

Associate Teaching Professor (2013- present), Instructor (2004-2013): Composition (133-433), Creative Strategies for Collaboration, Composition Forum, Ensembles for Composers, MUSE, graduate faculty (committee member), Musicianship IV, Composition Coordinator for Undergraduate Recruitment (2016), supervise all teaching artists for Conservatory in the Schools, *Composition Workshop* founder and director.

Recent DMA committees: Dylan Baker, Tatev Amiryan, AMao Wang, MM Committees: Stacy Busch, Cooper Ottum, Katie Fellman

Director (2007-2016): The Community Music and Dance Academy, managed 750K budget, 50+ faculty and staff, initiated significant new programming including *Conservatory in the Schools*, *Musical Bridges*, *ArtSounds*, *Conservatory Connections*.

2006--2018

Commissioning Composer Chair and Composition Coordinator, MTNA, elected position.

2004--2009

Kansas City Art Institute, Lecturer

History of Jazz, Music and the Avant-Garde, Twentieth Century Music and Ideas, Survey of Music since the Enlightenment, and Music and Art, Women in Music

2003

Rockhurst University, Kansas City, Missouri, Adjunct Professor

Live Concert Experience, Introduction to Music/Music Appreciation

2001--2003

Southeastern Louisiana University, Hammond, Louisiana, Lecturer

Class Piano (Levels 1--4) for majors and non-majors, Introduction to Music/Music Appreciation, Graduate Theory Review, Orchestration/Instrumental Techniques

2001--2003

Loyola University, New Orleans, Louisiana, Instructor

Composition

2002--2003

Tulane University, New Orleans, Louisiana, Instructor

Music and Culture of New Orleans, Survey of European Art Music

2001--2003

New Orleans Center for Creative Arts, Music Faculty

Intensive Ear Training and Music History

2000--2001

Canisius College, Buffalo, New York, Adjunct Associate Professor

Composition, Music Fundamentals to non-majors, Class Piano (Levels 1--4) for majors and non-majors, Theory 1

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- 1999--2001 **Buffalo State College, Buffalo, New York, Instructor**
Class Piano (Levels 1–4) for majors and non-majors, Introduction to Music/Music Appreciation,
Private Piano for piano minors, secondary instrument
- 1996--2001 **SUNY Buffalo, Buffalo, New York**
June in Buffalo, Educational Coordinator (1996-2001)
Instructor: Class Piano (Levels 1–4) for majors and non-majors (1998-2001)
- 1994--95 **United Arts Council, Raleigh, NC**
- 1993--2009 **Independent piano, composition and theory teacher** (VT, NC, NY, LA and KS)

Awards, Grants, Commissions and Fellowships

- 2018 Commissions for Alan Theison and Megan Ihnen (Clockmaker's Doll), Darrel Hale and Megan Ihnen (White Ash) and Hamiruge (Four Modes: impetus).
- 2017 PARMA Recording artist (Skyborn CD of works to release November 2017).
- 2017 Commission for orchestra by Beaver Island Cultural Arts Association, August 2017; Secret Sky.
Commission solo piano preludes by Holly Roadfeldt, January 2017; Condundrums.
- 2016 Commission harpsichord and electronics, Nelson-Atkins Museum of Art, March 2016; Shimmer.
- 2016 MacDowell Colony Fellow, month residency, August 2016.
- 2015 Virginia Center for the Arts, month-long fellowship, August 2015.
- 2015 Yale University, Distinguished Music Educator Award, June 2015.
- 2015 Compilation of works, CD release, May 2015, **Artifacts**.
- 2013-14 Commission for new work by Luisa Sello (solo flute), April 2014; Flone.
- 2003--19 ASCAP Annual Plus Awards.
- 2012 Francis Family Foundation, UMKC's *Conservatory in the Schools: Musical Bridges* engagement program awarded leadership grants for \$100,000 and \$20,000.
- 2012, 2014 National Endowment for the Arts, Artworks grant for UMKC's *Conservatory in the Schools* engagement program for \$65,000.
- 2011 The Nelson-Atkins Museum of Art, commission for Canopy in conjunction with Roxy Paine installation.
- 2011 Kansas Arts Commission Awards Recipient for American Masterpieces: Three Centuries of Genius funded through NEA for performance of Fanfare by Kansas City Youth Symphony.
- 2010 Commission for Mulberry Song for bass clarinet and fixed media piece for Brad Baumgartner.
- 2010 Commission for E: Vespers from Quadrivium and KcEMA (Kansas City Electronic Music Alliance).
- 2010 College Music Society, Community Seed Grant Award for *ArtSounds (programming)*.
- 2009, 2011-15 Thailand Composition Festival, Resident composer, by invitation, July 2009, July 2011-14.
- 2009 Encore grant, American Composer's Forum, performance grant for E: Tip with Madeleine Shapiro.
- 2008 Trondheim Arts Council, funding grant for residency November 2008.
- 2008 KC Arts, Kansas City Business Partnership Award, D(u)o, Kansas City, MO.
- 2007 Banff Career Development Residency, Banff, CANADA.
- 2004 CMS Conference, performance selection; Ixion's Wheel, Lincoln, NE.
Banff Career Development Residency, fully funded; Banff, CANADA.
- 2003 Louisiana Division of the Arts, awarded Artist Mini-Grant for Fanfare.
SCI (Society of Composers) Conference, selection for performance; November 3rd, Miami, FL.
- 2002 International Society of Bassists Composition Contest, November 3rd, Honorable Mention.
- 2001--2002 Who's Who among Students in American Universities and Colleges.
- 2001 SUNY Buffalo GSA (Graduate Student Association) grant for performance.
- 1997--2001 SUNY Buffalo, Graduate Award/Fellowship.
- 2000 Musica 2000, selection for performance; November 3rd, Ancona, ITALY.
- 1997--1999 Meet the Composer, performance grants for Plumb and Five Piano Etudes.
- 1998 Internationales Musikinstitut Darmstadt Composer participant.
- 1994 Wooley Fund, Bennington College performance grant.
Ecoles d'Art Americaines, scholarship for summer study with Betsy Jolas; Fontainebleau, FRANCE.
- 1993 John Hendrick Memorial Commission, Bennington College.

1991 Loyola University, College of Music, merit scholarship; (attended fall 1991).

Featured Projects and Performances

- April 7, 2019 The Clockmaker's Doll, **world premiere**, Megan Ihnen and Alan Theisen, LSU, Baton Rouge, LA.
- April 1, 2019 White Ash, **world premiere**, Darrel Hale and Megan Ihnen, LSU, Baton Rouge, LA.
- March 25, 2019 Four Modes: impetus, **world premiere**, Hamiruge Percussion Ensemble, Baton Rouge, LA.
- February 14, 2019 One Voice, Michael Hall and Megan Ihnen, Ethos New Music Society, Fredonia, NY.
- December 9, 2018 Canopy, Michael Hall, Beyond the Edge, Jakarta, INDONESIA.
- November 17, 2018 Folium prime, Roselyn Hobbs, Boston Conservatory at Berklee, Boston, MA.
- October 3, 2018 Lake Paran's Secret, Paul Christopher and Milovan Paz, Tulane University, New Orleans, LA.
- June 23, 2018 Blackbird, Beo String Quartet, Charlotte New Music Festival, Charlotte, NC.
- June 2, 2018 Map of Rain Hitting Water, Brett Dietz, New Music on the Bayou, Monroe, LA.
- May 19, 2018 One Voice, Megan Ihnen and Michael Hall, Boston Conservatory at Berklee, Boston, MA.
- May 11, 2018 E: Vespers, Verspiel New Music, Southern Sonic Festival, New Orleans, LA.
- May 10, 2018 One Voice, Megan Ihnen and Michael Hall, Salisbury Gardens, Des Moines, IA.
- March 14, 2018 LSU faculty composer recital, Baton Rouge, LA.
- November 7, 2017 Release of **Sky-born** (PARMA Recordings).
- October 28, 2017 Folium-prime, Michael Hall, Richard Grey Gallery, Chicago, IL.
- October 23, 2017 FLone, Tammy Evans Yonce, South Dakota State University, Brookings, SD.
- October 10, 2017 Fanfare, LSU Symphony Orchestra, Dennis Llinas, Baton Rouge, LA.
- October 5, 2017 Conundrums, Musica Nova, Kansas City, MO.
- September 24, 2017 FLone, Tammy Evans Yonce, Brevard College, Brevard, NC.
- September 24, 2017 FLone, Tammy Evans Yonce, Emory & Henry College, Emory, VA.
- August 6, 2017 Secret Sky, **world premiere**, commissioned by BICAA, Robert Nordling, conductor, Beaver Island, MI.
- June 19, 2017 Conundrums, Holly Roadfedlt, UMKC Conservatory of Music and Dance, KC, MO.
- April 13, 2017 One Voice, Michael Hall and Megan Ihnen, Liberati Bookstore, Ann Arbor, Michigan.
- April 3, 2017 Folium-prime, Michael Hall, Chicago Collage for Performing Arts, Roosevelt University, Chicago, IL.
- March 3, 2017 Conundrums: Preludes I-VI, **world premiere**, Holly Roadfedlt, Mississippi University for Women, Columbus, MS.
- February 21, 2017 Folium-prime, Michael Hall, University of North Carolina at Greensboro, NC.
- February 3, 2017 Sky-born, **world premiere**, Conservatory Singers, Nelson Atkins Museum of Art, Kansas City, MO.
- October 22, 2016 Canopy, Bowling Green New Music Festival, Bowling Green, OH.
- September 30, 2016 One Voice, Musica Nova, Ariel Downs and Boris Vayner, Kansas City, MO.
- September 19, 2016 Folium-prime, Hillary Herdon, Atlanta, GA.
- September 18, 2016 Folium-prime, Hillary Herndon, University of Georgia, Athens, GA.
- September 14, 2016 Folium – prime, Hillary Herndon, University of Tennessee, Knoxville, TN.
- June 20, 2016 One Voice, **world premiere**, Megan Ihnen and Michael Hall, UMKC Composition Workshop, KC, MO.
- June 11, 2016 Folium – prime, Michael Hall, Oberlin College of Music, International Viola Society, Oberlin, OH.
- May 21, 2016 Folium – prime, Michael Hall, Hyde Park Salon Series, Chicago, IL.
- March 18, 2016 Shimmer, **world premiere**, Alison DeSimone, commissioned by the Nelson Atkins Museum of Art, Atkins Auditorium, Kansas City, MO.
- March 8, 2016 Blackbird project, **world premiere collaboration with dance and video**, Cascade Quartet, choreography by Gary Abbott and video by Caitlin Horsmon, Country Club Christian Church, *ArtSounds*, Kansas City, MO.
- March 8, 2016 Spark with JoDee Davis, Emily Trapp, Trevor Thornton, Country Club Christian Church, *ArtSounds*, KC, MO.
- February 27, 2016 Flone, Virginia Backman, EMM-Mini Fest, Missouri Western University, St. Joseph, MO.
- February 2, 2016 Blackbird, Great Falls Symphony, Cascade Quartet, Great Falls, MT.
- January 31, 2016 Blackbird, **world premiere**, Great Falls Symphony Cascade Quartet, Great Falls, MT.
- October 18, 2015 Folium (arranged for violin and flute), Amici Della Musica, Udine, ITALY.
- October 7, 2015 Spark **world premiere** featuring JoDee Davis, Emily Trapp and Trevor Thornton, KC, MO.
- October 3, 2015 Folium – prime, Michael Hall and audience, Vandercook School of Music, Chicago, IL.
- October 1, 2015 Moments (five methods), Musica Nova, UMKC, KC, MO
- September 21, 2015 Folium – squared, Luisa Sello and Alvin Wong, University of Melbourne, Melbourne, AUSTRALIA.
- August 25, 2015 Mulberry Song, Mnemosyme Quartet, Prairie Logic, KC, MO.
- July 7, 2015 D(u)o, Thaya Kongpakpaisarn and Yossral Songkiatikul, TICF, Bangkok, THAILAND.

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- June 17, 2015 Folium – prime, with Michael Hall, UMKC, KC, MO.
- June 16, 2015 Mulberry Song, with Mnemosyme Quartet, UMKC, KC, MO.
- June 15, 2015 Folium – cubed world premiere for soprano sax featuring Zach Shemon, KC, MO.
- May 22, 2015 Artifacts CD release.
- April 15, 2015 Map of Rain Hitting Water, David Fox (CoPeCo), Reaktorhallen, Stockholm, SWEDEN.
- April 15, 2015 Map of Rain Hitting Water, Mark Lowry, Prairie Logic, Downtown Place Making Project, KC, MO.
- March 26, 2015 **world premiere**, Folium squared, for flute and cello featuring Luisa Sello and Alvin Wong, Vienna, AUSTRIA.
- March 21, 2015 Folium (arranged for violin and flute), Verona, ITALY.
- February 28, 2015 Folium-prime, for viola and audience, Amici Della Musica, Udine, ITALY.
- February 26, 2015 Folium-prime world premiere for viola and audience, Vienna, AUSTRIA.
- January 24, 2015 Map of Rain Hitting Water, newEar satellite concert series, Kansas City, MO.
- October 23, 2014 E: clipped, UMKC Wind Symphony with Steve Davis, choreography by Sabrina Madison Cannon, KC, MO.
- October 2, 2014 FLone, Musica Nova, UMKC Conservatory, Kansas City, MO.
- July 30, 2014 Moments, bandcamp digital release.
- June 25, 2014 E: Tip, Alvin Wong, Thailand International Composition Festival, Bangkok, THAILAND.
- June 24, 2014 FLone, Luisa Sello, Thailand International Composition Festival, Bangkok, THAILAND.
- June 20, 2014 FLone, Lyra Pherigo, UMKC Composition Workshop, Kansas City, MO.
- June 13, 2014 Canopy, Michael Hall, Primrose International Viola Festival, Colburn School of Music, Los Angeles, CA.
- April 28, 2014 FLone with Luisa Sello, Kansas City, MO.
- April 21, 2014 FLone with Luisa Sello, master class at Lawrence University, Appleton, WI.
- March 19, 2014 FLone world premiere for Luisa Sello, Brick 5, Vienna, AUSTRIA.
- March 1, 2014 Map of Rain Hitting Water, CSU at Fullerton, World Electro-Acoustic Listening Room, Los Angeles, CA.
- January 12, 2014 Moments, Access Contemporary Music (ACM) and Michael Hall at Constellation, Chicago, IL.
- October 19, 2013 Duet for Solo Trombone, Dirk Amrein, Basel, SWITZERLAND.
- October 3, 2013 E: Tip, UMKC Conservatory of Music and Dance, Musica Nova, Kansas City, MO.
- July 12, 2013 Moments, Thailand International Music Festival Mahidol University, TICF, Bangkok, THAILAND.
- June 21, 2013 Canopy, UMKC Conservatory of Music and Dance at Nelson Atkins Museum of Art, Michael Hall, KC, MO.
- June 15, 2013 Moments, UMKC Conservatory of Music and Dance, newEar and Michael Hall, Kansas City, MO.
- March 27, 2013 Canopy, Bennington College with Michael Hall, Bennington, VT.
- March 26, 2013 Canopy, Ithaca College with Michael Hall, Ithaca, NY.
- March 24, 2013, Canopy, The Salon Series with Michael Hall, Philadelphia, PA.
- March 22, 2013 Canopy, University of Virginia with Michael Hall, Charlottesville, VA.
- October 2, 2012 Five Piano Etudes (II and IV), Tatev Amiryan, UMKC, KC, MO.
- September 27, 2012 E: Vespers, Musica Nova, UMKC, KC, MO.
- September 23, 2012 Canopy, Michael Hall, University of Wisconsin-Whitewater, Whitewater, WI.
- September 23, 2012 Moments I and II, world premiere, trio for clarinet, viola and piano, University of Wisconsin-Whitewater.
- September 7, 2012 Map of Rain Hitting Water, featuring Mark Lowry, percussion and Caitlin Horsmon, video, DVD release.
- July 9, 2012 E: Clipse, world premiere, tenor sax concerto, Shyen Lee (TPO), Mahidol University, Bangkok, THAILAND.
- June 20, 2012 E: Tip, Sascha Groschang, UMKC, KC, MO.
- June 16, 2012 E: Vespers, newEar, UMKC, KC, MO.
- May 21, 2012 Canopy release on bandcamp featuring Michael Hall and sound engineer, Bob Beck.
- May 21, 2012 E: Vespers, newEar, Beijing Modern Music Festival, Beijing, CHINA.
- March 12, 2012 Canopy, JCCC, Michael Hall, Overland Park, KS.
- February 18, 2012 Canopy, Experimental Sound Studio, Chicago, IL.
- October 28, 2011 E: Vespers, Mary Washington University, Electro Acoustic Barndance, Fredericksburg, VA.
- October 13, 2011 Canopy, UMKC Musica Nova, Youming Chen, KC, MO.
- October 11, 2011 Canopy, Chicago Academy of the Arts, Michael Hall, Chicago, IL.
- October 10, 2011 Canopy, VanderCook School of Music, Michael Hall, Chicago, IL.
- September 30, 2011 E: Vespers, Electronic Music Midwest, Kansas City Kansas Community College, Kansas City, KS.
- July 20, 2011 Canopy, Michael Hall, Payap University, Chiang Mai, THAILAND.
- July 22, 2011 Map of Rain Hitting Water, Mark Lowry, Caitlin Horsmon (video), Payap University, Chiang Mai, THAILAND.
- June 23, 2011 Map of Rain Hitting Water, Mark Lowry and video, Caitlin Horsmon, UMKC, Musica Aestas, KC, MO.
- June 23, 2011 E: Tip, Daniel Saenz, Caitlin Horsmon (video), UMKC, Musica Aestas, KC, MO.
- April 29, 2011 Canopy, world premiere, Michael Hall, The Nelson-Atkins Museum of Art, KC, MO.
- March 6, 2011 Fanfare, Kansas City Youth Symphony, Yardley Hall, KC, MO.
- March 6, 2011 E: Vespers, New Music Festival, California State University at Fullerton, CA.

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- November 9, 2010 E: Vespers, *ArtSounds*, Quadrivium, KC, MO.
- September 14, 2010 Mulberry Song, **world premiere**, commissioned by Brad Baumgartner, KC, MO.
- June 20, 2010 E: Vespers, with video collaboration, UMKC, KC, MO.
- April 16, 2010 E: Vespers, **world premiere**, commissioned by Quadrivium and KcEMA, KC, MO.
- April 9, 2010 Plumb, Musica Nova, UMKC Conservatory of Music and Dance, KC, MO.
- November 10, 2009 E:Tip with video collaboration, Madeleine Shapiro, ArtSounds, Kansas City Art Institute, KC, MO.
- November 9, 2009 E:Tip, Madeleine Shapiro, KcEMA Benefit, Paragraph Gallery, Kansas City, MO.
- November 8, 2009 E:Tip with video, Marina Peterson, Ohio University School of Film Symposium, Athens, OH.
- July 24, 2009 Vocalise, Map of Rain Hitting Water, Silapakorn University, Bangkok, THAILAND.
- June 25, 2009 Plumb, for four clarinets with dance collaboration, Nelson Atkins Museum of Art, KC, MO.
- May 13, 2009 E:Tip, **world premiere**, Madeleine Shapiro, Shortridge-Morse Mountain Nature Conservancy, Phippsburg, ME.
- February 15, 2009 Fanfare, Norwegian National Youth Orchestra, Trondheim, NORWAY.
- December 12, 2008 hands, Pangea Piano Project, Universidad Maimonides, Buenos Aires, ARGENTINA.
- December 3, 2008 hands, Pangea Piano Project, Missouri Western State University, St. Joseph, MO.
- November 16, 2008 hands, Pangea Piano Project, Mu Phi Epsilon Foundation, Kansas City, MO.
- November 30, 2008 Duet for Solo Trombone, Ole Melhus, Trondheim, Norway, funding through Trondheim Arts Council
- November 30, 2008 CAAG, directed improvisation, Ole Melhus and Carl Haakon, Trondheim, NORWAY.
- September 20, 2008 D(u)o, **world premiere**, Pangea Piano Project, UMKC Conservatory of Music, KC, MO.
- July 25, 2008 Duet for Solo Trombone, Ole Melhus, Stangvik Festival, Stangvik, NORWAY.
- June 23, 2008 Lullaby, Pangea Piano Project, JCCC, Overland Park, KS.
- June 11, 2008 Lullaby, Pangea Piano Project, JCCC, Overland Park, KS.
- March 11, 2008 Dot Match, **world premiere**, as part of Stop/Flow, a collaboration with Barry Moon, *ArtSounds*, KC, MO.
- March 8, 2008 hands, Pangea Project, Kansas City Business Partnership Awards Luncheon, Kansas City, MO.
- February 27, 2008 Fish Gotta Fly, recording by Mindy Pyle for DMA project (ASU), Kilgore, TX.
- February 11, 2008 Lullaby, Pangea Project, Johnson County Community College, Overland Park, KS.
- January 23, 2007 D(u)o in three movements, recording by Pangea Project, UMKC Conservatory of Music and Dance, KC, MO.
- December 1, 2007 Painting with the Piano, a lecture recital, Mara Gibson, UMKC Conservatory of Music and Dance, KC, MO.
- November 18, 2007 Araby, **European premiere**, Silent Brass, Dukkhuset Scene, Trondheim, NORWAY.
- November 13, 2007 CocodeDE, a collaboration between Jerry Cannon, Mara Gibson and Brett Reif, *ArtSounds*, KC, MO.
- February 19, 2007 Map of Rain Hitting Water, Mark Lowry, Johnson County Community College, Overland Park, KS.
- February 11, 2007 Fish Gotta Fly, Music of Her Voice, Longy School of Music, Cambridge, MA.
- November 29, 2006 Duet for Solo Trombone, **world premiere**, Ole Melhus, Kemper Museum of Contemporary Art, KC, MO.
- November 14, 2006 Map of Rain Hitting Water, **world premiere**, Mark Lowry, *ArtSounds*, KC, MO.
- September 15, 2006 Vocalis e, **world premiere**, newEar, KC, MO.
- February 22, 2006 Fountain, Spark Music Festival, Minneapolis, MN
- October 21, 2005 mirar, H&R Block Artspace, Flatfiles Show, KC, MO.
- October 6, 2005 For 4 Hands, mvt. 2 of D(u)o, Musica Nova, UMKC Conservatory of Music and Dance, KC, MO.
- February 4, 2005 Fountain, Belger Arts Center, sound/video installation with artist, Barry Anderson, KC, MO.
- October 16, 2004 For 4 Hands, **world premiere**, Bugallo/Williams Piano Duo, Kemper Museum of Art, KC, MO.
- March 24, 2004 Fountain, **world premiere** collaboration, Fotofest 2004, Houston, TX.
- March 20, 2004 Ixion's Wheel, Steve Gilewski, CMS regional Conference, Nebraska Wesleyan University, Lincoln, NE.
- March 11, 2004 Five Piano Etudes, Laura Barger, The Banff Centre, Banff, CANADA.
- February 12, 2004 Ixion's Wheel, Steve Gilewski, Bowling Green University; Bowling Green, OH.
- November 22, 2003 Ixion's Wheel, Rafael Velez, University of Miami (SCI Conference); Miami, FL.
- September 28, 2003 Fanfare, GNOYO, New Orleans Center for Creative Associates; New Orleans, LA.
- March 16, 2003 November 3rd & Ixion's Wheel, Faculty Composers Concert, Loyola University; New Orleans, LA.
- February 4, 2003 Araby, **world premiere**, Norem Brass Quintet, Tulane University; New Orleans, LA.
- October 26, 2002 Ixion's Wheel, **world premiere**, Corrado Canonici, Hamstead Author's Society; London, ENGLAND.

Reviews, Radio Broadcasts and Press

- January 23, 2019 Classical Discoveries New Music Event: Viva 21st Century, Marvin Rosen, Princeton, NJ, broadcast of Spark.
- January 17, 2019 WRUW, Cleveland, OH, broadcast of Blackbird.
- November 11, 2018 WRKF, Baton Rouge, broadcast of D(u)o.
- September 2, 2018 WMBR, Cambridge, MA, Broadcast of **Sky-born**.
- June 29, 2018 Radio Mona Lisa, Germany, broadcast of **Sky-born**.
- April 4, 2018 Croatian Radio Program, Broadcast of **Sky-born**.

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- February 10, 2018 Nevertheless She Composed: NSC:02 by Elizabeth Knox, Mara Gibson: featured composer.
- January 26, 2018 Gramophone Magazine, Donald Rosenberg, review of **Sky-born**.
- January 19, 2018 KALX, broadcast of Condumdrums.
- December 28, 2017 Winnepeg Free Press, review of **Sky-born**.
- December 22, 2017 Kathodik, review of **Sky-born**.
- December 11, 2017 KALX, broadcast of **Sky-born**.
- December 1, 2017 Navona records Audiophile, **Sky-born**.
- November 29, 2017 Sonograma review of **Sky-born**.
- November 29, 2017 WMBR, broadcast of **Sky-born**.
- November 20, 2017 WCNY, broadcast of **Sky-born**.
- November 7, 2017 PARMA Inside Story: **Sky-born**.
- November 3, 2017 WTJU, broadcast of **Skyborn**.
- October 27, 2017 Interlochen Public Radio broadcast of Secret Sky with Beaver Island Orchestra conducted by Robert Nordling
- June 18, 2017 Anthony Lanman, One Voice with Megan Ihnen, 1 Track podcast.
- June 11, 2017 Anthony Lanman, Blackbird, 1Track, podcast.
- August 2016 Jonathan Gourlay, *Mara Gibson at the MacDowell Colony*, Delta Omicron Studio, Peterborough, NH.
- May 18, 2016 Jacob Gotlieb, Muddle Instead of Music, ARTxFM, E: Tip broadcast, Louisville, KY.
- April 2016 Michael Hall, *A Golden Era for New Viola Repertoire*, highlighting eight significant composers including Mobberley, Burtner, Garrop, Gibson, Ran, Prancharoen, Ptasznska and Ribeiro, JAVS American Viola Society, April 2016 (pp 29-32).
- April 6, 2016 Ellen Grolman, Featured Composer, Music of our Mothers, Method IV, Hands, and Lullaby broadcast iheartradio.com WFCF, Flager College radio, 88.5, St. Augustine, FL.
- January 27, 2016 Jake Sorich, *Exclusive Q & A with composer Mara Gibson about Cascade Debuting Blackbird*, Big Sky State Buzz, Great Falls, MT.
- January 19, 2016 Elisabeth Catherine Blair, *Listening to Ladies, Showcasing Women Composers*, Podcast, E: Vespers, Western Michigan University, Kalamazoo, MI.
- December 23, 2015 Don Clark, *Baker's Dozen Best Cds, 2015 edition*, Pictures on Silence.
- July 13, 2015 Don Clark, *ArtIfacts: recent works by Mara Gibson*, Pictures on Silence.
- June 24, 2015 Jacob Gotlieb, Muddle Instead of Music, ARTxFM, E: Tip, broadcast, Louisville, KY.
- March 17, 2015 Il Gazzettino, *La Viola contemporanea trova nuova voce*, Udine, Italy.
- February 28, 2015 Il Gazzettino, *La Viola contemporanea*, Udine, Italy.
- January 29, 2015 Piotr Grella-Mozeiko, *Avant-garde & Beyond*, Moments broadcast, CJSR Radio, Edmondton, Alberta, Canada.
- September 4, 2014 Robert McClure, *Music with Friends: Mara Gibson*.
- Summer 2014 David Bynog, *Spotlight on Primrose Competition and Festival*, Journal of American Viola Society, Volume 30, JAVS.
- August 7, 2014 Don Clark, *Faculty and Students Challenge Each Other in Missouri*, I Care If You Listen magazine,
- August 6, 2014 Marc Weidenbaum, *disquiet, Solo Flute in Narrative Segments*.
- July 31, 2014 Succinct Music, Moments.
- July 1, 2014 Composer's Circle, Canopy featured on July Mixtape.
- December 27, 2013 New Music Daily, Isomer Project, featured composer for Map of Rain Hitting Water.
- July 12, 2013 I Care If You Listen, UMKC Annual Conservatory of Music and Dance's Composition Workshop, Moments.
- July 1, 2013 I Care If You Listen, Violist Michael Hall Recital Closes UMKC Summer Composition Workshop, Canopy.
- January 4, 2013 Mara Rose Williams, "Thanks to a grant, UMKC's Musical Bridges Program Expands its Reach," Kansas City Sta
- December 31, 2012 Composer's Circle, featured composer for Map of Rain Hitting Water.
- November 14, 2012 Doug McNair, Chamber Music Today, *Experiencing Map of Rain Hitting Water in the Aftermath of Sandy*.
- September 15, 2012 Kinetics Radio Broadcast, Canopy.
- September 12, 2012 Composer's Circle, featured composer for Canopy.
- May 23, 2012 Doug McNair, Chamber Music Today, *Mara Gibson's Canopy: Arboreal/Neuronal Soundscape/Artscape*
- October 17, 2011 Mal Hartigan, *Music Nova: A modern spin with classical instruments*, University News. July
- 14, 2011 Lauren Woidela, *Classical Flavors*, Radio Bach. May 20,
- 2011 Dawn Bormann, *Bridges to college built with music*, *Kansas City Star*. May 18, 2011
- Scenic Road Productions, Conservatory in the Schools, April 28, 2011
- Laura Spencer, *Dendroids for Viola*, KCUR. February 14, 2010
- Chuck Furlong, *UMKC Invites Students from Around the Country to Come Compose Music*, *Kansas City Star*. February
- 14, 2010 Cindy Hoedel, *The Sounds of Romance*, *Kansas City Star*. January 4, 2009
- Pangea Piano Project, Lullaby, *Argentinean National Radio*. May 19, 200

	Pangea Piano Project, <u>Lullaby</u> , KPR.	November 11,
2007	Spencer, Laura, <i>CocodeDE</i> , KCUR.	December 27, 2006
	Spencer, Laura, <i>Remembering the Future</i> , KCUR.	September 10, 2006
	Horsley, Paul, <i>New Sounds Around Town</i> , Kansas City Star.	Spring 2003
	Lambert, James. <i>The Latest Score: 2002 ISB Composition Competition. Bass World: The Journal ISB 26.</i>	
June 7, 2001	Mactaggart, Garaud. <i>A Sonic Mix of Old and New. The Buffalo News.</i>	
February 2, 2001	Haynes, Danielle. <i>Fine Arts Week 2001: An Arts Odyssey, Variety of Art Media Are Ages Old.</i>	June
7, 1999	Jezorio, Jan. <i>Quartet Boosts June in Buffalo. The Buffalo News.</i>	June 8, 19
	John Fullam and Steve Mannes, <u>Fish Gotta Fly</u> , WBFO.	

Guest Lectures, Publications and Adjudication Panels

October 24, 2018	LSU Honor's College, guest lecture, HNRS Art and Music, Baton Rouge, LA.
March 21, 2018	WMU Large Ensemble Composition Competition, Western Michigan University, Kalamazoo, MI
March 15, 2018	Composition Contest Davidson High School, Mobile, AL
July 31, 2017	IAWM competition judge for Ruth Anderson Prize, Christine Clark, Theodor Front Prize, Miriam Gideon Prize, Libby Larson Prize, Pauline Oliveros New Genre Prize, Patsy Lu Prize and Judith Zaimont Prize.
April 14, 2017	University of Michigan, Composition Forum, Ann Arbor, Michigan.
November 18, 2016	University of Kansas, Composition Forum, Lawrence, KS.
October 21, 2016	Western Michigan University Composition Forum, Kalamazoo, MI.
September 2, 2016	<i>3rd Annual connection with Conservatory freshman at the Nelson Atkins Museum of Art</i> , in collaboration with Andrew Granade, Stephanie Knappe, Jan Schall, Aurelien Boccard, UMKC student dancers (under the direction of Gary Abbott) and Sarah Beth Mundy, NAMA, KC, MO.
June 24, 2016	External Examiner for the Graduate School of the Chinese University of Hong Kong, M. Mus candidate.
March 1, 2016	COMP Composition Competition, University of MO Columbia, Selection Committee.
December 16, 2015	2016 Fisk Award for Chamber Music, Western Michigan University, Kalamazoo, MI.
November 16, 2015	2015 Great Plains Conference Composition Chair, College Music Society.
September 4, 2015	<i>2nd Annual Convergence</i> in collaboration with Gary Abbott, Brett Reif and Sarah Tyrrell, Nelson-Atkins Museum of Art, KC, MO.
June 19, 2015	New Music USA Final Panelist.
November 1, 2014	National Conference for the College Music Society, group panel <i>Confluences: Integrating Music into an Interdisciplinary General Education Curriculum</i> , and poster session "MUSE: A Collaborative Approach to an Interdisciplinary Freshman Experience Course."
February 6, 2014	New Music Box, <i>Framing Your Voice, part 1.</i>
February 13, 2014	New Music Box, <i>Framing Your Voice, part 2.</i>
February 21, 2014	New Music Box, <i>Rethinking How We Teach Composition, part 1.</i>
February 27, 2014	New Music Box, <i>Rethinking How We Teach Composition, part 2.</i>
March 5, 2014	New Music Box, <i>Skirt or Pants? How About Both.</i>
February 2014	COMP Composition Competition, University of MO Columbia, Selection Committee.
March 27, 2013	Bennington College, faculty guest with Michael Hall, Bennington, VT.
March 26, 2013	Ithaca College, faculty guest with Michael Hall, Ithaca, NY.
March 22, 2013	University of Virginia, faculty guest with Michael Hall, Charlottesville, Virginia.
September 24, 2012	Panel discussion with Michael Hall, David Vayo and Christian Ellenwood, University of Wisconsin – Whitewater, Whitewater, WI.
September 2012	2013 Sinquefield Composition Competition, University of MO - Columbia.
May 2012-14	newEar student and professional adjudication panel, annual competition.
February 20, 2012	<i>John Adams' Nixon in China</i> with Stephanie Meyer, Lyric Opera Guild, Kauffman Foundation, KC, MO.
October 11, 2011	<i>Creativity and Collaboration</i> , with Brett Reif (visual artist) and performance of <u>Canopy</u> by Michael Hall, Chicago Academy of the Arts, Chicago, IL.
October 10, 2011	<i>Creativity and Collaboration</i> , with performance of CANOPY by Michael Hall, Vandercook School of Music, Chicago, IL.
July 18, 2011	<i>Creativity and Collaboration</i> panel with Kee Yong Chong, Koji Nakano Thailand International Composition Festival, Payap University, Chiang Mai, THAILAND (<i>funded by UMKC Conservatory Dean's Office</i>).
June 22, 2011	<i>Collaborations Lost and Found</i> , UMKC Composition Workshop, KC, MO.
June 20, 2011	<i>Collaborative Processes</i> , Chair session IV: Song, Stage and Screen Musicology Conference, UMKC.

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- April 29, 2011 *Inspirations: Paine's Ferment in Canopy*, Opening remarks, Nelson Atkins Museum of Art, KC, MO.
April 26, 2011 *ArtSounds*, Vignettes, Lost and Found, [A Bricolage], featuring students at La Esquina KC, MO.
June 21, 2010 *Collaborations Lost and Found*, UMKC Composition Workshop, KC, MO.
April 13, 2010 *ArtSounds*, featuring students from Creative Collaborations, KC, MO.
January 27, 2010 *Music and Art: Time and Space, the New York School*, Kansas City Art Institute, KC, MO.
July 22-26, 2009 *Collaborations: Lost and Found*, Silpakorn University, Bangkok, Thailand
June 2009 SCI CD Series, National Selection Committee.
April 14, 2009 *ArtSounds* with Brian Collier, Kansas City Art Institute, KC, MO.
March 2009, 2010 COMP Composition Competition, University of MO Columbia, Selection Committee
November 27, 2008 *Recent Work*, lecture for faculty/students Norwegian University for Science and Technology, Conservatory of Music, Trondheim, NORWAY.
February 16, 2009 *Overtones with Sonict*, Kansas City Art Institute, KC, MO.
November 17, 2008 *Overtones with Pangea Piano Project*, Kansas City Art Institute, KC, MO.
March 11, 2008 *Stop: Flow, ArtSounds* with Barry Anderson and Barry Moon, Kansas City Art Institute, KC, MO.
February 18, 2008 *Overtones with newEar (II)*, Kansas City Art Institute, KC, MO.
February 6, 2008 *Creative Capitol*, Charlotte Street Foundation, panelist, Kansas City, MO.
November 12, 2007 *Overtones with newEar (I)*, Kansas City Art Institute, KC, MO.
November 13, 2007 *COcodeDE, ArtSounds* with Jerry Cannon and Brett Reif, Kansas City Art Institute, KC, MO.
November 29, 2006 *Pre-concert Talk with Ole Jørgen Melhus*, Kemper Museum of Contemporary Art, KC, MO.
November 27, 2006 *Music Connections with Ole Jørgen Melhus*, Kansas City Art Institute, KC, MO.
November 14, 2006 *Point Counterpoint, ArtSounds* with Julia Cole, Kansas City Art Institute, KC, MO.
September 15, 2006 *Composer Talk-Back*, Pre-concert talk with newEar composers, KC, MO.
March 15, 2006 *Music Connections with newEar*, Kansas City Art Institute, KC, MO.
October 16, 2004 *Pre-concert Talk with Bugallo/Williams Piano Duo*, Kemper Museum of Contemporary Art, KC, MO.
March 4, 11, 18, 25, 2004 *Music and Art*, Kansas City Art Institute, Continuing Education Lecture Series.
February 3, March 2, April 6 *The History of the Fugue; Making Correlations between Music and Design*, Kansas City Art Institute, visiting artist for semester in School of Foundations, KC, MO.
November 4, 2003 *Elements of Music*, Kansas City Art Institute, Department of Foundations, KC, MO.
March 6, 2003 *My Process of Composing*, Kansas City Art Institute, Photo New Media, KC, MO.
February 4 & 5, 2003 *Brass Bands, Jazz Funerals, and Contemporary Music in New Orleans*, Tulane University, plenary meeting (TIDES), New Orleans, LA.
March 18, 2002 *Writing for Percussion*, Loyola University, Composition Seminar, New Orleans, LA.
April 11, 2001 *Pre-performance lecture for 5 Piano Etudes*, Wednesday Morning Musicale, Buffalo, NY.
March 2, 2001 *Trends in Twentieth Century Music*, Canisius College, History of Modern Art, Buffalo, NY.
February 6, 2001 *Five Collaborative Sketches*, Canisius College, Fine Arts Week, Buffalo, NY.
November 4, 1999 *My Path as a Composer*, SUNY Buffalo, "Women in Music" class, Buffalo, NY.
December 13, 1999 *Meeting a Real-Life Composer*, Schumman Elementary, Buffalo, NY.
November 16, 1996 *Music after Bennington*, Bennington College, Discussion Panelist, Bennington, VT.

Professional Affiliations and Memberships

- 2005--2018 Missouri Music Teachers Association (MMTA), Music Teachers National Association (MNTA)
2003--present International Alliance for Women in Music, Midwestern Music Association
2000--present American Society of Composers, Authors and Publishers, composer and publisher (ASCAP)
1999--present Society of Composers Inc. (SCI), College Music Society

References

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Complete List of Works (chronologically listed date of completion)

The Clockmaker's Doll for mezzo and alto sax duration: 6 minutes

World premiere and commissioned performance by Megan Ihnen and Alan Theisen, setting text by Rebecca Morgan Frank, LSU, Apr 2019.

White Ash for mezzo and bassoon duration: 6 minutes

World premiere and commissioned performance by Megan Ihnen and Darrel Hale, setting text by Rebecca Morgan Frank, LSU, Apr 2019.

Four modes: impetus for percussion ensemble duration: 9 minutes

World premiere and commissioned performance by Hamiruge Percussion Ensemble, LSU, March 25, 2019.

Sky-born CD compilation of recent works, duration: 72 minutes
releasing November 2017 through Navona and Parma Recordings

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Including Blackbird performed Cascade Quartet, Condumdrums performed by Holly Roadfedlt, Folium cubed performed by Zach Shemon, Spark featuring JoDee Davis, Emily Trapp and Trevor Thornton and, One Voice featuring Michael Hall and Megan Ihnen

Secret Sky for orchestra duration: 9 minutes
2222-2211, 2 percussion, strings (minimum 5, 4, 4, 4, 2)
percussion: vibraphone, wood block, temple blocks, suspended cymbal, timpani

World premiere and commissioned performance (by Beaver Island Cultural Arts Association): Baroque on Beaver, Beaver Island, Michigan featuring Beaver Island orchestra conducted by Robert Nordling, August 6, 2017

Preludes solo piano preludes, set of six: duration 12 minutes
I: For Saturday, II: The few miracles,
III. I have Saved of my ribbons for thee, IV. The bones becoming light,
V. I have tried in my way to be free, VI: Home is a failed idea

*-LSU, March 14, Micheal Gurt, Baton Rouge, LA.
-Musica Nova, October 5, 2017, Kansas City, MO.
-UMKC, Holly Roadfedlt, June 19, 2017, Kansas City, MO.
-World premiere: Holly Roadfedlt, Mississippi University for Women, Columbus, MS, March 3-5, 2017.*

Sky-born for four soloists duration: 4.5 minutes

World premiere: Conservatory Singers, Nelson Atkins Museum of Art, Kansas City, MO, February 3, 2017.

One Voice for mezzo and viola duration: 8 minutes

*-Ethos New Music Society, Fredonia, NY, February 14, 2019.
-New Music Gathering, Boston Conservatory at Berklee, Boston, MA, May 19, 2018.
-Salisbury House, Des Moines, Iowa, May 10, 2018.
-Liberati Bookstore, Ann Arbor, MI, Megan Ihnen and Michael Hall, April 13, 2017.
-UMKC Conservatory, Musica Nova, Ariel Downs and Boris Vayner, September 30, 2016.
-World premiere: UMKC Conservatory of Music and Dance, Composition Workshop, Megan Ihnen and Michael Hall, June 20, 2016.*

Shimmer for harpsichord and electronics duration: 6 minutes

Commissioned by the Nelson-Atkins Museum of Art.
World premiere: Nelson Atkins Museum of Art with Alison DeSimone and Patrick Chan, March 18, 2016.

Blackbird for string quartet duration: 16 minutes

*-Charlotte New Music Festival, Beo String Quartet, Charlotte, NC, June 23, 2018.
-Country Club Community Christian Church with Cascade Quartet, Kansas City, MO, in full collaboration featuring choreography by Gary Abbott and video by Caitlin Horsmon as part of ArtSounds, March 8, 2016.
World premiere: Great Falls Symphony with Cascade Quartet, January 31, 2016, February 2, 2016.*

Folium for viola and audience duration: 6 minutes
for flute and cello duration: 4.5 minutes
for soprano sax duration 6 minutes

*-Boston Conservatory at Berklee, November 17, 2018.
-Chicago College for Performing Arts, Roosevelt University, Chicago, IL, Michael Hall
-University of Georgia, Athens, GA with Hillary Herndon, September 18, 2016.*

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- University of Tennessee, Knoxville, TN with Hillary Herndon, September 14, 2016.
- Oberlin College International Viola Society with Michael Hall, June 11, 2016.
- Hyde Park Concert Series, Chicago, IL with Michael Hall, May 21, 2016.
- Vandercook School of Music, Chicago, IL with Michael Hall, October 3, 2015.
- World premieres: Vienna, Austria with Michael Hall (February 28, 2015), Vienna Austria with Luisa Sello and --- Alvin Wong (March 26, 2015) and Kansas City, MO with Zach Shemon (June 15, 2015).

Artifacts CD compilation of recent works, released May 22, 2015. duration: 72 minutes
Including Moments, Flone, Canopy, Map of Rain Hitting Water, hands, E: Tip and Lullaby recorded and mastered at UMKC Conservatory of Music and Dance featuring recordings by Tom Aber, Michael Hall, Robert Pherigo, Luisa Sello, Mark Lowry, Alvin Wong and the Pangea Piano Project.

Scape)d for solo trombone duration: 3 minutes
World premiere: Basel, Switzerland, October 22, 2014 with Dirk Amrien.

Spark for trombone and piano duration: 7 minutes

- LSU, Baton Rouge, LA, March 14, 2018.
- UMKC Conservatory of Music and Dance with JoDee Davis, Emily Trapp and Trevor Thornton, March 8, 2016.
- World premiere: UMKC Conservatory of Music and Dance, JoDee Davis, Trevor Thornton, Emily Trapp, October 7, 2015.

FLone for flute solo duration 7 minutes

- LSU, March 14, 2018.
- South Dakota State University, Brevard College, Emory and Henry College, featuring Tammy Evans Yonce, October 23, Spetember 24, 2017.
- EMM Mini-Festival, Western Missouri University, Virginia Backman, St. Joseph, MO, February 27, 2016.
- UMKC Conservatory of Music and Dance, KC, MO, October 2, 2014.
- TICF, Mahidol University, Luisa Sello, Bangkok, THAILAND, June 24, 2014.
- UMKC Conservatory of Music and Dance, Lyra Pherigo, KC, MO, June 20, 2014.
- UMKC Conservatory of Music and Dance, Luisa Sello, KC, MO, April 28, 2014.
- World Premiere: Brick 5, Luisa Sello, Vienna, Austria, March 19, 2014

Moments for clarinet, viola, piano duration: 20 minutes
Release on bandcamp, recorded at UMKC with Bob Beck, sound engineer, Tom Aber, Michael Hall, Robert Pherigo released July 30, 2014

- LSU (IV and V), March 14, 2018
- UMKC Conservatory of Music and Dance, Musica Nova, Luis Viquez, Boris Vayner, Zhuoyue Xu, KC, MO, October 1, 2015.
- Thailand International Composition Festival, Cassie Fox-Percival, Phanuwat Sripramodya and Michael Hall, July 12, 2013
- UMKC Composition Workshop, newEar and Michael Hall, June 15, 2013
- World premiere at University of Wisconsin-Whitewater, Christian Ellenwood, Michael Hall, Myung Hee Chung, September 23, 201

E: Clipse for sax concerto duration: 11 minutes
-UMKC Wind Symphony under the direction of Steve Davis with choreography by Sabrina Madison Cannon, October 23, 2014.
-World premiere in Bangkok, Thailand featuring Shyen Lee of the Thailand Philharmonic Orchestra, TICF (Thailand International Composition Festival), Mahidol University, Bangkok, Thailand, July 9, 2012.

Canopy for viola and fixed media duration: 13 minutes
Commissioned by the Nelson-Atkins Museum of Art.

- Music on the Edge, Jakarta, Indonesia, December 9, 2018
- LSU, March 14, 2018.
- Primrose International Viola Competition and Festival, Colburn School of Music, Los Angeles, June 13, 2014.
- Access Contemporary Music, Constellation, Chicago, IL, January 12, 2014.
- Nelson Atkins Museum of Art, Michael Hall, Kansas City, MO, June 21, 2013.

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- Bennington College with Michael Hall, Bennington, VT, March 27, 2013.
- Ithaca College with Michael Hall, Ithaca, NY, March 26, 2013.
- The Salon Series with Michael Hall, Philadelphia, PA, March 24, 2013.
- University of Virginia with Michael Hall, Charlottesville, VA, March 22, 2013.
- University of Wisconsin – Whitewater with Michael Hall in WW, WI, September 23, 2012.
- Release on bandcamp, recorded at UMKC with Bob Beck, sound engineer and Michael Hall, May 21, 2012.
- JCCC, Overland Park, KS, Michael Hall, March 12, 2012.
- Experimental Sound Studio, Chicago, IL, Michael Hall, February 18, 2012.
- Musica Nova, UMKC, Youming Chen, October 13, 2011.
- Chicago Academy of the Arts, Michael Hall, Chicago, IL, October 11, 2011.
- VanderCook College of Music, Michael Hall, Chicago, IL, October 10, 2011.
- Thailand International Composition Festival, Michael Hall, Payap University, Chiang Mai, Thailand, June 20, 2011.
- World premiere at the Nelson-Atkins Museum of Art with the unveiling of Roxy Paine's - Ferment, KC, MO, April 29, 2011.

Mulberry Song for bass clarinet and tape

duration: 9 minutes

Commissioned by Brad Baumgartner, premiered at ArtSounds, September 14, 2010.

- Prairie Logic, Mnemosyme Quartet, August 25, 2015.
- UMKC Conservatory of Music and Dance, Mnemosyme Quartet, June 16, 2015.

E: Vespers for trio (flute, A clarinet, piano) and fixed media

duration: 10 minutes

Commissioned by Quadrivium and KcEMA

- Verispel New Music, New Orleans, LA, May 11, 2018.
- LSU, March 14, 2018.
- Musica Nova, UMKC, Virginia Backman, Sharra Wagner, Richard Jeric, KC, MO, September 27, 2012.
- UMKC, newEar, KC, MO, June 16, 2012.
- OBeijing Modern Music Festival, newEar, Beijing, CHINA, May 21, 2012.
- EA Barndance Festival, Mary Washington University, Mindy Heinsohn, Kayme Henkel, Mauricio Salgeuro, October 29, 2011.
- Electronic Music Midwest, Kansas City Community College and KcEMA, September 30, 2011
- New Music Festival, California State University at Fullerton, March 6, 2011
- Kansas City Art Institute, ArtSounds, Quadrivium, November 14, 2010.
- UMKC Conservatory of Music and Dance, Composition Workshop, Quadrivium with video by Rebecca Dolan, June 21, 2010.
- World premiere at Unity Temple on the Plaza, KC, MO, KcEMA and Quadrivium, April 16, 2010.

E: Tip for cello and electronics

duration: 9 minutes

- TICF, Alvin Wong, Bangkok, THAILAND, June 25, 2014.
- UMKC, Musica Nova, KC, MO, October 3, 2013.
- UMKC, Composition Workshop, Sascha Groschang, KC, MO, June 20, 2012.
- UMKC, Composition Workshop, Daniel Saenz, June 23, 2011.
- Ohio University Film Symposium, Athens, OH, November 8, 2009, video by Caitlin Horsmon and Marina Peterson, cello.
- Kansas City Art Institute, KC, MO, with video collaboration by Caitlin Horsmon, April 10, 2009, Madeleine Shapiro.
- World premiere at Shortridge-Morse Mountain Nature Conservancy, Phippsberg, ME, May 13, 2009 awarded full funding through **Encore (American Composers Forum)** with Madeleine Shapiro.

Dot Match for alto flute, vibraphone and electronics

duration: 7 minutes

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*-Kansas City Art Institute, ArtSounds, Kansas City, MO,
Michael Gordon and Mark Lowry piece co-written with Barry Moon, March 11, 2008.*

Duet for Solo Trombone

duration: 7 minutes

*-Dukkhuset, Trondheim, Norway, Ole Melhus, November 30, 2008.
-Stangvik Festival, Stangvik, Norway, Ole Melhus, July 25, 2008.
-Kemper Museum of Contemporary Art, Kansas City, MO, Ole Jørgen Melhus, November 29, 2006.*

Map of Rain Hitting Water for solo percussion and assistant or Cd

duration 15 minutes

(vibraphone, woodblock, log drum, gongs, song bird whistle)

Commissioned by Mark Lowry

*-New Music on the Bayou, Monroe, LA
-LSU, March 14, 2018
-Reaktorhallen, Dave Fox (CoPeCo), Stockholm, Sweden, April 15, 2015.
-Prairie Logic, Mark Lowry, KC, Mo, April 15, 2015.
-DVD release of recording, UMKC, Mark Lowry with Bob Beck sound engineer, September 7, 2012.
-Payap University, Thailand International Composition Festival, July 22, 2011.
-UMKC Composition Workshop, June 22, 2011.
-Silapakorn University, International Thailand Composition Festival, Bangkok, Thailand, July 24, 2009.
-Kansas City Art Institute, Kansas City, MO, Mark Lowry, March 11, 2008.
-Johnson County Community College, Overland Park, KS, Mark Lowry, February 19, 2007.
-World premiere at Kansas City Art Institute, KC ArtSounds, Kansas City, MO, Mark Lowry, November 14, 2006.*

Vocalis e for soprano, clarinet, violin, cello, piano and percussion

duration 7.5 minutes

*-Silapakorn University, International Thailand Composition Festival, Bangkok, Thailand, July 24, 2009.
-Unity Temple on the Plaza, Kansas City, MO, newEar, season 14, September 15, 2006.*

D(u)o for two pianos

duration: 14 minutes

- | | | |
|------|----------|-------------|
| I. | Lullaby | (3 minutes) |
| II. | For four | (7 minutes) |
| III. | Hands | (4 minutes) |

*-TICF with Thaya Kongpakpaisarn and Yossral Songkiatikul, Bangkok, Thailand, July 7, 2015
-Universidad Maimonides, Buenos Aires, Argentina, Pangea Piano Project (III), December 12, 2008.
-Missouri Western University, St. Joseph, MO, Pangea Piano Project (III), December 3, 2008.
-Mu Phi Epsilon Foundation, Kansas City, MO, Pangea Piano Project (III), November 16, 2008.
-UMKC Conservatory of Music and Dance, KC, MO, Faculty Recital, Pangea Piano Project (I-III), September 20, 2008.
-Starlight Theater, Kansas City, MO, KC Business Partnership Awards Luncheon, Pangea Project (III), March 8, 2008.
-Johnson County Community College, Overland Park, KS, June 11 and 23, 2008, Pangea Project (I, III), February 11, 2008.
-Kansas City Art Institute, ArtSounds, Kansas City, MO, Pangea Project (I-III with CococdeDE installation), November 13, 2007.
-UMKC Musica Nova, (movement II only), Beth Davis and Shoko Hino, October 6, 2005.
-World premiere at Kemper Museum of Contemporary, Bugallo/Williams Piano Duo, jointly funded by Kemper Museum and Kansas City Art Institute (movement II only), October 16, 2004.*

Fountain for CD, five speakers, protocols, video (Barry Anderson)

duration: 18 minutes

*-Spark Festival 2006, Minneapolis, Minnesota, February 22-26, 2006.
-Fotofest 2004, Houston, TX, March 25, 2004.
-Belger Arts Center, Kansas City, MO, February 4, 2005.*

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Fanfare for youth orchestra duration: 4 minutes

- LSU Symphony Orchestra, Baton Rouge, LA, October 10, 2017
- Kansas City Youth Symphony, Kansas City, MO.(**KS Arts Commission, NEA**), March 6, 2011.
- Norwegian National Youth Orchestra, Trondheim, Norway, February 15, 2009.
- New Orleans Center for Creative Artists (NOCCA), Greater New Orleans Youth Orchestra, September 27, 2003.

Araby for brass quintet duration: 7 minutes

- Dukkhuset Scene, Trondheim, Norway, Silent Brass, November 18, 2007.
 - Tulane University; New Orleans, LA, Norem Brass Quintet (LSU Faculty Brass Quintet)
- Louisiana Division of the Arts, awarded Artist Mini-Grant, February 4 &5, 2003.**

Ixion's Wheel for solo bass duration: 6 minutes

- CMS Regional Conference, Nebraska Wesleyan University; Lincoln, NE, Steve Gilewski, March 20, 2004.
- Bowling Green University; Bowling Green, Ohio, Steve Gilewski, February 12, 2004.
- SCI National Conference, University of Miami; Miami Florida, Raphael Velez, November 21, 2003.
- Loyola University; Faculty Composers Concert; New Orleans, LA, Steve Gilewski, March 16, 2003.
- Hampstead Author Society; Hampstead, London, ENGLAND, Corrado Canonici, October 26, 2002.

mirar for soprano, flutes, cello and percussion duration: 12 minutes

- Canisius College; Faculty Composers Concert, performance made possible through SUNY Buffalo GSA grant, March 30, 2001.
- June in Buffalo; SUNY Buffalo, Lorena Guillen, Eryk Anspach, Phillip van Maltzahn, Satoshi Tokini and Noriko Rin, June 6, 2001.

Five Collaborative Sketches for piano and mixed media duration: 60 minutes

- Canisius College, Fine Arts Week, Mara Gibson and Arthur Brett Reif, February 6, 2001.

Plumb in 2 movements for saxophone quartet duration: 11 minutes

- Plumb 1 and 2: Nelson Atkins Museum of Art, re-orchestrated for clarinet quartet with dance collaboration choreography by Paula Weber as part of the George Segal "Strike a Pose" celebration, June 25, 2009 and --- Musica Nova, April 2010.
- Plumb 1: June in Buffalo: SUNY Buffalo, June 6, 1999.
- Plumb 2: Graduate Composer Concert; SUNY Buffalo, Amherst Saxophone Quartet, November 30, 1999.

November 3rd for bass and piano duration: 9 minutes

Honorable Mention: **2002 ISB Composition Contest**

- Loyola University; Faculty Composers Concert; New Orleans, LA, Steve Gilewski and Jennifer Screen, March 16, 2003.
- Musica 2000, Ancona, ITALY, Corrado Canonici and Paolo Zannini, September 17, 2000.
- Graduate Composers Concert; SUNY Buffalo, Steve Gilewski, bass and Sally Todd, piano, February 17, 1999.

November 3rd for bass and percussion (piece re-orchestrated) duration: 9 minutes

- Gorilla Music, New Haven, CT, Steve Gilewski and Craig Bitterman, June 29, 2002.

Five Piano Etudes for piano solo duration: 9 minutes

- UMKC, KC, MO, Tatev Amiryan. October 2, 2012.
- Banff Centre; Banff, Canada, Laura Barger, March 11, 2004.
- Wednesday Morning Musicale; Women's Music Organization, Leah Peer, April 11, 2001.

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- Faculty Composer Concert; Canisius College, Leah Peer, March 30, 2001.*
- Opus Classics; Buffalo, NY (broadcast on WBFO), Leah Peer, March 7, 2001.*
- June in Buffalo: SUNY Buffalo, Amy Williams, performance grant from **Meet the Composer**, June 6, 1998.*
- Graduate Composers Concert; SUNY Buffalo, Amy Williams, December 11, 1997.*

Fish Gotta Fly for clarinet and piano duration: 9 minutes

- ASU, Mindy Pyle (DMA final project), recording, February 27, 2008.*
- Longy School of Music, Cambridge, MA, Michelle Shoemaker, February 11, 2007.*
- June in Buffalo: SUNY Buffalo, June 4, 1997.*
- Broadcast on WBFO (NPR), June 8, 1997.*
- John Fullam and Stephen Manes, performance grant from **Meet the Composer***

Lake Paran's Secret for cello duo duration: 13 minutes

- Tulane University, New Orleans, LA, October 3, 2018.*
- Institute of Contemporary Music and Performance; SUNY Buffalo, Mary Artmann and Jonathan Golove, March 13, 1997.*

Three Latin Dances for oboe solo duration: 8 minutes

- Graduate Concert: Duke University, Koa Schwab, December 10, 1995.*

Diversions for flute, harp and percussion duration: 11 minutes

- Graduate Concert: Duke University, December 10, 1995.*

Prince Who Wouldn't Talk for piano, chorus, and solo voices production length: 1.5 hours

- Raleigh Little Theater, May 1995.*
- Theater group, vocals and Mara Gibson, piano*

I... and he for soprano and bass duration: 4 minutes

- Bennington College, Barbara Martin and Jeffrey Levine, April 1994.*
- *permission granted for using for Ann Sexton's "Us" from Sterling Lord Literistic, Inc.*

University Courses Taught

2018-2019:	Composition, Composition Forum, Contemporary Music Materials (LSU)
2017-18	Composition, Composition Forum, Laptop Orchestra, Orchestration (LSU)
2016-17	Composition (233, 310, 134, 333), MUSE, Musicianship IV, Composition Forum (UMKC)
2015-16	Composition (233, 310), Creative Collaboration, MUSE (UMKC)
2014-15	Composition, Creative Collaboration, MUSE (UMKC)
2013-14	Composition, Creative Collaboration, MUSE (UMKC)
2012-13	Composition, Creative Collaboration (UMKC)
2011-12	Composition, Creative Collaboration (UMKC)
2010-11	Composition, Creative Collaboration (UMKC)
2009-10	Composition, Graduate Composition Forum, Creative Collaboration (UMKC)
2008-09	20-21 st Century Music and Ideas, Survey of Music Since the Enlightenment
2007-08	Survey of Western Music Since the Enlightenment, Women in Music (KCAI)
2006-07	20-21 st Century Music and Ideas, Women in Music (KCAI)
2005-06	Composition, Music and the Avant-Garde, Music and Art (UMKC and KCAI)
2004-05	20-21 st Century Music and Ideas, History of Jazz, Survey of Western Music Since the Enlightenment
2003-04	Survey of Western Music Since the Enlightenment, Introduction to Music (KCAI, Rockhurst)
2002-03	Class Piano, Composition, Graduate Theory Review, Introduction to Music, Music and Culture of New Orleans, Orchestration (Instrumental Techniques), Survey of European Art Music (SLU, Tulane, Loyola)

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2001-02	Class Piano, Introduction to Music, Music Fundamentals, Survey of European Art Music (SLU, Tulane, Loyola)
2000-01	Class Piano, Composition, Introduction to Music, Piano (secondary), Music Fundamentals, Theory 1 (Buffalo State College, SUNY Buffalo, Canisius)
1999-00	Class Piano, Composition, Introduction to Music, Piano (secondary), (Buffalo State College, SUNY Buffalo, Canisius)
1998-99	Class Piano (SUNY Buffalo)

Sample University Course Descriptions

Class Piano (levels 1-4) for majors and non-majors

Southeastern Louisiana University (2001-2003), Canisius College (Spring 2001), Buffalo State College (Fall 1999-Spring 2001), SUNY Buffalo (Fall 1998-Spring 2001). This is an introductory class for music majors who are absolute beginners, or for those who have had only a negligible amount of prior piano study. The National Association of Schools of Music (NASM) requires all music majors to study piano at least as a minor instrument for several reasons including: to develop functional skills of sight-reading, harmonizing, accompanying and improvising, which are all essential to careers in music, to augment theory studies, as the piano is the most “graphic” of all instruments, therefore making more understandable concepts of interval, chord, and scale, among many others and finally, to broaden the student’s experience with music of differing styles and historic periods. *Texts used:*Carolynn A. Lindeman, Piano Lab: A Introduction to Class Piano (Levels I-II), Alfred’s Group Piano for Adults, Book I (Levels I-II), Book II (Levels III-IV), Bartok’s Mikrokosmos Books I-III (for sight-reading).

Composition

Louisiana State University (2017- present), Conservatory of Music at the University of Missouri-Kansas City (2005, 2009-2017), Loyola University of New Orleans (Fall 2002-Spring 2003), Canisius College (Fall 2000-Spring 2001). The primary goal of the composition lesson is to help music students discover, refine and understand their musical voices. Depending on experience level, this class begins by having students compose in smaller solo forms to gain the technique necessary to later compose more complex forms. Each lesson, listening and analysis assignments are given as they relate to the student’s interests and development. Students are expected to compose regularly, ask questions and discuss compositional techniques with other composers and composition students. It is highly recommended that composition lessons be accompanied by a regular composition seminar where all composition students can meet, discuss and listen to one another’s pieces. Composition seminar is also a great opportunity to bring in faculty ensembles and/or visiting performers and composers. (See teaching philosophy/composition and preliminary considerations for more specific teaching methods listed on website). *Texts used:* Reading and listening materials individually determined.

Contemporary Musical Materials

LSU (2019)

Creative Strategies for Collaboration

Conservatory of Music at the University of Missouri-Kansas City (2009-2016, new curricula). Traditionally, western music is a collaborative art that has divided the act of performance from the action of creativity and invention. Unsurprisingly, when factors are multiplied to include new genres in collaboration, roles shift and expand often bleeding into unconventional cross-overs. The complexity and definition of these factors becomes all the more important given these new developments. This class historically and practically investigates collaboration since the turn of the century culminating with an informed and communicative class collaboration. Thinking outside the box is required. This class is both an upper level undergraduate and graduate class (438).

Ensemble for Composers

Conservatory of Music at the University of Missouri-Kansas City (2014 – 2017). As Ensemble for Composers stands as a replacement for non-large ensemble credits, the focus of the class is to enhance the student’s understanding of the workings of chamber ensembles and other small ensembles. Through observation, the student will learn how an ensemble rehearses and how a piece of music comes together with or without a conductor. The student will also learn methods of notation and score preparation that aid in the rehearsal and performance of his/her own work.

Graduate Composition Forum

Louisiana State University (2017), Conservatory of Music and Dance at the University of Missouri-Kansas City (2009 - 2017). Composition seminar for all MM and DMA composition students including guest artist visits by Jennifer Higdon, Tania Leon, Samuel Adler, Bernard Rands, Sarah Cahill, Jean Belmont, John Duffy, Stephen Hartke, Madeleine Shapiro, among others. Coordinated student led discussions on topics involving practical composition issues such as: arts and entrepreneurship, instrument performance techniques, composition pedagogy, CITS program at UMKC, alternate paths post-degree to a tenured teaching position, professional development and building a composition curriculum.

Graduate Theory Review

Southeastern Louisiana University (Fall 2002). Graduate Theory Review is designed to satisfy deficiencies indicated by the Graduate Music Theory Entering Proficiency Examination. Graduate students in music who do not pass this exam upon entry are required to take this class, a condensed review of undergraduate theory I-IV. Primary concepts include, two-part counterpoint, four-part writing from a figured bass, resolving chromatic harmonies, harmonic analysis and analysis of phrases and forms. *Texts used:* Robert Gauldin's Harmonic Practice in Tonal Music (text and workbook); Joseph Straus' Introduction to Post Tonal Theory.

History of Jazz: A Move from Dixieland to Bebop

Kansas City Art Institute (Spring 2005). This course investigates the history of jazz from 1900-1950. Specifically focusing on the developments from New Orleans to Kansas City, a move from Dixieland to Bebop, through Swing. Early jazz influences range tremendously: from ragtime to spirituals, from work songs to the blues, from minstrel shows to marching bands, from Mardi Gras celebrations to jazz funeral processions. In addition to studying these eclectic origins, we will listen and study musicians such as Jelly-Roll Morton, Louis Armstrong, Billie Holiday, Ella Fitzgerald, Duke Ellington, Count Basie, Benny Goodman, Glenn Miller, Artie Shaw, Dizzy Gillespie, Thelonious Monk, Miles Davis and Charlie Parker, in addition to many more. *Text:* JAZZ: A History of America's Music, Geoffrey Ward and Ken Burns.

Introduction to Music (Music Appreciation)

Rockhurst University (Fall 2003), Southeastern Louisiana University (Fall 2001-Spring 2003), Buffalo State College (Fall 1999-Spring 2000). The goal of this course is to give the student the tools needed to enjoy music since the Middle Ages. By investigating music from the different historical periods, a basic vocabulary for discussing and analyzing music is obtained. *Texts used:* Joseph Machlis and Kristine Forney's The Enjoyment of Music with 4 CD set OR Joseph Kerman and Gary Tomlinson's Listen with 3 or 6 CD set.

Louisiana Laptop Orchestra

Louisiana State University (2017): Co-taught with Stephen David Beck.

Musicianship IV

Conservatory of Music and Dance at the University of Missouri-Kansas City (spring 2017). Continuation of CONS 241. Study of late-nineteenth century chromaticism and analytical and compositional methods of twentieth and twenty-first century set theory and twelve-tone theory. Particular attention is given to the development of critical writing skills and the creation of stylistic compositions. *Text:* Steven Laitz's The Complete Musician: An integrated Approach to Tonal Theory, Analysis and Listening.

MUSE

Conservatory of Music at the University of Missouri-Kansas City (new curricula fall 2013 - 2016, co-taught with Sarah Tyrrell and Andrew Granade). This course merges a variety of academic platforms and student activities so that collaboration among disciplines becomes a natural, logical solution to academic, professional, and performing arts challenges. The course will maintain a flexible platform so that instructors may mold a sequence of activities that matches the particular incoming group of students and scheduled performing arts events. A critical component of the course content is that incoming freshman Conservatory students are introduced to key personnel (at UMKC and beyond), local professionals (performers, writers, artists), and leaders within the Conservatory and within local institutions. Conservatory and other UMKC faculty will participate as guest lecturers, helping forge useful academic and administrative contacts for students; contact with music directors and participants of local companies or ensembles will encourage practical connections, resources, and potential mentorships. Course subject matter is derived from

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music history as it relates to Kansas City in the 21st century through examining the ethics of creating the canon. Activities are drawn directly from music history to achieve understanding in *Human Values and Ethical Reasoning*. Assessment options include creative projects such as music composition, collaborative performances, and practical application assignments (i.e. presentations), and exams.

Music and the Avant-Garde

Kansas City Art Institute, (Summer 2005, new curricula). This class explores various overlaps between music and the ideas behind visual artists' artwork since the late 1940s. Specifically, we investigated the musical inspirations and connections between visual artists and composers through listening, analyzing and reading about music and art trends of the 50s, 60s and 70s. We explored how specific pieces musical compositions are inspired, put together and presented to us grouped by philosophical ideas and aesthetics. Culminating with the convergence of many composers at Darmstadt in the late 40s, composers such as Cage, Messiaen and Boulez surface in the world of "avant-garde" music. We trace avant-garde composers throughout the 20th century while investigating what it means to be an avant-garde composer. In decades to come, this led to many worldwide trends in music including, minimalism, electronic music, textural composition, a new "postmodern" approach to juxtaposition and pastiche and finally, the New York School of Music.

Music and Culture of New Orleans

Tulane University, part of TIDES program (Tulane Interdisciplinary Experience) (Fall 2002-Spring 2003). Music and Culture of New Orleans is a part of Tulane University's TIDES program that is intended to offer incoming freshman a unique opportunity to get to know faculty and other fellow students, both as scholars and as friends. The TIDES program provides an environment for interdisciplinary learning that travels well beyond the lecture hall. "Music and Culture of New Orleans" is taught by professors in several disciplines, including music (both jazz and "classical"), literature and dance. During the course of the academic year, we explore the rich cultural diversity, musical styles, demographics, geography and the marketing of New Orleans culture. *Texts used:* various readings posted on Blackboard and a brief New Orleans Jazz History CD made by music faculty involved with course. Member of initial core of faculty asked to teach and develop freshman interdisciplinary TIDES program (Tulane Interdisciplinary Experience).

Orchestration (Instrumental Techniques)

Louisiana State University (spring 2018), Southeastern Louisiana University (Fall 2002-Spring 2003). This class is taught in a two-semester sequence along with Composition, Instrumental and/or Vocal Techniques for music majors. The orchestration component is co-taught with the band and choral directors. The objective of the orchestration sequence is to establish a basic competence in arranging for school group ensembles. In the first semester, the class learned basic instrumental ranges, common doublings and transposition. Arranging ensembles takes place in the second semester. The final project for this class was to have the student conduct his/her own arrangement for the Wind Symphony and University Chorus. *Texts used:* Kent Kennan and Donald Grantham's *The Technique of Orchestration* and Blatter's *Instrumentation/Orchestration* and Adler's *Study of Orchestration*.

Private Piano (for music minors, secondary instrument)

Buffalo State College (Fall 1999-Spring 2001). Individual piano lessons for music minors and those who wish to pursue class piano beyond the four-semester sequence. *Texts Used:* Individual pieces vary based on level of difficulty and interest.

Music and Art

Kansas City Art Institute (Spring 2006, new curricula). "Music and Art; History and Form since the Age of Enlightenment" is an interdisciplinary course offered through liberal arts and jointly taught and designed by composer, Mara Gibson and, visual artist, Brett Reif. The course is unique in that students will be exposed to formal and technical similarities of painting, sculpture, architecture and music composition, allowing for a fuller understanding of the structural relationship between art and music. This relationship also offers great insight into the origins and underlying principles of various art movements. Using this format, the student will come to know the philosophical, formal, technical and historical intent of the major artistic trends. The class will begin by establishing the formal properties of art and music, then trek through artists plotting the related components, as well as conceptual differences of these two genres. The objective of the course will be for art and music appreciators to attain a broad understanding of the structure of art and music and the formal properties used to elucidate the major philosophies that guided those formal decisions over the past two centuries.

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Music Fundamentals

Canisius College (Fall 2000-Spring 2001). Music fundamentals is designed for the student with no prior musical experience. Basic reading and analysis skills will be established. *Text used:* John Clough and Joyce Conley's, Scales, Intervals, Keys, Rhythm and Meter; Ars Nova's Practica Musica software. Designed music theory, composition and piano computer lab and assisted in the development of music minor curricula.

Summer Composition Workshop

Conservatory of Music and Dance at the University of Missouri-Kansas City (2010-2017): Designed and Founded by Mara Gibson, the UMKC Summer Composition Workshop invites composers of all levels (advanced high school students through graduate level) to broaden horizons and hone their craft through this mix of classes and small group sessions with UMKC composition faculty. Participants in the standard track will have their compositions critiqued and discussed with distinguished faculty, allowing each composer to grow artistically while creating new music. Focus on pedagogy and improvisation are available for advanced composers. Innovative programming includes performances by resident performers and ensembles. In 2011, the Workshop began an exchange with the Thailand International Composition Festival (TICF) when two UMKC students attended TICF and two TICF students attended the UMKC Composition Workshop. In 2012, four attended each program. In 2013, the exchange continued with four students in exchange, and offered a new option for credit.

Survey of European Art Music

Tulane University (Spring 2002 –Spring 2003). This class is a historical survey of Western Art Music. While this class is open to non-majors, it is much more thorough than a general music appreciation class listed above. The musical selections are hand picked by the instructor to accompany Joseph Kerman's text, Listen.

Survey of Western Music Since the Enlightenment

Kansas City Art Institute (Summer 2004, 2005, Fall 2007, Spring 2009) I designed this course, along with three other music classes, as a curriculum addition to the Liberal Arts department. Like Introduction to Music/Music Appreciation, the goal of the course is to give art students the tools needed to understand and enjoy music. This class is more focused, however, since it begins with the Age of Enlightenment and traverses through the present. Everywhere we go we hear music: some of it good, some of it bad. It doesn't matter what genre of music, there is good and bad to found in all forms. To be able to discern the good from the bad, we study music; how the composer is inspired, how music is put together and how it is presented to us. Most of all, it is important to learn how to listen. Music will be presented in a historical context and studied as a developmental process. We will begin by establishing a basic vocabulary to discuss music. Opinions are welcome in this course, but you are required to back them up through the listening tools you learn from listening, reading, discussing and analyzing. This class will greatly inform and broaden the creative pursuits of art students, whatever the media.

Theory 1

Canisius College (Spring 2001). This course is intended to instruct music majors and minors in the foundations of tonal music theory. Topics studied include elements of notation, intervals, scales, harmony, some keyboard skills and ear training. *Text used:* Bruce Benward and Gary White, Music in Theory and Practice; Ars Nova's Practica Musica.

Twentieth Century Music and Ideas

Kansas City Art Institute (Fall 2004, Fall 2005, Fall 2006, Fall 2008). Another curriculum addition to the liberal arts department at KCAI, "Twentieth Century Music and Ideas" explores various overlaps between music and the ideas behind visual artists' artwork since the turn of the century. While no one-semester course could ever do justice to the sheer diversity of 20th century music and art, this class will attempt to survey major musical and artistic movements, as they pertain to one another. Many early 20th century artists present their artwork to their audience as an autonomous object while contemporary artists encompass a more universal format with less traditionally defined boundaries, often one that allows for a merger of different artistic media. Since most of the music and art we will be investigating in the second half of the semester can be characterized by these less traditional, medium-based boundaries, it makes sense to begin looking at such overlaps as early as Modernism. Specifically, we investigate the musical inspirations and connections between visual artists and composers through listening, analyzing and reading. We explore how specific pieces of art and music are inspired, put together and presented to us grouped by philosophical ideas and aesthetics, not necessarily always in a linear format. There are guest lectures by musicians,

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visual artists and art historians. Ultimately, the class looks for correlations between music and art, by answering questions such as, what is musical about the way a specific piece of art is constructed? What is visual about the music? Were any of these artists inspired by one another?

Women in Music

Kansas City Art Institute (Spring 2007, 2008, new curricula). In Western Music, women have had an important presence in both the musical past and present. In this course we will learn how and why women's contributions to the field of music have often been invisible. We will explore the numerous important roles women have had in the making of music, whether as composers, performers, pedagogues, students, patrons, or scholars. Our focus on composers/performers will range from women of the Middle Ages, such as Hildegard von Bingen, to nineteenth-century women such as Clara Schumann and Fanny Hensel, to twentieth century women like Ruth Crawford Seeger, Laurie Anderson and to women of today, like Sophia Gubaydulina, as well as many in the realm of popular music. In studying women in music, the relationship between gender, sexuality, and music will be explored, in addition to investing "masculinities" and music, "femininities" and music, and image and identity in music. How is masculinity invested in music? What are "feminine" or "feminist" influences in music? How can we recognize them? As this is a Liberal Arts elective course designed with non-music majors in mind, students need not know how to read music. The course begins with an introduction to musical terminology and musical discussion, which will help facilitate class discussion and the writing of a listening journal.

Significant Achievements and Innovative Programs

Louisiana State University

Constantinides New Music Ensemble, started 2017

University of Missouri-Kansas City

- 2015: Yale University award from Music in the Schools for Musical Bridges.
- 2012: Francis Family Foundation awards Musical Bridges program \$120,000
- 2012: NEA Artworks grant, \$65,000 for Conservatory in the Schools, engagement program.
- 2012: Designed semester and summer exchange with Mahidol University and Conservatory.
- 2011: Designed semester and summer exchange with Payap University and Conservatory.
- 2010: Founder, UMKC Composition Workshop, for aspiring composers ages 14 (high school and undergraduates) to broaden their horizons and hone their craft in a mix of group sessions and private lessons with professional composers from UMKC Conservatory of Music.
- 2008: Founder, Conservatory Connections, combining the visual and performing arts within the spaces of the Nelson Atkins Museum of Art to offer exciting new art interactions for the public.
- 2007: Founder, Conservatory in the Schools including Musical Bridges, Ensembles in the Schools and Composers in the Schools, community engagement programs providing high-

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quality performing arts instruction in several school districts throughout the Kansas City metro area.

- 2006: Implemented *ArtSounds*, a collaborative concert exchange between KCAI and UMKC's Conservatory of Music (co-founder Paul Rudy, 2006) now in its eleventh season.
- New curricula: Creative Collaboration: Ideas and Strategies, MUSE.

Kansas City Art Institute

- 2006: Revived *Music Connections* (now “*Overtones*” series) for Department of Foundations to introduce freshman art students to contemporary music in order to begin to form connections with their own studio activities and the art world at large.
- Coordinated visiting artist lectures for faculty and students including Rzewski and Shapiro.
- 2004, 2006: Curated public concerts at the Kemper Museum of Contemporary Art, Kansas City Missouri: Bugallo/Williams Piano Duo; Ole Melhaus, Norwegian solo trombonist) including pre-concert lectures in conjunction with KCAI classes.
- New curricula: Music and Art, 20-21⁺ Music and Ideas, Music and the Avante Garde, Women in Music.

Loyola University

- Coordinated visiting artist demonstration, lecture, faculty and student performances by bassist, Steve Gilewski for undergraduate composers.

Tulane University

- Member of initial core of faculty asked to teach and develop freshman interdisciplinary TIDES program (Tulane Interdisciplinary Experience).

Canisius College

- Designed music theory, composition and piano computer lab and assisted in the development of music minor curricula.

Biographical Highlights

Composer **Mara Gibson** is originally from Charlottesville, VA, graduated from **Bennington College** and completed her Ph.D. at **SUNY Buffalo**. She also attended London College of Music as well as L'École des Beaux-Arts in Fontainebleau, France and the International Music Institute at Darmstadt, Germany. She has earned grants and honors from the American Composer's Forum; the Banff Center; Louisiana Division of the Arts; Arts KC; Meet the Composer; the Kansas Arts Commission National Endowment for the Arts; the International Bass Society; ASCAP, the John Hendrick Memorial **Foundation**; Virginia Center for the Arts; and Yale University. Most recently, she enjoyed a residency at the MacDowell Colony. Internationally renowned ensembles and soloists perform her music throughout the United States, Canada, South America, Australia, Asia, and Europe.

Gibson's music has been described as “shocking, gripping and thought-provoking... conjuring a flurry of emotions” (PARMA recordings). She is a regular cross-disciplinary collaborator, having worked with choreographers, visual artists, writers, film makers and musicians. In 2015, Gibson released her first compilation CD, *Artifacts*, with her second recording, *Sky-born*, following in November 2017 on Navona/Parma Recordings. The latest presents new

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works including “Blackbird,” which features Cascade Quartet. The music draws inspiration from a variety of artistic mediums: “haunting and epic with visceral energy.” “Conundrums” are piano preludes inspired by a series of paintings by Baltimore-based artist Jim Condrón and performed by Holly Roadfedt. Pieces by long-time collaborators Michael Hall, UMKC colleagues and Megan Ihnen are also featured on the new album in “Spark” and “One Voice.”

As *Gramophone* magazine describes, “repertoire on this recording was mostly inspired by poetry and paintings, though the results are rarely slavish in depicting specific events or atmospheres. What binds these pieces are Gibson’s concise handling of musical materials and her spectrum of sonic approaches.” *Sky-born* displays a compelling contemporary voice with a restless imagination, able to morph other forms of artistic expression into daring, musical odysseys.”

In August 2017, Gibson was the first-annual commissioned composer for the Baroque on Beaver Orchestra led by Robert Nordling. The ensemble showcased her newest piece, *Secret Sky*, music inspired by the bird migration patterns on the island. Collaboration is integral to Gibson’s process; whether through her music, collaborations or teaching, she hopes to achieve a relationship between the macro and micro.

Dr. Gibson taught as an Associate Teaching Professor at the **UMKC Conservatory of Music and Dance** for over ten years, where she was founder of the **UMKC Composition Workshop** and co-director/founder of **ArtSounds**. From 2015-2017, she coordinated undergraduate composition, managing to triple the Conservatory’s undergraduate composition enrollment. Gibson also contributes regularly to New Music Box and in fall 2017, she joined **Louisiana State University** as a Visiting Assistant Professor; fall 2018, Gibson became Associate Professor of Composition at LSU.