

Mara Gibson

maragibson.com
gibson.mara@gmail.com
(913) 957-6876: cell

5652 Burgundy Ave
Baton Rouge, LA 70806

Education

- 1996--2001 **Ph.D. Music Composition**, State University of New York at Buffalo; Buffalo, NY
Committee Members: David Felder (chair), 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, tenure and area coordinator awarded 2021), Visiting Assistant Professor Composition (2017-2018); Graduate and Undergraduate Composition Lessons, Composition Forum, Laptop Orchestra, Constantinides New Music Ensemble Founder and Director (2017-22), Orchestration (CxC certified), Contemporary Musical Practices.
- 2004--2017 **Conservatory of Music and Dance, University of Missouri-Kansas City**
Associate Teaching Professor (2013-2017), Instructor (2004-2013): Composition lessons, Creative Strategies for Collaboration, Composition Forum, Ensembles for Composers, MUSE, Musicianship IV, Composition Coordinator for Undergraduate Recruitment (2016), supervise all teaching artists for Conservatory in the Schools, *Composition Workshop* founder and director and designed exchange with Thailand International Composition Festival, Graduate faculty.
- 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*.
- 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), Theory 1
- 1999--2001 **Buffalo State College, Buffalo, New York, Instructor**

Mara Gibson, Ph.D.

Class Piano (Levels 1–4), 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

- 2025 Grammy nomination for *Escher Keys* (Best Contemporary Composition); Nomination for LSU Rainmaker Award (25/24/22); ASCAP Plus Award (2003–present); Hypercube commission for new piece
- 2024 LSU Provost Fund for Innovation in Research – Seminar Collaborator Support Fund (\$7,500/*The Devil's Dream* Workshop), LSU Dean's Match Award (\$2,500/*The Devil's Dream*), LSU Center for Collaborative Knowledge (\$1000/*The Devil's Dream*); loadbang commission for *Wayward Flicker*
- 2023 LSU Provost Fund for Innovation in Research (\$3000/*Galatea's Dream*); American Prize finalist for *Escher Keys* (professional composition for orchestra and Bacon award for American music); Finalist for American Composer's Orchestra, *Secret Sky*, Naples Philharmonic, Naples, FL; LSU sabbatical award (fall 2023); Fellowship through Virginia Center for the Arts, Moulin a Nef for sabbatical residency in Auville, FRANCE; Nomination LSU Alumni Teaching Award
- 2022 Commissions: *Swansongs* (by Eduard Teregulov and Albina Khaliapova) and *Rhythmic Mosaics* (Lin He and CNME)
- 2021 Commission by Vermillion Duet, Chamber Music America Digital Arts Residency; Louisiana Board of Regents ATLAS grant (\$32,000): *Escher Keys* bassoon concerto
- 2020 *Secret Sky* selected for inclusion on *Prisma volume 4*, featuring Athens Philharmonic by Navona Records
- 2018 Commissions from Alan Theisen and Megan Ihnen: *Clockmaker's Doll*, Darrel Hale and Megan Ihnen: *White Ash* and Hamiruge Percussion Ensemble: *Four Modes: impetus*
- 2017 Commissions for orchestra by Beaver Island Cultural Arts Association (\$5,000) for *Secret Sky*, and solo piano preludes by Holly Roadfeldt for *Condundrums*
- 2016 Commission harpsichord and electronics, Nelson-Atkins Museum of Art, (\$1,000) for *Shimmer*; MacDowell Colony Fellow, Peterborough, NH
- 2015 Virginia Center for the Arts, month-long fellowship, Mt. San Angelo, VA; Distinguished Music Educator Award for *Conservatory in the Schools*, Yale University
- 2014 National Endowment for the Arts, Artworks grant for UMKC's *Conservatory in the Schools*: \$65,000
- 2013 Commission for new work by Luisa Sello, *Flone*; Thailand International Composition Festival, Bangkok, THAILAND
- 2012 Francis Family Foundation, UMKC's *Conservatory in the Schools: Musical Bridges* engagement program awarded leadership grants: \$100,000 and \$20,000; Thailand International Composition Festival, Bangkok, THAILAND
- 2012 National Endowment for the Arts, Artworks grant for UMKC's *Conservatory in the Schools*: \$65,000, Thailand International Composition Festival, Chiang Mai, THAILAND
- 2011 The Nelson-Atkins Museum of Art, \$1,000 commission for *Canopy* in conjunction with Roxy Paine installation; Kansas Arts Commission Awards Recipient for American Masterpieces: Three Centuries of Genius funded through NEA for performance of *Fanfare* by Kansas City Youth Symphony, Kansas City, MO; Thailand International Composition Festival, Chiang Mai, THAILAND
- 2010 Commission for *Mulberry Song* for bass clarinet and fixed media piece for Brad Baumgartner; *E: Vespers* from Quadrivium and KcEMA (Kansas City Electronic Music Alliance); College Music Society Community Seed Grant Award for *ArtSounds (programming)*, \$3,000.
- 2009 Thailand Composition Festival, Resident composer, by invitation, Bangkok, THAILAND
- 2009 Encore grant, American Composer's Forum, performance grant for *E: Tip* with Madeleine Shapiro
- 2008 Trondheim Arts Council, funding grant for residency, Trondheim, NORWAY; 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 for *November 3rd*, Honorable Mention; Who's Who among Students in American Universities and Colleges
- 2001 SUNY Buffalo GSA (Graduate Student Association) grant for performance for *mirar*
- 1997-01 SUNY Buffalo, Graduate Award/Fellowship, Buffalo, NY
- 2000 Musica 2000, selection for performance for *November 3rd*, Ancona, ITALY.
- 1999 Meet the Composer, performance grant for *Plumb*, June in Buffalo
- 1998 Internationales Musikinstitut Darmstadt Composer participant, Darmstadt, GERMANY
- 1997 Meet the Composer performance grant for *Five Piano Etudes*, June in Buffalo
- 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, Bennington, VT

Featured Projects, Recordings and Performances

- September 18, 2025 *Rhythmic Mosaics and Plumb*, Batture Contemporary Festival, New Orleans, LA.
- June 13, 2025 *White Ash*, IDRS, Indianapolis, IN.
- June 6, 2025 *Rhythmic Mosaics*, New Music on the Bayou, Ruston, LA.
- May 1, 2025 *The Devil's Dream*, complete workshop, six scenes with piano reduction, LSU, Baton Rouge, LA.
- April 17, 2025 *Pranayama*, Kansas State University, Manhattan, KS.
- April 8, 2025 *Apparitions*, **world premiere**, D.J. Sparr and CNME, LSU, Baton Rouge, LA.
- March 29, 2025 *White Ash*, IDRS Regional Conference, Baton Rouge, LA.
- March 10, 2025 *E: Tip*, University of Nebraska -Omaha, Omaha, NE.
- February 13, 2025 *The Clockmaker's Doll*, University Louisiana – Monroe, Monroe, LA.
- February 6, 2025 *Fight||Flight*, Atlantic Brass Quintet, University of Buffalo, Buffalo, NY.
- January 25, 2025 *Swansongs*, Dennis Parker and Diana Thatcher, LSU, Baton Rouge, LA.
- January 16, 2025 *E: Tip*, Concordia College, Morrhead, MN.
- November 11, 2024 *Wayward Flicker*, loadbang, Tenri Cultural Institute, NY, NY.
- November 5, 2024 *Wayward Flicker*, **world premiere**, loadbang, LSU, Baton Rouge, LA.
- October 12, 2024 *White Ash*, Lives United/Vidas Unidas, Cincinnati, OH.
- October 4, 2024 [Release of *Unseen World*, 3rd portrait album, Mark Records.](#)
- September 29, 2024 *White Ash*, Downbeat Season Opener, Cincinnati, OH.
- September 25, 2024 *White Ash*, University of Houston, Houston, TX.
- September 23, 2024 *White Ash*, University of North Texas, Denton, TX.
- September 10, 2024 *The Clockmaker's Doll*, Megan Ihnen and Alan Theisen, McNeese State University, Lake Charles, LA.
- June 14, 2024 *Pranayama*, Composition Intensive, Collaborative Piano Institute, Baton Rouge, LA.
- June 7, 2024 *Swansongs*, New Music on the Bayou, Monroe, LA.
- May 5, 2024 *Fight||Flight*, Atlantic Brass Quintet, First Music Concert Series, Nashua, NH.
- April 4, 2024 LSU Faculty Recital, featuring *Pranayama*, *Folium prime*, *Folium cubed*, and *Moments*, Baton Rouge, LA.
- March 12, 2024 *Swansongs*, ensemble vim, Atlanta, GA.
- February 24, 2024 *The Clockmaker's Doll*, MIAT present, University of Southern Mississippi, Hattiesburg, MS.
- February 17, 2024 *The Devil's Dream*, workshop of Prologue, scenes 1 and 2, LSU School of Music, Baton Rouge, LA.
- October 29, 2023 *The Clockmaker's Doll*, MIAT present, Research on Contemporary Composition International Conference, University of North Georgia, Dahlonega, GA.
- August 4, 2023 *Pranayama*, Vermillion Duet, National Flute Association, Phoenix, AZ.
- June 12-19, 2023 *Rhythmic Mosaics*, American Modern Ensemble, Skidmore College, Saratoga Springs, NY.
- June 9, 2023 *White Ash*, CPI Faculty Recital, Darrel Hale and Megan Ihnen, Baton Rouge, LA.
- May 31, 2023 *The Clockmaker's Doll*, MIATp, New Music on the Bayou, Monroe, LA.
- March 11, 2023 *Swansongs*, Eduard Teregulov and Albina Khaliapova, SHE Festival of Women in Music, University of Arkansas, Fayetteville, AK.
- March 7, 2023 *Swansongs* (preview), Eduard Teregulov and Albina Khaliapova, LSU, Baton Rouge, LA.
- March 6, 2023 *The Clockmaker's Doll* (Black Meridian), MIATp, University of Texas, San Antonio, TX.
- February 10, 2023 *E: Tip*, Eduard Teregulov, Baton Rouge, LA.
- November 30, 2022 *Fanfare*, LSU Orchestra, Baton Rouge, LA.
- November 9, 2022 *Rhythmic Mosaics*, **world premiere**, for Lin He and CNME, LSU, Baton Rouge, LA.

Mara Gibson, Ph.D.

- October 28, 2022 *Swansongs*, **world premiere**, commissioned by Eduard Teregulov and Albina Khaliapova, University of South Florida, Tampa, FL.
- October 23, 2022 *Pranayama* and *Canopy* as part of “Blurring Boundaries,” LSU Museum of Art, Baton Rouge, LA.
- October 21, 2022 *Fight||Flight*, **world premiere**, Atlantic Brass Quintet, LSU, Baton Rouge, LA.
- September 27, 2022 Recital featuring only Gibson work including *Canopy*, *Folium prime*, *E: Tip*, *Flone* and *Pranayama*, University of Oklahoma, Norman OK.
- August 27, 2022 *Pranayama*, University Presbyterian Church, Baton Rouge, LA.
- July 2022 *The Clockmaker’s Doll* featured on Stillness and Speed, an EP by MIATp.
- June 3, 2022 *Pranayama*, New Music on the Bayou, Monroe, LA.
- May 6, 2022 *Blackbird*, LSU with choreography by Claudio Ribeiro, Baton Rouge, LA.
- April 13, 2022 *Snowball*, Matt Swihart, Nicholls State University, Thibodaux, LA.
- April 8, 2022 *Blackbird*, CNME, Carnegie Hall, New York, NY.
- April 4, 2022 *Blackbird*, CNME, LSU, Baton Rouge, LA.
- March 25, 2022 *E: Vespers*, UNC-Greensboro, Greensboro, NC.
- March 18, 2022 *The Clockmaker’s Doll*, Tulane University hosted by NienteForte Music, New Orleans, LA.
- February 20, 2022 *Interlude Influenza*, **world premiere**, for prepared piano, Amy Williams (Interludes Project), Baton Rouge, LA.
- February 20, 2022 *Pranayama*, Vermillion Duet, 2022 Mid-Atlantic Flute Convention (Flute Society of Washington), Herndon, VA.
- December 29, 2021 *Pranayama*, **world premiere** commission for the Vermillion Duet, Chamber Music America Digital Arts Residency.
- November 12, 2021 *The Clockmaker’s Doll*, *Snowball* and *E: Vespers*, University of Wisconsin-Whitewater, WI.
- September 17, 2021 *E: Tip*, Eduard Teregulov, Baton Rouge, LA.
- June 24, 2021 *Duet for Solo Trombone*, Dirk Amrein, Cologne, GERMANY.
- June 4, 2021 *Four modes: impetUS*, New Music on the Bayou, Monroe, LA.
- May 14, 2021 *Folium cubed*, Jan Berry Baker, LSU (virtual), Baton Rouge, LA.
- May 11, 2021 *Escher Keys* **world premiere broadcast**, bassoon concerto featuring Darrel Hale, conducted by Scott Terrell with the Three Worlds Symphony Orchestra, Baton Rouge, LA.
- May 11, 2021 *Galatea’s Dream*, **a world premiere**, a pastiche staged version of three songs: *One Voice*, *White Ash* and *The Clockmaker’s Doll* featuring Megan Ihnen, Kimberley Sparr, Darrel Hale and Alan Theisen, directed by Rachel Harris, Baton Rouge, LA.
- April 23-25, 2021 *Folium-cubed*, Jan Baker, Region 2 NASA Conference, University of New Mexico, Albuquerque, NM.
- April 23, 2021 *Blackbird*, CNME SQ, School of Art and Design, LSU, Baton Rouge, LA.
- March 19, 20 and 22 *Secret Sky*, Electrophonic Concerts curated by David Peoples in Tumbling Creek Pavilion, GA, E.E. Robinson Park, GA, Sims Lake Park, GA, Laurel Park, GA, Don Carter State Park, GA, Lake Hartwel State Park, SC, Tugaloo State Park, GA, Williams Mill Greenspace, GA.
- March 6, 2021 *Folium-cubed*, Jan Baker, Region 7 North American Saxophone Alliance Conference, Winthrop University, South Hill, SC.
- February 26, 2021 *Fish Gotta Fly*, Thomas Kim and Elena Lacheva, LSU School of Music, Baton Rouge, LA.
- February 19, 2021 *The Clockmaker’s Doll*, pre-release sneak peek as a part of Rebecca Morgan Frank’s book launch for Oh You Robot Saints!, hosted by Pilsen Community Books, Chicago, IL.
- February 9, 2021 *Canopy* with Kim Sparr, LSU School of Music, Baton Rouge, LA.
- January 8, 2021 *White Ash*, with Darrel Hale and Megan Ihnen, Meg Quigley’s Bassoon Symposium.
- December 11, 2020 *Flone*, Virginia Backman, Flying Solo CD Release Live Stream Concert, Kansas City, MO.
- November 13, 2020 *Shimmer* rearranged for piano and live electronics, directed by Yong-Kyu Kim, Daegu International Computer Music Festival (DICMF), Seoul, KOREA.
- November 9, 2020 *Shimmer* rearranged for piano and live electronics, directed by Yong-Kyu Kim, Daegu International Computer Music Festival (DICMF), Daegu, KOREA.
- November 6, 2020 *Folium cubed*, Jan Baker, Bent Frequency, Atlanta, GA (virtual recording/performance).
- October 11, 2020 *Snowball*, **world premiere**, Hollyn Slykhuis, Longy School of Music, Cambridge, MA.
- October 16, 2020 *Blackbird*, CNME at Carnegie Hall, NYC, NY, *Postponed due to COVID-19 until 2021*.
- August 14, 2020 [Release of PRISMA 4 including Secret Sky, Parma Recordings](#)
- June 17, 2020 *The Clockmaker’s Doll*, MIATp: Black Meridian, New Music Gathering, Portland, OR. *Postponed COVID-19*.
- May 17, 2020 *Snowball*, world premiere, Hollyn Slykhuis, Baton Rouge, LA. *Postponed due to COVID-19*.
- May 1, 2020 *Blackbird*, CNME and LSU dancers, choreographed by Claudio Ribeiro, LSU. *Postponed COVID-19*.

April 7, 2020	<i>Folium cubed</i> , Jan Baker, Bent Frequency, SoundNOW Festival, Kopleff Hall, Georgia State University, Atlanta, GA.
April 7, 2020	<i>Folium squared: breath and dance</i> , Paul Christopher, cello, Zendra White, flute, Nachtmusik, Alexandria, LA. <i>Postponed due to COVID-19</i> .
April 3, 2020	<i>E: Vespers</i> , Apply Triangle, SUNY Purchase, Purchase, NY. <i>Postponed due to COVID-19</i> .
March 20, 2020	<i>Fight Flight</i> , world premiere, Atlantic Brass Quintet, LSU. <i>Postponed due to COVID-19</i> .
March 17, 2020	<i>The Clockmaker's Doll</i> , MIATp: Black Meridian, Mars Hill, NC. <i>Postponed due to COVID-19</i> .
March 5, 2020	<i>Folium squared: breath and dance</i> , Paul Christopher, cello, Zendra White, flute, Mississippi University for Women, Music by Women Festival, Columbus, MS.
February 5, 2020	<i>Blackbird</i> with CNME and LSU dancers, choreographed by Claudio Ribeiro, LSU.
November 21, 2019	<i>Secret Sky</i> (arranged for wind band and SQ featuring CNME players), conducted by Kelvin Jones, LSU.
November 11, 2019	<i>Mirror Mirror</i> , world premiere , for soprano and piano, Sandra Moon, Ana Maria Otamendi, LSU.
November 2, 2019	<i>The Clockmaker's Doll</i> , Megan Ihnen and Alan Theisen, Zeitgeist Halloween Festival, St. Paul, MN.
October 26, 2019	<i>Secret Sky</i> , Chicago Composer's Orchestra, Saint James Cathedral, Chicago, IL.
October 23, 2019	<i>Secret Sky</i> , Athens Philharmonia Orchestra recording session for CD through PARMA, Athens, GREECE.
October 19, 2019	<i>The Clockmaker's Doll</i> , Megan Ihnen and Alan Theisen, University of North Florida, Jacksonville, FL.
October 15, 2019	<i>Lonesome Sky</i> , world premiere arrangement for Trey Davis and LSU Chorale and Tiger Glee Club, Episcopal High School, Baton Rouge, LA.
October 14, 2019	<i>The Clockmaker's Doll</i> , Megan Ihnen and Alan Theisen, University of Illinois of Urbana-Champaign, IL.
September 23, 2019	<i>E: Tip</i> , Eduard Teregulov, Cinema for the Ears, Digital Media Center, Baton Rouge, LA.
June 6, 2019	<i>E: Vespers</i> , Brian Dunbar, Scot Humes and Tania Tachkova, New Music on the Bayou, Monroe, LA.
June 2, 2019	<i>The Clockmaker's Doll</i> , Megan Ihnen and Alan Theisen, Truro Anglican Church, Fairfax, VA.
April 9, 2019	<i>The Clockmaker's Doll</i> for mezzo and sax, Megan Ihnen and Alan Theisen, University of Southern Mississippi, Hattiesburg, MS.
April 7, 2019	<i>The Clockmaker's Doll</i> , world premiere, Megan Ihnen and Alan Theisen, LSU, Baton Rouge, LA.
April 1, 2019	<i>White Ash</i> , world premiere , Darrel Hale and Megan Ihnen, LSU, Baton Rouge, LA.
March 25, 2019	<i>Four Modes: impetus</i> , world premiere , Hamiruge Percussion Ensemble, Baton Rouge, LA.
February 14, 2019	<i>One Voice</i> , Michael Hall and Megan Ihnen, Ethos New Music Society, Fredonia, NY.
December 9, 2018	<i>Canopy</i> , Michael Hall, Beyond the Edge, Jakarta, INDONESIA.
November 17, 2018	<i>Folium prime</i> , Roselyn Hobbs, Boston Conservatory at Berklee, Boston, MA.
October 3, 2018	<i>Lake Paran's Secret</i> , Paul Christopher and Milovan Paz, Tulane University, New Orleans, LA.
June 23, 2018	<i>Blackbird</i> , Beo String Quartet, Charlotte New Music Festival, Charlotte, NC.
June 2, 2018	<i>Map of Rain Hitting Water</i> , Brett Dietz, New Music on the Bayou, Monroe, LA.
May 19, 2018	<i>One Voice</i> , Megan Ihnen and Michael Hall, Boston Conservatory at Berklee, Boston, MA.
May 11, 2018	<i>E: Vespers</i> , Versipel New Music, Southern Sonic Festival, New Orleans, LA.
May 10, 2018	<i>One Voice</i> , 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 <i>Sky-born</i> album (PARMA Recordings), 2nd composer portrait.
October 28, 2017	<i>Folium-prime</i> , Michael Hall, Richard Grey Gallery, Chicago, IL.
October 23, 2017	<i>Flone</i> , Tammy Evans Yonce, South Dakota State University, Brookings, SD.
October 10, 2017	<i>Fanfare</i> , LSU Symphony Orchestra, Dennis Llinas, Baton Rouge, LA.
October 5, 2017	<i>Conundrums</i> , Musica Nova, Kansas City, MO.
September 24, 2017	<i>Flone</i> , Tammy Evans Yonce, Brevard College, Brevard, NC.
September 24, 2017	<i>Flone</i> , Tammy Evans Yonce, Emory & Henry College, Emory, VA.
August 6, 2017	<i>Secret Sky</i> , world premiere , commissioned by BICAA, Robert Nordling, conductor, Beaver Island, MI.
June 19, 2017	<i>Conundrums</i> , Holly Roadfedlt, UMKC Conservatory of Music and Dance, KC, MO.
April 13, 2017	<i>One Voice</i> , Michael Hall and Megan Ihnen, Liberati Bookstore, Ann Arbor, MI.
April 3, 2017	<i>Folium-prime</i> , Michael Hall, Chicago Collage for Performing Arts, Roosevelt University, Chicago, IL.
March 3, 2017	<i>Conundrums</i> , world premiere , Holly Roadfedlt, Mississippi University for Women, Columbus, MS.
February 21, 2017	<i>Folium-prime</i> , Michael Hall, University of North Carolina at Greensboro, NC.
February 3, 2017	<i>Sky-born</i> , world premiere , Conservatory Singers, Nelson Atkins Museum of Art, Kansas City, MO.
October 22, 2016	<i>Canopy</i> , Bowling Green New Music Festival, Bowling Green, OH.
September 30, 2016	<i>One Voice</i> , Musica Nova, Ariel Downs and Boris Vayner, Kansas City, MO.
September 19, 2016	<i>Folium-prime</i> , Hillary Herndon, Atlanta, GA.
September 18, 2016	<i>Folium-prime</i> , Hillary Herndon, University of Georgia, Athens, GA.
September 14, 2016	<i>Folium – prime</i> , Hillary Herndon, University of Tennessee, Knoxville, TN.

June 20, 2016	<i>One Voice</i> , world premiere , Megan Ihnen and Michael Hall, UMKC Composition Workshop, KC, MO.
June 11, 2016	<i>Folium – prime</i> , Michael Hall, Oberlin College of Music, International Viola Society, Oberlin, OH.
May 21, 2016	<i>Folium – prime</i> , Michael Hall, Hyde Park Salon Series, Chicago, IL.
March 18, 2016	<i>Shimmer</i> , world premiere , Alison DeSimone, commissioned by the Nelson Atkins Museum of Art, Atkins Auditorium, Kansas City, MO.
March 8, 2016	<i>Blackbird project</i> , 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	<i>Spark</i> with JoDee Davis, Emily Trapp, Trevor Thornton, Country Club Christian Church, KC, MO.
February 27, 2016	<i>Flone</i> , Virginia Backman, EMM-Mini Fest, Missouri Western University, St. Joseph, MO.
February 2, 2016	<i>Blackbird</i> , Great Falls Symphony, Cascade Quartet, Great Falls, MT.
January 31, 2016	<i>Blackbird</i> , world premiere , Great Falls Symphony Cascade Quartet, Great Falls, MT.
October 18, 2015	<i>Folium</i> (arranged for violin and flute), Amici Della Musica, Udine, ITALY.
October 7, 2015	<i>Spark</i> world premiere featuring JoDee Davis, Emily Trapp and Trevor Thornton, KC, MO.
October 3, 2015	<i>Folium – prime</i> , Michael Hall and audience, Vandercook School of Music, Chicago, IL.
October 1, 2015	<i>Moments</i> (five methods), Musica Nova, UMKC, KC, MO.
September 21, 2015	<i>Folium – squared</i> , Luisa Sello and Alvin Wong, University of Melbourne, AUSTRALIA.
August 25, 2015	<i>Mulberry Song</i> , Mnemosyme Quartet, Prairie Logic, KC, MO.
July 7, 2015	<i>D(u)o</i> , Thaya Kongpakpaisarn and Yossral Songkiatikul, TICF, Bangkok, THAILAND.
June 17, 2015	<i>Folium – prime</i> , with Michael Hall, UMKC, KC, MO.
June 16, 2015	<i>Mulberry Song</i> , with Mnemosyme Quartet, UMKC, KC, MO.
June 15, 2015	<i>Folium – cubed</i> world premiere for soprano sax featuring Zach Shemon, KC, MO.
May 22, 2015	Release of Artifacts album (1st composer portrait) .
April 15, 2015	<i>Map of Rain Hitting Water</i> , David Fox (CoPeCo), Reaktorhallen, Stockholm, SWEDEN.
April 15, 2015	<i>Map of Rain Hitting Water</i> , Mark Lowry, Prairie Logic, Downtown Place Making Project, KC, MO.
March 26, 2015	<i>Folium squared</i> , world premiere , for flute and cello featuring Luisa Sello and Alvin Wong, Vienna, AUSTRIA.
March 21, 2015	<i>Folium</i> (arranged for violin and flute), Verona, ITALY.
February 28, 2015	<i>Folium-prime</i> , for viola and audience, Amici Della Musica, Udine, ITALY.
February 26, 2015	<i>Folium-prime</i> world premiere for viola and audience, Vienna, AUSTRIA.
January 24, 2015	<i>Map of Rain Hitting Water</i> , newEar satellite concert series, Kansas City, MO.
October 23, 2014	<i>E: clipped</i> , UMKC Wind Symphony with Steve Davis, choreography by Sabrina Madison Cannon, KC, MO.
October 2, 2014	<i>Flone</i> , Musica Nova, UMKC Conservatory, Kansas City, MO.
July 30, 2014	<i>Moments</i> , bandcamp digital release.
June 25, 2014	<i>E: Tip</i> , Alvin Wong, Thailand International Composition Festival, Bangkok, THAILAND.
June 24, 2014	<i>Flone</i> , Luisa Sello, Thailand International Composition Festival, Bangkok, THAILAND.
June 20, 2014	<i>Flone</i> , Lyra Pherigo, UMKC Composition Workshop, Kansas City, MO.
June 13, 2014	<i>Canopy</i> , Michael Hall, Primrose International Viola Festival, Colburn School of Music, Los Angeles, CA.
April 28, 2014	<i>Flone</i> with Luisa Sello, Kansas City, MO.
April 21, 2014	<i>Flone</i> with Luisa Sello, master class at Lawrence University, Appleton, WI.
March 19, 2014	<i>Flone</i> world premiere for Luisa Sello, Brick 5, Vienna, AUSTRIA.
March 1, 2014	<i>Map of Rain Hitting Water</i> , CSU at Fullerton, World Electro-Acoustic Listening Room, Los Angeles, CA.
January 12, 2014	<i>Moments</i> , Access Contemporary Music (ACM) and Michael Hall at Constellation, Chicago, IL.
October 19, 2013	<i>Duet for Solo Trombone</i> , Dirk Amrein, Basel, SWITZERLAND.
October 3, 2013	<i>E: Tip</i> , UMKC Conservatory of Music and Dance, Musica Nova, Kansas City, MO.
July 12, 2013	<i>Moments</i> , Thailand International Music Festival Mahidol University, TICF, Bangkok, THAILAND.
June 21, 2013	<i>Canopy</i> , UMKC Conservatory of Music and Dance at Nelson Atkins Museum of Art, Michael Hall, KC, MO.
June 15, 2013	<i>Moments</i> , UMKC Conservatory of Music and Dance, newEar and Michael Hall, Kansas City, MO.
March 27, 2013	<i>Canopy</i> , Bennington College with Michael Hall, Bennington, VT.
March 26, 2013	<i>Canopy</i> , Ithaca College with Michael Hall, Ithaca, NY.
March 24, 2013	<i>Canopy</i> , The Salon Series with Michael Hall, Philadelphia, PA.
March 22, 2013	<i>Canopy</i> , University of Virginia with Michael Hall, Charlottesville, VA.
October 2, 2012	<i>Five Piano Etudes</i> (II and IV), Tatev Amiryan, UMKC, KC, MO.
September 27, 2012	<i>E: Vespers</i> , Musica Nova, UMKC, KC, MO.
September 23, 2012	<i>Canopy</i> , Michael Hall, University of Wisconsin-Whitewater, Whitewater, WI.
September 23, 2012	<i>Moments I and II</i> , world premiere , University of Wisconsin-Whitewater, WI.

Mara Gibson, Ph.D.

- 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**, Shyen Lee with 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, Payap University, Chiang Mai, THAILAND.
- June 23, 2011 *Map of Rain Hitting Water*, Mark Lowry, 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.
- 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 *Vocalis_e*, *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.
- 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, KC, MO.
- December 1, 2007 *Painting with the Piano*, a lecture recital, Mara Gibson, UMKC, 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.

Mara Gibson, Ph.D.

October 6, 2005	<i>For 4 Hands</i> , mvt. 2 of D(u)o, Musica Nova, UMKC Conservatory of Music and Dance, KC, MO.
February 4, 2005	<i>Fountain</i> , Belger Arts Center, sound/video installation with artist, Barry Anderson, KC, MO.
October 16, 2004	<i>For 4 Hands</i> , world premiere , Bugallo/Williams Piano Duo, Kemper Museum of Art, KC, MO.
March 24, 2004	<i>Fountain</i> , world premiere collaboration, Fotofest 2004, Houston, TX.
March 20, 2004	<i>Ixion's Wheel</i> , Steve Gilewski, CMS regional Conference, Nebraska Wesleyan University, Lincoln, NE.
March 11, 2004	<i>Five Piano Etudes</i> , Laura Barger, The Banff Centre, Banff, CANADA.
February 12, 2004	<i>Ixion's Wheel</i> , Steve Gilewski, Bowling Green University; Bowling Green, OH.
November 22, 2003	<i>Ixion's Wheel</i> , Rafael Velez, University of Miami (SCI Conference); Miami, FL.
September 28, 2003	<i>Fanfare</i> , GNOYO, New Orleans Center for Creative Associates; New Orleans, LA.
March 16, 2003	<i>November 3rd</i> and <i>Ixion's Wheel</i> , Faculty Composers Concert, Loyola University; New Orleans, LA.
February 4, 2003	<i>Araby</i> , world premiere , Norem Brass Quintet, Tulane University; New Orleans, LA.
October 26, 2002	<i>Ixion's Wheel</i> , world premiere , Corrado Canonici, Hamstead Author's Society; London, ENGLAND.

Reviews, Radio Broadcasts and Press

June 7, 2025	Sequenza21, Mara Gibson – Unseen World , Paul Muller.
February 10, 2025	Sound Pudding, Synergies in composing and teaching with Mara Gibson , Adam Scott Neal.
January 24, 2025	Fanfare, Unseen World album review, Colin Clarke.
January 9, 2025	Exploring New Frontiers: Mara Gibson Releases Album of New Works , Kevin Raske.
December 29, 2024	Viva 21 st Century, Marvin Rosen, broadcast of <i>Swansongs</i> .
September 22, 2024	Classical Discoveries, Marvin Rosen, broadcast <i>Swansongs</i> (Unseen World)
March 18, 2024	EarRelevant, Patrick Tabeeck, “Vimmen for Women” concert review
September 5, 2023	LADEPECHE.fr, Mara Gibson recoit en musique au Moulin a Nef, Auvillar, FRANCE.
June 24, 2022	Tandem Friends School, Tandem Alums Collaborate.
April 8, 2022	New York Concert Review Inc, Frank Daykin, DCINY Presents the Constantinides New Music Ensemble in Review.
April 6, 2022	WRKF, Louisiana Considered with Adam Vos, LSU student composers and performers take their music to Carnegie Hall.
January 2022	International Double Reed Society (IDRS Celebrating 50 years, volume 44), <i>Escher Keys</i> .
May 28, 2021	Fanfare Magazine, Review by Huntley Bent on Galatea's Dream and Escher Keys.
May 20, 2021	Raised by Cassettes, Music Review of Galatea's Dream and Escher Keys, Joshua Macala.
May 19, 2021	The Theisen Journal, Issue No. 29 – Two World Premieres by Mara Gibson, Alan Theisen.
May 16, 2021	The Writer's Story, episode 25: Rebecca Morgan Frank and collaborations.
April 29, 2021	WRKF, Louisiana Considered with Adam Vos, “LSU Professor Composes Concerto Inspired by MC Escher.”
April 22, 2021	Music for Earth Day, Secret Sky broadcast, 2021 Additions, PARMA Recordings.
April 7, 2021	The Theisen Journal, Issue No. 25, Spring Listening!, Alan Theisen.
March 15, 2021	HRT Radio, <i>Secret Sky</i> broadcast.
March 15, 2021	Escher Keys promo 3, youtube.
March 10, 2021	Lexical Tones Podcast , featuring performance of <i>The Clockmaker's Doll</i> by MIATp.
March 1, 2021	Sounds of the World Podcast : Mara Gibson, interviewed by Bill Montgomery and Hillary Lester.
February 15, 2021	Escher Keys, promo 2, youtube.
February 13, 2021	Martian Gardens Episode 1050, Max Shea, Amherst, MA, broadcast of <i>Secret Sky</i> .
Nov 2020-Feb 2021	Gramophone Magazine, ad for PRISMA-4.
January 15, 2021	Escher Keys, promo 1, youtube.
December 28, 2020	Viva 21st Century Marathon part 2, Marvin Rosen, WPRB Princeton 103.3, broadcast of <i>Secret Sky</i> .
November 4, 2020	IAWM, Journal on PRISMA- Volume 4.
November 11, 2020	EarRelevant, Mark Gresham, Bent Frequency brings living composers to the fore From a Distance .
September 30, 2020	Spotify, Cinematic Composers Playlist, <i>Secret Sky</i> broadcast.
September 29, 2020	Sonagrama, Josep Bosch, PRISMA Volume 4: Contemporary Works for Large Orchestra.
August 14, 2020	Amazon, PRISMA Volume 4 release.
August 5, 2020	Composer Playlist, VCCA 2020, White Ash.
August 5, 2020	2020 Classical Discoveries, Marvin Rosen (WPBR 103.3 FM), Princeton, NJ, broadcast of <i>Secret Sky</i> .
August 3, 2020	HERstory Podcast, Cassidy Reed.
July 30, 2020	ECR, Gathering Her Notes, broadcast of <i>Secret Sky</i> .
June 18, 2020	LSU School of Music, ATLAS Award Announcement.
March 9, 2020	WRUW-FM, Cleveland, OH, broadcast of <i>Conundrums</i> .

Mara Gibson, Ph.D.

- October 15, 2019 Half Notes: *Secret Sky*, Dan Lory, Chicago Composer's Orchestra.
- May 31, 2019 Listening to Ladies podcast, episode 26, Elisabeth Blair.
- January 23, 2019 Classical Discoveries New Music Event: Viva 21st Century, Marvin Rosen, Princeton, NJ, *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*.
- 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 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, 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 significant composers including Gibson, 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 Buzz, Great Falls, MT.
- January 19, 2016 Elisabeth Catherine Blair, *Listening to Ladies, Showcasing Women Composers*, Podcast, *E: Vespers*, 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, 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.
- 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's Composition Workshop, *Moments*.
- July 1, 2013 I Care If You Listen, Violist Michael Hall Recital Closes UMKC Composition Workshop, *Canopy*.
- January 4, 2013 Mara Rose Williams, "Thanks to a grant, UMKC's Musical Bridges Program Expands its Reach," Kansas City Star.
- 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*.

Mara Gibson, Ph.D.

October 17, 2011	Mal Hartigan, <i>Music Nova: A modern spin with classical instruments</i> , University News.
July 14, 2011	Lauren Woidela, <i>Classical Flavors</i> , Radio Bach.
May 20, 2011	Dawn Bormann, <i>Bridges to college built with music</i> , <i>Kansas City Star</i> .
May 18, 2011	Scenic Road Productions, <i>Conservatory in the Schools</i> .
April 28, 2011	Laura Spencer, <i>Dendroids for Viola</i> , KCUR.
February 14, 2010	Chuck Furlong, <i>UMKC Invites Students from Around the Country to Come Compose Music</i> , <i>KC Star</i> .
February 14, 2010	Cindy Hoedel, <i>The Sounds of Romance</i> , <i>Kansas City Star</i> .
January 4, 2009	Pangea Piano Project, <i>Lullaby</i> , <i>Argentinean National Radio</i> .
May 19, 2008	Pangea Piano Project, <i>Lullaby</i> , 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> , <i>Kansas City Star</i> .
Spring 2003	Lambert, James. <i>The Latest Score: 2002 ISB Composition Competition</i> . <i>Bass World: The Journal</i> ISB 26.
June 7, 2001	Mactaggart, Garaud. <i>A Sonic Mix of Old and New</i> . <i>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</i> . <i>The Buffalo News</i> .
June 8, 1997	John Fullam and Steve Mannes, <i>Fish Gotta Fly</i> , <i>WBFO</i> .

Guest Lectures, Publications and Adjudication Panels

June 16, 2025	Medusa Saxophone Quartet, High School Composer Project , adjudicator, Baton Rouge, LA.
May 2, 2025	Green Mountain Chamber Music Call for Scores , adjudicator, Colchester, VT.
March 11, 2025	University of Massachusetts-Amherst, guest composer.
January 7, 2025	National Opera Association, annual conference, poster session for <i>The Devil's Dream</i> , Savannah, GA.
December 12, 2025	Center for Collaborative Knowledge, <i>The Devil's Dream</i> , LSU, Baton Rouge, LA.
September 19, 2024	University of Houston, guest composer.
August 16, 2024	Adjudicator for Resonate – Bent Frequency Call for Scores , UCLA (400+ submissions).
June 4-11, 2024	Collaborative Piano Institute Composition Intensive, Program Director and faculty, Baton Rouge, LA.
May, 2024	Green Mountain Chamber Music Call for Scores, adjudicator, Colchester, VT.
April 30, 2024	Tennessee Arts Commission, Artist Fellowship in Composition, adjudicator.
April 15, 2024	Michigan State Honor's Composition Competition, adjudicator.
November 13, 2023	University of Central Florida, guest composer.
November 10, 2023	East Carolina University, guest composer.
October 17, 2023	University of Tennessee – Knoxville, guest composer.
October 16, 2023	Tennessee Tech University, guest composer.
October 13, 2023	University of North Carolina – Greensboro, guest composer.
October 1, 2023	Hypercube Composition Lab, Lecture, Faculty Composer.
September 5, 2023,	Open studio at Moulin a Nef: Gibson's process in Escher Keys and new opera, <i>The Devil's Dream</i> , Cebo 17, esplanade du Port, Auvillar, France.
June 12-19, 2023	Mostly Modern Festival, faculty, Saratoga Springs, NY.
June 4-10, 2023	CPI Composition Intensive, director and faculty, LSU, Baton Rouge, LA.
May 2023	Green Mountain Chamber Music Call for Scores, adjudicator, Colchester VT.
October 2, 2022	Selected presenter for Teaching Composition Symposium on Composition Pedagogy, "Teaching to Creativity," University of Maryland Baltimore County, (UMBC).
Sept 26-27, 2022	Guest Artist, University of Oklahoma, Norman, OK.
August 12, 2022	NAfME composition adjudication (130 entries in electronic category).
July 29, 2022	WMTA adjudicator for composition (Wisconsin).
June 30, 2022	IRI Adjudicator for LSU Inclusive Repertoire Project.
April 1, 2022	Adjudicator for Vermillion Duet Call for Scores.
March 29, 2022	Composer to Conducting Students, LSU grad student conductors.
March 25, 2022	Guest Artist for Composer Forum, UNC Greensboro.
October 22-23, 2021	Guest Artist for Wisconsin Music Teachers Association annual conference, Pewaukee, WI.
October 22, 2021	Guest Composer for University of Wisconsin-Whitewater, Whitewater, WI.
September 30, 2021	National Association for Music Education (NAfME) Council for Music Composition, "Creator's Corner" town hall panel presentation with other elected council members, virtual.
September 23, 2021	LMTA adjudicator for state-wide competition adjudication.
September 9, 2021	Center for Collaborative Knowledge, LSU Honor's College. <i>Postponed due to COVID</i> .

Mara Gibson, Ph.D.

August 21, 2021	LSU Freshman Music Boot Camp.
August 3, 2021	Elected Southern Representative for NAFME Composition Council.
June 24, 2021	Elected board member for New Music on the Bayou.
June 17, 2021	IRI adjudicator for LSU Inclusive Repertoire Initiative.
June 15, 2021	Composer in Residence, 4CE x CPI for instrumentalists and composers, Baton Rouge, LA.
April 25, 2021	SCI Student Chapter, Approaching adjudications, competitions and jobs, LSU, Baton Rouge, LA.
February 12, 2021	CV Workshop with Inessa Bazayev, LSU Graduate Student Forum, Baton Rouge, LA.
November 2, 2020	Guest Composer with Darrel Hale, University of Miami, Frost School of Music, Miami, FL (zoom).
October 30, 2020	Guest Composer, Kansas University, Lawrence, KS (zoom).
October 23-24, 2020	Guest Artist for Wisconsin Music Teacher's Association annual conference, Pewaukee, WI. <i>Postponed due to COVID-19. Rescheduled for October 22-23, 2021.</i>
September 29, 2020	Guest Composer, Texas State University, San Marcos, TX (Zoom).
June 21-July 4, 2020	International Gugak Workshop, invited, fully funded Seoul, KOREA. <i>Postponed due to COVID-19.</i>
March 10, 2020	LSU Honors College, Words and Music with Megan Ihnen and Darrel Hale, invitation: Jeff Perry.
March 4, 2020	LSU Artist in Society class with Matthew Vangjel and Yung-Chiao-Wei, invitation: Dean Todd Queen.
November 5, 2019	Dance & Composition, LSU Dance, invitation: Claudio Ribeiro.
October 26, 2019	Chicago Composer's Orchestra, pre-concert talk about Secret Sky, Chicago, IL.
September 19, 2019	Southeastern Louisiana University, Recital Hour, Hammond, LA, invitation Philip Schuessler.
June 19, 2019	NAFME Council of Music Composition, invitation: Rob Deemer.
June 15, 2019	Poetry, Composition and Collaboration, Blurring Genre Lines, Nief-Norf Festival, Knoxville, Tennessee.
June 6, 2019	E: series, New Music on the Bayou, Monroe, Louisiana.
June 6, 2019	Black Bayou Composition Competition Adjudicator for New Music on the Bayou.
March 25, 2019	Composition Contest, Davidson High School, Mobile, Alabama.
March 5, 2019	Song Collaboration Consortia, Haymon Art Song Project with Loraine Sims, LSU, Baton Rouge, LA.
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, 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, 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, VA.
September 24, 2012	Panel discussion with Michael Hall, David Vayo and Christian Ellenwood, University of Wisconsin – Whitewater, Whitewater, WI.

Mara Gibson, Ph.D.

- September 2012 2013 Sinquefield Composition Competition, University of MO - Columbia.
 May 2012-14 newEar student and professional adjudication panel, annual competition.
 February 20, 2012 *John Adams' Nixon in China* with Stephanie Meyer, Lyric Opera Guild, Kauffman Foundation, KC, MO.
 October 11, 2011 *Creativity and Collaboration*, with Brett Reif (visual artist) and performance of Canopy by Michael Hall, Chicago Academy of the Arts, Chicago, IL.
 October 10, 2011 *Creativity and Collaboration*, with performance of CANOPY by Michael Hall, Vandercook School of Music, Chicago, IL.
 July 18, 2011 *Creativity and Collaboration* panel with Kee Yong Chong, Koji Nakano Thailand International Composition Festival, Payap University, Chiang Mai, THAILAND (*funded by UMKC Conservatory Dean's Office*).
 June 22, 2011 *Collaborations Lost and Found*, UMKC Composition Workshop, KC, MO.
 June 20, 2011 *Collaborative Processes*, Chair session IV: Song, Stage and Screen Musicology Conference, UMKC.
 April 29, 2011 *Inspirations: Paine's Ferment in Canopy*, Opening remarks, Nelson Atkins Museum of Art, KC, MO.
 April 26, 2011 *ArtSounds*, Vinettes, 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 4-25, 2004 *Music and Art*, Kansas City Art Institute, Continuing Education Lecture Series.
 February 3-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.

Chaired Dissertations and MM Theses

- 2025 PhD, Treya Nash, *Audience Participation Structures in the Concert Hall and D, Me, You, We, a Non- Opera for Actor, Chatbox, Musicians, and Audience*
 2025 PhD, Omar Ramirez, "En Clave" *Tania León and Roberto Sierra: Autochthonous Music of Cuba and Puerto Rico, Contemporary Music Composition, and the 'Puente' in Between*
 2025 MM, Jalia Payne, *Can You See Nature*

Mara Gibson, Ph.D.

- 2025 MM, Kenneth Schafer, *Theme and Variations on an African Chant*
2025 MM, Isabella Temperville, *The Recusant's Dream*
2023 MM, Rodrigo Camargo, *Emily Somebody: A Chamber Opera in Three Acts*
2022 PhD, Daniel Schultz, *A Study of Indigenous North Vietnamese Ca Tru Music and The Deities of the Kalachakra Mandala*
2022 PhD, Jeremi Edwards, *A Synthesis of Contemporary Music Composition Pedagogy Practices for the Undergraduate and Graduate Level Sequences, and An Exploration of Time, Sound, and Space: An Aleatoric Event Score in Collaboration with the LSU Museum of Art*
2022 MM, Aaron Gonzalez, *Bassoon Concerto: Color and Light*
2021 PhD, Thomas Wilson, *The Rougarou Concerto and Initial Observations of the Flex Ensemble*
2020 MM, Keri Devilin Pertuit, *Looking Down from the Top of a Redwood Tree*
2019 MM, Austin Franklin, *String Quartet No. 2 – Lanterns*
2018 PhD, William Montgomery, *Freedom Train and An Analysis and Utilization of Hip-Hop Techniques in Classical Music*

Graduate Committees

- 2025 PhD, Aaron Gonzalez (composition)
2025 MM, Mason Cox (Bassoon Performance)
2024 MM, Devin Bureau (Choral Conducting)
2024 PhD, Wagner Duarte (composition)
2024 DMA, Johan Pepper (Violin Performance, minor in composition)
2023 PhD, Matthew Bardin (EMDM, minor professor in composition)
2023 DMA, Katie DeLaMare (Cello Performance, minor professor in composition)
2022 PhD, Tamyka Jordan (Theory, minor professor in composition)
2022 DMA, Thomas Kim (Clarinet Performance, minor professor in composition)
2022 PhD, William Thompson (EMDM, minor professor in composition)
2022 DMA, David Walters (Choral Conducting, minor professor in composition)
2020 PhD, Elizabeth Knox (composition)
2020 PhD, Landon Viator (EMDM, minor professor in composition)
2019 DMA, Shane Courville (Trumpet Performance, minor in composition)
2017 DMA, Dylan Baker (composition – UMKC)
2016 DMA, Talev Amiryan (composition)
2016 MM, Stacy Bush (composition)
2016 MM, Katie Fellman (composition)
2015 DMA, Amao Wang (composition)
2015 MM, Cooper Ottum (composition)

Select Undergraduate Supervision

- 2025 Honor's College supervisor, Victor Emery Gischler
2022 Honor's College supervisor, Hannah Rice (LSU Presser Award, Outstanding Honor's Thesis Award)
2021 Honor's College supervisor, Mikeila McQueston (LSU Presser Award, National Board of Sigma Phi Chapter Scholastic Award)
2020 Honor's College committee, Hollyn Slyhuis

Professional Affiliations and Memberships

- 2023-present Founding member of Composer Posse with Tina Davidson, Jennifer Higdon, Alex Shapiro, Cynthia Folio, Andrea Clearfield and Alexandra Garder
2021-present New Music on the Bayou, board member
2021-present Louisiana Music Teachers Association (LMTA), Music Teachers National Association (MNTA)
2019-present [National Association for Music Educators \(NAfME\) Composition Council](#), Southern Division Representative (21-27).
2005--2018 Missouri Music Teachers Association (MMTA), Music Teachers National Association (MNTA), Commissioning Composer Chair and Composition Coordinator (2006-18)
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

Departmental and University Service

- 2025 Compiled composition area student handbook, re-initiated band reading session, coordinated Hypercube residency (fall upcoming), LSU Academy of Scholars as Leaders
- 2024 Curated [JW Pepper for LSU Composers](#) initiative; collected NASM review materials for composition, revised PhD curriculum for PhD in composition, served on Tenure Track Faculty Review Committee, coordinated James Mobberley residency, hosted Variant 6 reading session for composers
- 2023 Served on Purpose Committee, Dean's Search Committee, designed BA in composition degree, participation in CMDA, coordinated loadbang residency, participated in CMDA Research Expo (through present), initiated partnership with Baton Rouge Civic Orchestra for students (continuous), Poetry/collaboration (Rebecca Morgan Frank), Operability, Symphonic Band reading session
- 2022 Area Head for Composition (through present), Faculty mentor (Brian Nabors, through present), served on BA Committee, Composition Search Committee, coordinated/led CNME visit to Carnegie Hall, coordinated Bugallo/Williams, Atlantic Brass Quintet and Pamala Z residencies, Eighth Blackbird session with composers and CNME, Choral Workshop
- 2021 Served on P&T Committee (college level), Recruitment Committee, organized Homegrown residencies, Choir Workshop for composers, Poetry/collaboration (Lynn Knight)
- 2020 Served on Innovation Committee
- 2019 Served on Music Theory Search Committee, Initiated Poetry/composer collaboration (Ava Haymon, vocal studies and piano)
- 2018 Served on IT Committee, Large Ensemble Committee (through present), established composition mentorship program, composition labs (freshman and sophomore students) and Really, Really, New Music Marathon, CNME call for scores (through present)

External evaluator for tenure:

- 2025 Scott Lee, University of Florida
- 2024 Andrea Reinkemeyer, George Mason University
- 2023 Constantinos Caravassilis' doctoral thesis, University of Toronto
- 2022 Scott Ordway, Rutgers University
- 2022 Andrew Seigler, University of Tennessee – Knoxville
- 2020 Ingrid Stolz, University of Kansas
- 2018 Eric Guinivan, James Madison University

References

Dr. James Mobberley, Curators' Professor of Music Composition, UMKC Conservatory of Music
4949 Cherry Street, Kansas City, MO 64110-2229; (816) 235-2968, mobberleyj@umkc.edu

Dr. Amy Williams, Professor of Composition/Theory, University of Pittsburgh
Department of Music, 110 Music Building, Pittsburgh, PA 15260; (412) 624-4120, amywill@pitt.edu

Dr. Jeffrey Perry, Manship Professor of Music Theory, Louisiana State University
102 School of Music Building, Baton Rouge, LA. 70803; (225)578-3261, jperry@lsu.edu

Dr. Stephen David Beck, Derryl & Helen Haymon Professor of Composition and Computer Music
Louisiana State University, 102 School of Music Building, Baton Rouge, LA. 70803, sbeck@lsu.edu

Works List By Instrumentation

Opera

The Devil's Dream, in one act in six scenes, libretto by Ann McCutchan, 2024, 60 minutes.

Full and Chamber Orchestra/Concerto

Apparitions, guitar concerto, 2024, 11 minutes.

Escher Keys, bassoon concerto, 2021, 24 minutes

Secret Sky, chamber orchestra/wind band arrangement, 2017/2019, 9 minutes

Fanfare, orchestra, 2003, 4 minutes

Wind Band and Percussion Ensemble

Four modes: impetUS, percussion quintet, 2019, 12 minutes

E: cclipse(d), wind band and tenor sax concerto, 2012, 10 minutes

Vocal and Choral works

Wayward Flickering, tenor, bass clarinet, trumpet and trombone for loadbang, 2024, 8 minutes.

Galatea's Dream, staged song cycle, 2021, 26 minutes

Mirror, mirror, soprano and piano, 2019, 4 minutes

Lonesome Sky, SATB choir and violin, 2019, 8 minutes

White Ash, mezzo and bassoon, 2019, 7 minutes

The Clockmaker's Doll, mezzo and alto sax, 2018, 6 minutes

One Voice, mezzo and viola, 2016, 8 minutes

Sky-born, mixed choir, 2016, 5 minutes

Vocalis-e, soprano, clarinet, violin, cello, piano, percussion, 2006, 7 minutes

mirar, soprano, flute, cello, 2 percussionists, 2001, 12 minutes

Solo and Chamber Music

Rhythmic Mosaics, pierrot ensemble (+perc), 2022, 11 minutes

Swansongs, cello and piano duet, 2022, 10 minutes

Pranayama, flute and clarinet, 2021, 9 minutes

Snowball, trumpet etude, 2020/rev 2024 (duet), 3 minutes

Fight|Flight, brass quintet, 2020, 5 minutes

Blackbird, string quartet, 2016, 16 minutes Preludes, piano, 2016, 13 minutes

Folium squared, flute and cello, 2015/rev. 2020 (breath and dance), 8 minutes

Folium cubed, alto sax, 2015, 5 minutes

Scape)d, solo trombone, 2014, 4 minutes

Flone, flute, 2014, 8 minutes

Spark, trombone and piano four hands, 2014, 7 minutes

Moments, clarinet, viola, piano, 2013, 21 minutes.

Map of Rain Hitting Water, percussion solo (with optional video and whistle), 2011, 16 minutes.

D(u)o, piano duo in three movements: Lullaby, For 4 and Hands, 2006, 14 minutes

Araby, brass quintet, 2003, 7 minutes

Duet for Solo Trombone, solo trombone, 2005, 7 minutes

Ixion's Wheel, bass, 2002, 6 minutes

November 3rd, bass and piano, 1999, 9 minutes

Plumb, sax quartet, 1999, 11 minutes

Five Piano Etudes, piano, 1998, 9 minutes

Fish Gotta Fly, clarinet and piano, 1997, 9 minutes

Lake Paran's Secret, cello duo, 1996/rev. 2019, 13 minutes

Fixed Media with/out musician(s)

Shimmer, harpsichord and live electronics, 2016, 6 minutes

Folium prime, viola, fixed media and audience, 2015, 6 minutes

Canopy, viola and electronics, 2011, 13 minutes

Mara Gibson, Ph.D.

E: Tip, cello and electronics with video, 2009, 9 minutes

E: Vespers, flute, a clarinet, piano, electronics with video, 2010, 10 minutes

Mulberry Song, bass clarinet and electronics, 2010, 9 minutes

Fountain, video and sound installation, 2005

Published Works:



Unseen World

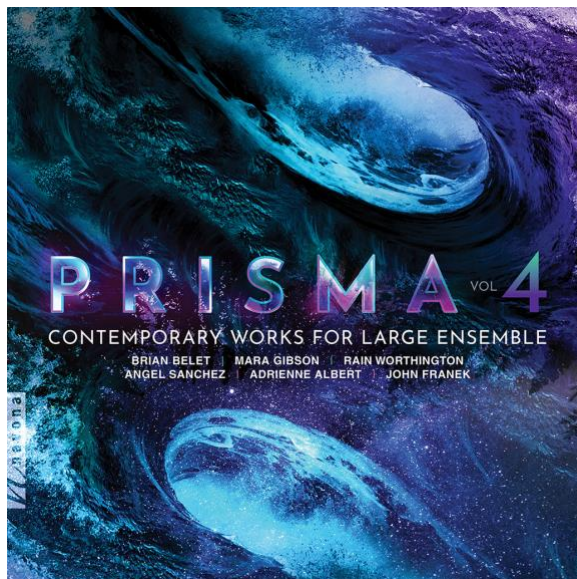
Label: Mark Records

3rd portrait album

Release date: October 4, 2024

Format: Physical and digital

https://markcustom.com/MarkCustom_New/Menu1a.asp



Prisma 4

Label: Navona Records

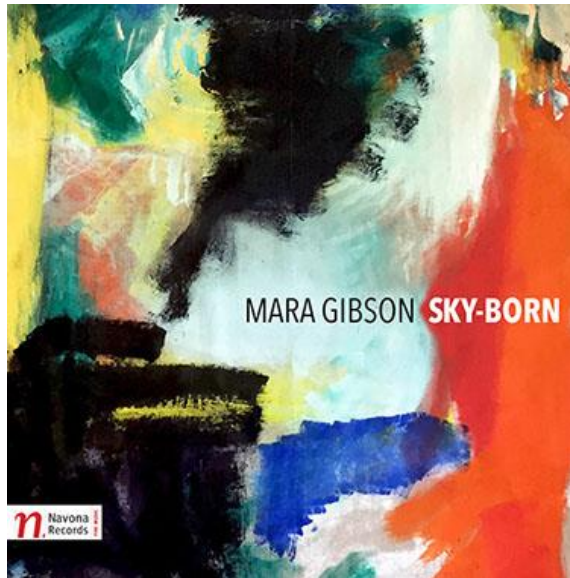
*Includes commercial release of **Secret Sky** by the Athens Philharmonic Orchestra, Michalis Economou.*

Release date: August 14, 2020

Catalog number: NV6298

Format: Physical and Digital

<https://navonarecords.com/catalog/nv6298/index.html>



Sky-born

Label: Navona Records

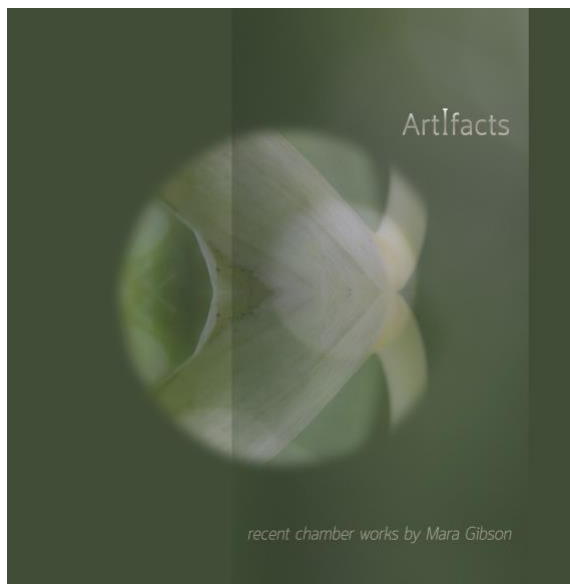
2nd portrait album including chamber and vocal works

Release date: November 10, 2017

Catalog #: NV6128

Format: Physical and digital

<https://www.navonarecords.com/catalog/nv6128/>



Artifacts: recent chamber works

Label: Cd baby

1st portrait album including chamber works

Release date: May 22, 2015

Format: Physical (contact composer)

https://www.youtube.com/channel/UCK_U_WvgGSeOqeANqtHbzNg



Map of Rain Hitting Water DVD

Label: Bandcamp

*Includes DVD of video and music for
Map of Rain Hitting Water (2011)*

Release date: May 22, 2015

Format: Physical and digital

<https://vimeo.com/117641173>

<https://vimeo.com/432714163>



stillness and speed

Label: bandcamp

Includes *The Clockmaker's Doll* (2020) featuring MIATp

Release date: July 22, 2022

Format: digital: <https://miatp.bandcamp.com/releases>

Select Recent Reviews:

Sequenza21, June 2025: "...meticulous writing present in the scores ... seasoned technique."

IDRS (International Double Reed Society), celebrating 50 years, volume 44, January 2022 "Bassoonists will be thrilled to hear such imaginative new rep for the first time." "White Ash (played by the incredible Megan Ihnen and Darrel Hale as a part of the song cycle *Galatea's Dream*) is a haunting meditation on motherhood based on the poem (by Rebecca Morgan Frank)." "(Escher Keys) is a fantastic new concerto for bassoon and chamber orchestra... resulting in a work that is highly inventive and often surprising. As the bassoonist, Hale demonstrates tremendous ability and creativity in his performance, and I would suspect his performance will stand as a definitive resource for future interpretations. Between the imaginations of Hale and Gibson, I found this music to be deeply thought provoking. I recommend listening to this music in darkness or with eyes closed. Doing so myself inspired many different scenes and images in my mind's eye, leading to an experience that was both emotional and profound."

Fanfare Magazine, May 28, 2021, Galatea's Dream and Escher Keys, Not To Be Missed, Huntley Bent.

"Strikingly imaginative.... Both works stretch the audiences' mind, which aligns Gibson with one strand of the avant-garde, in its role as boundary breaker, but her style isn't defiant, shocking, or based on a manifesto.... Gibson's music abstractly engages the three narratives, accentuating their mood of existential isolation, as felt by women."

"Gibson's program notes (for *Escher Keys*) on the theme of "double meanings and contradictions" extend far beyond the cleverness of Escher's optical tricks. She has a bent for synesthesia (the merging of one sense with another, as when we call red a hot color or tangerine a loud one) ... She transforms these surreal perceptions into music rich in color and timbral effects."

"... her deeply conceived musical creations mirror loneliness and the artist's antidote for despair, which is beauty in words and music. Something profound about the human condition troubles and inspires Gibson, and everyday words like "time," "space," and "breath" acquire metaphysical overtones. What she has accomplished, especially in *Galatea's Dream*, is equal to Britten's songs set to the sonnets of John Donne. Beyond the limits of spacetime, something invisible hovers, and it is up to us to name it as terrifying or divine."

Full review: <http://fanfarearchive.com/ntbm/articles/gibson-dent.html>

Megan Ihnen & Alan Theisen present... June 15, 2020, New Orleans, LA.

Mara Gibson is a composer possessing inexhaustible imagination, sensitivity, and collaborative spirit. Her composition for us, *The Clockmaker's Doll*, is an integral part of our touring theatrical recital *Black Meridian*; we

simply cannot imagine that program without Mara's emotionally powerful contribution. She is a generous asset and ally to any institution, partnership, commission, colleague, student, performer, friend, or organization associated with her.

Lory, Dan, October 15, 2019, Half-notes: Secret Sky, Chicago Composer's Orchestra, Chicago, IL.

In "Secret Sky," Mara Gibson shows us that by surrendering to the sounds of a specific place, we open doors to places in our hearts that sit unexplored. To paraphrase words of Rumi that were an inspiration to Mara: With no eyes, we have seen. With no feet, we have walked. And the veil has been removed.

Full review: https://www.chicagocomposersorchestra.org/half-notes/secret-sky/?fbclid=IwAR0zjcWtkQZ2OL1Uud_5bQKN9hc-ebNYHIP3AUdO7363dNdLIvWK32bv1c

Rosenberg, Donald, January 26, 2018, Gramophone Magazine.

Mara Gibson writes music filled with all manner of images and associations. The 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.

Full review: <https://www.gramophone.co.uk/review/gibson-sky-born#.Wmu41nNsQgg.facebook>

Harris, Holly, December 28, 2017, Winnipeg Free Press, Winnipeg, Manitoba. Canada.

American composer Mara Gibson's second album SKY-BORN with Navona Records is a gripping response to a variety of artistic sources, showing her deft hand and unflinching approach to music-making.... While not wholly for the faint-of-heart, this new album displays a compelling contemporary voice with a restless imagination, able to morph other forms of artistic expression into daring, musical odysseys.

Full review: <https://www.winnipegfreepress.com/arts-and-life/entertainment/music/new-music-460940173.html>

Martin, Mel, December 1, 2017, Audiophile

Though influenced by literary works, the entire disc has energy and emotion that will grab listeners and involve them. This is a disc that demands attention, and I think listeners will be amply rewarded with a memorable musical experience. Full review: <https://www.audaud.com/mara-gibson-sky-born-navona-records-review-by-mel-martin/>

Borotan, Marcal, November 29, 2017, Sonograma Magazine, Barcelona, Spain.

A new concept of melody.... Her version of sound spurs us to listen to her music with a mentality that accommodates sound experiments. We must listen with a pure instinct without prejudice, with the desire to know, explore and discover with our own ear. The composer turns sound into a fascinating event to reveal beauty in a world of noisy ugliness. Full review: <http://sonograma.org/suplement-de-discos/sky-born/>

Sample University Course Descriptions

Class Piano (levels I-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:* Carolyn 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

Louisiana State University (2019, 2021). This class is a graduate seminar whose focus is the exposition of compositional techniques used by composers of the late 20th and early 21st century. In doing so, we will review a wide variety of works and compositional aesthetics, including but not limited to minimalism, total serialism, chance and aleatoric music, music from non-Western cultures and technology-enabled music.

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 crossovers. 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-present), 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. At LSU, the forum is mixed between undergraduate and graduate student. This has led to a healthy cross pollination between students including a robust mentorship program between students at different degree levels.

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. This is the performance course for the Laptop Orchestra of Louisiana (the LOLs). The focus of the class will be on rehearsal and performance of new and existing works for laptop and mobile ensembles composed by LSU composers as well as composers from other universities and ensembles. Members of the LOLs are required to assemble and breakdown the ensemble's tables, laptops, speakers and peripherals for each rehearsal. Students are responsible for making sure their assigned laptop is in working order, and must contact faculty or graduate assistants should there be any problems.

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 music history as it relates to Kansas City in the 21st century through examining the ethics of creating the

Mara Gibson, Ph.D.

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 2020, 2018, 2020 as CxC), 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.

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, 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.