

Marcos Balter

www.marcosbalter.com

EDUCATION

- **Doctor of Music Composition (school and department honors)** Northwestern University – 2008
- **Master of Music Composition and Theory** Texas Christian University – 2002
- **Bachelor of Music Composition and Theory** Texas Christian University – 2000

COMPOSITION INSTRUCTORS

- Northwestern University: Jason Eckardt, Augusta Read Thomas, Amy Williams, Jay Alan Yim.
- Tanglewood Music Center (Leonard Bernstein Fellowship): George Benjamin, Elliott Carter, Michael Gandolfi, Steve Mackey, Bright Sheng.
- Master classes (selected list): John Adams, Louis Andriessen, Georges Aperguis, Pierre Boulez, Martin Bresnick, David Felder, Betsy Jolas, Oliver Knussen, Christian Lauba, Tristan Murail, Enno Poppe, Bernard Rands, Wolfgang Rihm, Frederik Rzewski, Kaija Saariaho, Charles Wuorinen, Chen Yi.

PROFESSIONAL EXPERIENCE

- **Assistant Professor of Composition, Director of Composition Studies** Columbia College Chicago, 2009 – present
 - Courses taught: individual composition lessons (all levels), Composition I through IV, Orchestration I and II, Advanced Composition.
 - Shared Governance and Service Experience: Faculty Senate (Music Senator), Faculty Senate Faculty Affairs Committee (chair), Music Department Curriculum Committee (member), Music Department Curriculum Task Force (chair).
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- **Visiting Assistant Professor of Composition** Northwestern University, 2010 (Spring)
 - Courses taught: individual composition lessons at graduate and undergraduate levels.
- **Visiting Assistant Professor of Composition** University of Pittsburgh, 2008 – 2009
 - Courses taught: individual composition lessons at graduate level, Graduate Seminar: Music Since 1945 (fall semester), Graduate Seminar: Timbre and Music Structure (spring semester), Freshman Music Theory (fall semester).
- **Adjunct Lecturer** Northwestern University, 2005 – 2008
 - Courses taught: Music Theory (all levels), Aural Skills (all levels), Advanced Analytical Techniques, Baroque Counterpoint, Style Analysis, Graduate Theory Review.
- **Pre-Doctoral Fellow in Music** Lawrence University, 2005 – 2007
 - Courses taught: individual composition lessons, Music Improvisation (ensemble coordinator), Latin American Music, Fundamentals of Composition.

RECENT AWARDS AND HONORS (SELECTION)

- 2011 Award – Fromm Foundation Music Composition Commission – Harvard University
- 2011 Award – Civitella Ranieri Foundation Invitational Fellowship and Residency for Music Composers (Italy)
- 2011 Composer Residency – ICElab/The Baryshnikov Center/The Andrew W. Mellon Foundation
- 2011 Meet The Composer Commission: ICE/Morgan Library: *Aesopica*
- 2011 Chamber Music America Commission: new work for saxophone quartet – Anubis Quartet
- 2011 The Art Institute of Chicago Commission: new work for flute, tribute to Cy Twombly– Claire Chase, flute
- 2011 The Chicago Flute Club Flute Festival Commission: Machaut Transcription, for three flutes – Timothy Munro, Shanna Gutierrez, Constance Schoepflin Volk
- 2011 The Boston Conservatory of Music Commission: *Undo* for bass clarinet and wind symphony – The Boston Conservatory Wind Ensemble; Michael Norsworthy, clarinet; Eric Hewitt, conductor
- 2011 Media – “SONiC Portrait: Marcos Balter”, WQXR-NY/American Composers Orchestra
- 2011 Media – Named “Chicago’s Most Influential Classical Musician” – Time Out Chicago: Out and About
- 2011 Media – The Huffington Post: Arts Section – interview with Daniel Kushner
- 2011 Media – Inclusion in “13 Notable Contemporary Composers” and companion CD– Esopus Magazine, Vol.16
- 2011 Featured Composer– American Composers Orchestra, SONiC Festival
- 2011 Featured Composer – The Civic Orchestra of Chicago/Chicago Latin Music Festival
- 2011 Featured Composer– Meet the Composer, Inc., Three-City Dash Festival
- 2010 Featured Composer – Chicago Symphony Orchestra’s MusicNow Series
- 2010 The Carnegie Hall Foundation/Ensemble ACJW Commission: *Sarabande* for chamber orchestra – Ensemble ACJW
- 2009 Inclusion in “Best Classical CDs of 2009” – New York Times
- 2009 Inclusion in “Music Editors Picks: Best Classical Recordings of 2009” – Time Out New York
- 2009 Inclusion in “Best Classical CDs of 2009” – Mercury Sun Times
- 2009 Guest Speaker and Featured Composer – University of Iowa
- 2009 Guest Speaker – Illinois State University – Music Composition Colloquium
- 2008 Guest Speaker – Carnegie Mellon University – Music Composition Colloquium

RECENT PRESS REVIEWS (SELECTION)

“Soprano Tony) Arnold returned for the world premiere [at least in its present form] of Marcos Balter's "Aesopica" (2011), another suite-like piece for singer-narrator and 10-member ensemble, this one drawn from various Aesop fables. The Brazilian-born Balter, who directs the music composition program at Columbia College Chicago, has a wickedly original sense of humor and a fiercely imaginative palette of instrumental and vocal sounds rare in today's dour, post-classical new music. Surprise is a key element, from an Overture made up of playful, pointillist daubs of instrumental color, to a fable about a caged bird and a bat that had two violinists and a cellist whistling as they played, a lovely effect. The sounds ranged from subtle and delicate to violent and raucous. "Aesopica" was literally made to order for the take-no-prisoners energy and brilliance of ICE, who gave it their all under the direction of Ryan Nelson. I can't imagine a finer interpreter of the texts than Arnold; this superb singing actress threw herself into words and music with delectable gusto. Before the minutely crafted whimsy of the Balter work, [...]” **John von Rhein, *Chicago Tribune* - 2011**

“The evening's new work, Chambers, a three-movement piece commissioned from Chicago-based composer Marcos Balter, proved a mesmerizing plunge into icy musical depths. Seated far away from one another, the quartet played their raw-edged, sustained, slow-moving musical lines as if they were calling to each other across vast, Arctic distances. At times, they teamed up on two-note phrases, each playing a single note, the melody swaying back and forth like the quiet, patient squeak of a playground swing. This is a gorgeous piece, well worth hearing again.” **Wynne Delacoma, *Musical America* – 2011**

“First on the program, Marcos Balter's Edgewater was like a bucket of ice water to the face-- and I mean that in the best way possible. Flutists Claire Chase and Eric Lamb (on alto and bass flutes, respectively) fired rapid, breathy figures back and forth at each other with the kind of combined grace and raw power that you'd find in a world-class tennis match. Moving soulfully back and forth with each hocketed burst, Chase and Lamb appeared to be daring each other to bring even more to the performance, and every time you thought they'd reach some kind of intensity ceiling, they'd go ahead and raise the ceiling another notch. The music itself had the illusion of static repetition, but it was constantly changing in subtle and not-so-subtle ways: lurching from fluid lyricism to aggressive, punchy rhythmic clarity and back again, and using huge bursts of breath to obscure pitch to the point where only breath, the clicks of the keys, and the churning, throbbing rhythm of the city remained. It was a short jolt of electricity, economically constructed, and masterfully focused and expressive.” **Thomas Deneuville, *Chamber Musician Today* - 2011**

“Soothing respite came with "Vision Mantra" (2009) by the Brazilian-born Chicago composer Marcos Balter. His 10-minute piece for violin, viola and cello is indeed "chamber music at its most delicate and personal level," as he described it to the audience. A series of brief, minimalist chants separated by pauses, these musical mantras draw on airy arpeggios, fluttery string crossings and shimmering tremolos, nearly all of them played softly, to create a feeling of trance-like stasis. Utterly lovely music.” **John von Rhein, *Chicago Tribune* - 2010**

“Marcos Balter's 2005 'Raw Item' had both intricate clarity and a convincing trajectory - with a solo oboe (James Austin Smith, confident and controlled) spurring mutable sonic orneries from an instrumental quartet, the piece reached a kind of furious repose, a virtuosic equilibrium of colliding particles.” **Matthew Guerrieri, *Boston Globe* – 2009**

“Nadia Sirota offers a collection of vital, imaginative recent scores [...] like Mr. Balter's surrealistic "Ut" and "Live Water.” **Allan Kozinn, *New York Times* – 2009**

“A sizable, chatty audience fell silent as Samuel Z. Solomon, an adroit percussionist, played Marcos Balter's frenetic 'Descarga'.” **Steve Smith, *New York Times* – 2009**

RECENT PERFORMANCE HISTORY (SELECTION)

- October 20, 2011: "a vis" and "Edgewater" – International Contemporary Ensemble – The Kitchen (New York, NY)
- October 7, 2011: "Live Water" and "memoria" – American Contemporary Music Ensemble – Southern Exposure New Music Series (Columbia, SC)
- September 8, 2011: "Chambers" – Spektral Quartet – The Empty Bottle (Chicago, IL)
- August 19, 2011: "delete/control/option" – Domenica Fossati and Liz Lee – Color Field Festival, Overture Center (Madison, WI)
- July 9, 2011: "Chambers" – Spektral Quartet – High Concept Lab (Chicago, IL)
- July 2, 2011: "Wicker Park" – Patrick Stadler (Bad Wildbad, Germany)
- July 3, 2011: "Live Water" and "Ut" – Nadia Sirota - Manhattan Inn New Music Series (New York, NY)
- June 30, 2011: "Edgewater" – International Contemporary Ensemble – Mount Tremper Arts Summer Festival (Catskill Mountains, NY)
- June 17, 2011: "Chambers" (WORLD PREMIERE) – Spektral Quartet – Nichols Hall, Music Institute of Chicago (Evanston, IL)
- June 13, 2011: "Stroh bass" (WORLD PREMIERE) – Shanna Gutierrez and Ryan Muncy – Nichols Hall, Music Institute of Chicago (Evanston, IL)
- June 12, 2011: "Edgewater" – International Contemporary Ensemble – The Walden School Creative Musicians Retreat (Northampton, MA)
- June 11, 2011: "Frisson" (WORLD PREMIERE) – Chicago Composers Orchestra; Eric Lamb, flute; Matthew Kasper, conductor – Gottlieb Hall (Chicago, IL)
- June 4, 2011: "Æsopica" – International Contemporary Ensemble – Museum of Contemporary Art (Chicago, IL)
- May 30, 2011: "Wicker Park" – Patrick Stadler (Aschersleben, Germany)
- May 5, 2011: "Wicker Park" – Patrick Stadler (Rheda-Wiedenbrück, Germany)
- April 23, 2011: "Edgewater" – International Contemporary Ensemble – Museum of Contemporary Art (Chicago, IL)
- April 14, 2011: "Æsopica" (WORLD PREMIERE) – International Contemporary Ensemble, Peter Tantsits, Ryan Nelson/Meet the Composer – Morgan Library (New York, NY)
- April 12, 2011: "Edgewater" – International Contemporary Ensemble/The Kitchen – the Soros residency/Philip Glass, curator (New York, NY)
- March 18 – 24, 2011: "Ut" – The National Ballet Company of Spain – Teatro Madrid (Madrid, Spain)
- March 4, 2011: "Undo" (WORLD PREMIERE) – BoCo Wind Symphony, Michael Norsworthy, Eric Hewitt – Seuly Hall (Boston, MA)
- February 12, 2011: "Live Water" – Latin American Music Festival – Williams College (Williamstown, MA)
- February 08, 2011: "Edgewater" – International Contemporary Ensemble/ Evolution Contemporary Series – Museum of Modern Art (Baltimore, MD)
- November 15, 2010: "Edgewater" – International Contemporary Ensemble/Meet the Composer – 92 Y TriBeCa (New York, NY)
- November 14, 2010: "Ultramarine" (WORLD PREMIERE) – Katinka Kleijn/Chicago Humanities Festival – Francis W. Parker School (Chicago, IL)
- November 4, 2010: "Interludes" (WORLD PREMIERE) – Anubis Saxophone Quartet – Music Institute of Chicago (Evanston, IL)
- November 2, 2010: "Edgewater" – International Contemporary Ensemble – Da Camera Houston (Houston, TX)
- October 23, 2010: "[t]here" – Mabel Kwan/Chicago Latino Music Festival – People's Music School (Chicago, IL)
- October 13, 2010: "Ut" – Nadia Sirota – The Contemporary Museum's Mobtown Modern Music Series (Baltimore, MD)
- October 13, 2010: "Growth" (WORLD PREMIERE) – Ensemble Dal Niente – Mayne Stage (Chicago, IL)
- October 4, 2010: "Vision Mantra" – members of the Chicago Symphony Orchestra – MusicNow, Harris Theater (Chicago, IL)
- August 9, 2010: "Ear, Skin, and Bone Riddles" – Aspen Music Festival Contemporary Ensemble – Christ Episcopal Church (Aspen, CO)
- July 29, 2010: "Ut" and "ignis fatuus" – Olivia de Prato and Victor Lawrie – Internationales Musikinstitut Darmstadt (Darmstadt, Germany)
- July 25, 2010: "Wicker Park" – Ryan Muncy – Internationales Musikinstitut Darmstadt (Darmstadt, Germany)
- June 13, 2010: "Sarabande" (WORLD PREMIERE) – Carnegie Hall/Ensemble ACJW – Le Poison Rouge (New York, NY)
- May 23, 2010: "Ear, Skin, and Bone Riddles" (WORLD PREMIERE) – Wild/Wulliman Duo, Amanda DeBoeur – Heaven Gallery (Chicago, IL)
- May 01, 2010: "Dark Rooms" – Third Coast Percussion Quartet – University of Chicago (Chicago, IL)
- April 24, 2010: "memoria" – Ensemble Dal Niente – Bowling Green State University (Bowling Green, OH)
- April 16, 2010: "Wicker Park" – Ryan Muncy – Northwestern University (Evanston, IL)
- March 26, 2010: "Wicker Park" – Ryan Muncy – Ball State University (Muncie, IN)
- March 03, 2010: "Wicker Park" (WORLD PREMIERE) – Ryan Muncy – North American Saxophone Alliance Biennial Conference (Athens, GA)
- January 23, 2010: "memoria" – Russell Rollen – Green Mill (Chicago, IL).

COMPUTER SKILLS

- Max/MSP and Jitter.
- Pro-Tools.
- HTML and web design.
- Blackboard, Moodle, and Oasis course management systems.
- Finale and Sibelius music notation software.

PROFESSIONAL AFFILIATIONS

- College Music Society
- American Composers Forum

LANGUAGES

- Proficiency in English, Portuguese, and Spanish.
- Reading proficiency in French and Italian.

(Letters of recommendation and contact information of references available upon request)