

## KATE SOPER, COMPOSER

### Curriculum Vitae

1699 Cambridge Street #19 • Cambridge, MA 02138  
katesoper125@gmail.com • 917-658-9912  
www.katesoper.com

#### EDUCATION

**Columbia University**, New York, NY: Doctorate in Music Composition with distinction, May 2011  
Principal teachers: Fred Lerdahl, Mario Davidovsky, Fabien Lévy, Tristan Murail, Lucy Shelton (voice)

**Rice University**, Houston, TX: Bachelor of Music in composition cum laude, May 2003  
Principal teachers: Shih-Hui Chen, Anthony K. Brandt, Karim Al-Zand

**University of Wisconsin**, Madison, WI: study abroad program in Kerala, India  
Music and Arts in Southern India, summer 2001

#### AWARDS

**American Academy of Arts and Letters:** Virgil Thomson Award in Vocal Music, 2016  
*Awarded to an American composer of vocal music*

**Koussevitsky Foundation:** Commission, 2012  
*For an opera for Alarm Will Sound, I Was Here I Was I*

**American Academy of Arts and Letters:** Goddard Lieberman Fellowship, 2012  
*Awarded to "a young composer of extraordinary gifts"*

**Chamber Music America:** Classical Commissioning Grant, 2012  
*For a percussion trio for Line Upon Line, In the Reign of Harad IV*

**Guggenheim Foundation:** Guggenheim Fellowship Award, 2012  
*For an opera for Morningside Opera, Here Be Sirens*

**Lili Boulanger Memorial Fund:** Annual Award, 2012  
*Awarded by nomination to a young composer*

**ASCAP Morton Gould Young Composer's Award:** Honorable Mention, 2011 and 2004

**Fromm Music Foundation:** Fromm commission award, 2008  
*For a work for the Knights String Orchestra, Entre Les Calanques*

**Music Theory Society of New York State:** Patricia Carpenter Emerging Scholar Award, 2008  
*Awarded to the best paper delivered by a graduate student at the annual MTNYS meeting*

**American Academy of Arts and Letters:** Charles Ives Scholarship, 2008

#### FESTIVALS/RESIDENCIES & WORKSHOPS

**Ostrava Days Festival**, Ostrava, Czech Republic, upcoming August 2017: Guest composer/faculty

**The Civitella Raineri Roundation**, Umbria, Italy, upcoming July 2017: Fellow

**The Yarn/Wire Summer Institute**, Stony Brook University, Long Island NY, July 2016: Guest composer/faculty

**Northwestern University New Music Conference**, Evanston, IL, November 2015: Guest composer/faculty

**The Macdowell Colony**, Peterborough, NY, June-July 2013: Colony fellow

**The Radcliffe Institute for Advanced Study**, Cambridge, MA, September 2012-May 2013: Fellow

*(FESTIVALS/RESIDENCIES & WORKSHOPS, cont.)*

- Domaine Forget**, Québec, Canada, August 2011: As recipient of 2010 Scholarship Award
- IRCAM Stage Intensif**, Paris, France, June 2011: Participant
- Royaumont/Voix Nouvelles**, Asnières-sur-Oise, France, August – September 2010: Participant
- Domaine Forget**, Québec, Canada, August 2010: Participant
- The Camargo Foundation**, Cassis, France, September - December 2009: Fellow
- Carnegie Hall Professional Training Workshops**, New York, NY, October 2008 – May 2009: Participant in “Composing Song” Workshop with Osvaldo Golijov and Dawn Upshaw
- The Composers Collaborative**, New York, NY, June-August 2008: Non Sequitur Summer Festival participant
- The Ostrava Days Festival**, Ostrava, Czech Republic, August 2007: Participant
- The Tanglewood Music Center**, Lennox, MA, June – August 2006: Fellow
- Wellesley Composers Conference**, Wellesley, MA, August 2005: Participant
- Norfolk New Music Workshop**, Norfolk, CT, July 2005: Participant
- June in Buffalo**, Buffalo, NY, June 2005: Participant
- Aspen Music Festival and School**, Aspen, Colorado, July-August 2003: Participant

**PUBLICATIONS**

- Project Schott New York* (2013 to present)  
Several compositions available for purchase and licensing
- The Massachusetts Review Music Issue* (forthcoming spring 2017)  
“A Scene from *Here Be Sirens*” (Original libretto for music theatre work)
- Journal of Interdisciplinary Vocal Research 2* (Spring 2016)  
Book Review: *Cathy Berberian: Pioneer of Contemporary Vocality* (p.214-216)
- Online Journal of the Center for Research in New Music at the University of Huddersfield 2* (Spring 2011):  
“The Domaine Forget Summer Academy”
- Theory and Practice 35* (January 2011): “Orchestration in the Chamber Works of Ruth Crawford Seeger”  
(p.147-168)

**SELECTED COMMISSIONS**

- The Los Angeles Philharmonic**, 2016: *The Ultimate Poem is Abstract* for soprano and chamber orchestra
- Departure Duo**, 2016: New Work for soprano and double bass
- Ogni Suono Duo**, 2014: *OTOTOI* (for two saxophones)
- The American Composers Orchestra**, 2011: *now is forever he whispered* for soprano and orchestra.
- Dinosaur Annex**, 2011: *The Understanding of All Things* for chamber ensemble with electronics
- The Nouvel Ensemble Moderne**, 2010: *The Door in the Wall* for large chamber ensemble.
- The Machine Project/UCLA Hammer Museum**, 2010: four works for duo ensembles.
- Yarn/Wire**, 2009: *Wolf* for piano four hands and two percussionists.

*(SELECTED COMMISSIONS, cont.)*

**Carnegie Hall**, 2008: *Helen Enfettered*, for soprano, mezzo-soprano, and ensemble.

**The Kenners**, 2007: *I Had a Slow Thought on a Hard Day* for saxophone and accordion.

**The Tanglewood Music Center/BUTI**, 2007: *Nine Rakes* for symphonic wind band.

**The Museum of Biblical Art**, 2005: *Songs for Nobody* for solo SSA.

**SELECTED WORKS AND PERFORMANCES**

*The Romance of the Rose (ongoing)* opera for five voices, ensemble, and electronics  
Planned premiere spring 2018

*The Ultimate Poem is Abstract (2016)* for soprano and chamber orchestra: text by Wallace Stevens and various  
Premiered 10/1/16 by members of the Los Angeles Philharmonic and Kate Soper, soprano

*Metaphysics (2016)* for voice, flute, percussion, and violin: text by Aristotle, abridged Soper  
Premiered 4/18/16 by Wet Ink and Kate Soper, soprano, at St. Anselm College, Manchester New Hampshire

*Rhetoric (2015)* for voice, flute, percussion, and violin: text by Aristotle, abridged Soper  
Premiered 9/11/15 by Wet Ink and Kate Soper, soprano on the Resonant Bodies Festival, Roulette, NYC

*Poetics (2015)* for voice, flute, percussion, and violin: text by Aristotle, abridged Soper  
Premiered 5/3/15 by Wet Ink and Kate Soper, soprano at Smith College, Northampton MA

*Nadja (2013-15)* for soprano and string quartet: text by Tennyson, Ovid, and André Breton  
Premiered 3/14/15 by Kate Soper and the Mivos string quartet at the Italian Academy, NYC. Most recently performed at Miller Theatre, 6/7/16, by Kate Soper and the Mivos quartet.

*I Was Here I Was I (2014)* opera for five voices and large ensemble: text by Nigel Maister  
Premiered 6/20/14 by Alarm Will Sound with Kate Soper, soprano, at Metropolitan Museum of Art, NYC. Suite version premiered 10/20/15, at Merkin Hall, NYC.

*Here Be Sirens (2012-13)* opera for three voices and piano (three performers): text by Kate Soper and various  
Premiered 1/13/14 by the Morningside Opera Company and Kate Soper, soprano, at Dixon Place, New York NY

*In the Reign of Harad IV (2013)* for percussion trio: text by John Keats  
Premiered 10/24/13 by Line Upon Line percussion, Austin TX

*The Understanding of All Things (2013, rev. 2015)* for voice and tape: text by Kafka  
Premiered 4/13/13 by Dinosaur Annex and Kate Soper, soprano, at the MIT Museum, Cambridge MA. Most recent performance 5/11/15 at Broadway Church, NYC.

*Now is Forever (2011-2)* for soprano and orchestra: text by Jorie Graham  
Premiered 1/18/12 by the American Composers Orchestra with Kate Soper, soprano, at Carnegie, New York NY. Chamber version premiered 6/3/15 by the Seattle Modern Orchestra, Seattle WA.

*Voices from the Killing Jar (2010-11)* for voice and ensemble with electronics: text various  
Full premiere 12/8/12 by the Wet Ink Ensemble and Kate Soper, soprano, at the DiMenna Center, New York NY. Most recent performance 11/5/15 by Dal Niente, Evanston IL.

*The Crito (2012)* for soprano and percussion: text by Robert Duncan and Plato (adapter Soper)  
Premiered 10/23/12 by Kate Soper, soprano and Ian Antonio, percussion at Willow Place, New York NY. Most recent performance 9/11/15 at Roulette, NYC.

*Cipher (2011)* for soprano and violin  
Premiered 12/7/11 by Kate Soper, soprano and Joshua Modney, violin at Paula Cooper Gallery, New York NY. Most recent performance 1/14/16 at Spectrum, NYC.

*The Door in the Wall (2011)* for large chamber ensemble  
Premiered 8/13/11 by the Nouvel Ensemble Moderne at Domaine Forget, Québec

**(SELECTED WORKS AND PERFORMANCES, cont.)**

*Only the Words Themselves Mean What They Say* (2011) for soprano and flutes: text by Lydia Davis  
Premiered 2/19/11 with Kate Soper, soprano and Erin Lesser, flutes, at Tenri Cultural Institute, New York NY. Most recent performance 3/15/16 on Chicago Symphony Orchestra "MusicNOW" series, Chicago IL.

*The Sleep Side* (2010) for clarinet, trumpet, piano and percussion  
Premiered 9/11/10 by Ensemble Linnea, Royaumont Abbey, Asnières-sur-Oise, France

*What Makes it Go* (2008/2010) for large ensemble  
Premiered August 2010 by the Nouvel Ensemble Moderne, Domaine Forget, Quebec

*Wolf* (2009-2010) for piano four hands and two percussionists  
Premiered June 2010 by Yarn/Wire, Roulette, New York NY. Most recent performance 7/9/16 by Yarn/Wire at Stonybrook University, Long Island NY.

*Helen Enfettered* (2008-9) for soprano, mezzo-soprano, and ensemble: text, Christian Bök  
Premiered 5/10/09 by Carnegie Hall Training Workshop participants at Carnegie Hall, NYC. Most recent performance 7/22/14 by members of the Tanglewood Music Center, Lenox MA.

*What Makes it Go* (2008) for twelve strings (original version)  
Premiered December 2008 by the Knights at Bargemusic, Brooklyn NY

*I Had a Slow Thought on a Hard Day* (2007) for alto saxophone and accordion  
Premiered October 2007 by the Kenners at Kerrytown Concert Hall, Ann Arbor MI

*Nine Rakes* (2007) for wind orchestra  
Premiered July 2007 by the BUTI Wind Ensemble at Seiji Ozawa Hall, Lenox, MA

*As The Crow Flies* (2007) for chamber orchestra  
Premiered April 2007 by the Wet Ink Ensemble at Friend's Seminary, New York NY

*Door* (2007) for voice, flute, saxophone, accordion and electric guitar: text by Martha Collins  
Premiered March 2007 by the Wet Ink Ensemble at Symphony Space, New York NY. Most recent performance 1/20/17 by members of the San Francisco Contemporary Music Players, San Francisco, CA.

*Into That World Inverted* (2006/2010) for horn and piano  
Premiered July 2006 by Tanglewood Music Center fellows at Tanglewood, Lenox MA. Most recent performance 11/15/15 by members of the New York Philharmonic on the NYPhil's *Contact* series, National Sawdust, NYC.

*Songs for Nobody* (2006) for three female voices: text, Thomas Merton  
Premiered May 2006 by Trio Eos, The Museum of Biblical Art, NYC. Most recent performance 10/2/16 by Ensemble Lorelei, Gallery 808, Boston MA.

*Purl* (2006) for flute and percussion  
Premiered April 2006 by the Due East Ensemble at Merkin Hall, New York NY. Most recent performance 4/6/14 by the Verge Ensemble, Corcoran Gallery, Washington D.C.

*Crosshatch* (2005) for large chamber ensemble  
Premiered March 2005 by the Second Instrumental Unit at Miller Theatre, New York NY

*Sextet* (2003) for pierrot plus percussion  
Premiered August 2003 by Ensemble Prometheus, Aspen CO

*What You Think of in the City* (2002) for baritone, viola, and cello, text by Frank O'Hara  
Premiered November 2002 by Ryan Dohoney, Tomiko Jones, and Lisa Smith

**SELECTED PRESENTATIONS**

University of California, Davis CA, upcoming January 2017: guest speaker, composition seminar

University of Washington, Seattle WA, June 2015: guest speaker, composition seminar

Brandeis University, Waltham MA, April 2015: guest speaker, composition seminar

**(SELECTED PRESENTATIONS, cont.)**

Hörschule für Musik und Theater, Zurich CH, January 2014: guest speaker, composition seminar

Duke University, April 2013: guest speaker, composition seminar

Radcliffe Institute, Harvard University, September 2012: public lecture on recent vocal music.

Domaine Forget, Québec, August 2011: public lecture on *The Door in the Wall* for chamber orchestra.

University of California San Diego, January 2011: invited performer/presenter, "Projects in New Music Performance" (Susan Narucki, instructor). Performed and discussed works by Beat Furrer and Kate Soper.

University of California San Diego, January 2011: invited performer/presenter, music department seminar (David Borgo, instructor). Performed and discussed original works.

Vanderbilt University, Nashville, TN, March 2010: invited presenter, undergraduate composition seminar (Michael Rose, instructor). Presentation and analysis of recent compositions for voice.

New York University, October 2008: guest presenter, graduate composition seminar (Elizabeth Hoffman and Louis Karchin, instructors). Presentation of two recent works.

Music Theory Society of New York State, Ithaca, NY, April 2008: invited presentation at annual meeting. Paper title: "Orchestration in the Chamber Works of Ruth Crawford Seeger"

Sarah Lawrence College, Bronxville, NY, 4/17/06: invited presenter, History of Western Music (Martin Goldray, instructor). Presentation and analysis of *Crosshatch* for large ensemble.

**TEACHING EXPERIENCE**

Iva Dee Hiatt Assistant Professor of Music, Smith College  
Composition and Electronic Music: fall 2013 - present

Adjunct Assistant Professor of Music, Columbia University  
Music Humanities: fall 2011-2012.

Instructor of Music, Columbia University  
Music Humanities: developed syllabus/designed course. Fall 2008, spring 2009, spring 2010, spring 2011.  
Diatonic Music Theory: as teaching assistant. Also taught weekly lab session. Fall 2007 – spring 2008.  
Ear Training and Aural Skills: developed syllabus/designed course. Fall 2005 – spring 2007.

**PROFESSIONAL AFFILIATIONS**

The Wet Ink Ensemble: Managing Director, 2006-2012. Co-director and vocalist, 2006 to present.

Columbia Composers: board member, 2005-7. Planned and organized concert season.

**DISCOGRAPHY**

*Quince Vocal Ensemble: Hushers*. New Focus records, upcoming 2017.  
As composer: includes *Songs for Nobody* for solo SSA.

*The Mivos Quartet: Garden of Diverging Paths*. New Focus records, June 2016  
As composer/performer: record includes *Nadja* for soprano and string quartet.

*The Wet Ink Ensemble: Voices from the Killing Jar*. Carrier records, January 2014  
As composer/performer: monograph of eight-movement work for soprano and ensemble with electronics.

*The Wet Ink Ensemble: Relay*. Carrier records, 2012  
As composer/performer and performer: Wet Ink second album, including *Only the Words Themselves Mean What They Say* (as composer/performer) and performances on works by George Lewis, Alex Mincek, Rick Burkhardt and Eric Wubbels.

**(DISCOGRAPHY, cont.)**

*The Wet Ink Ensemble: TEXTUREN*. Hat Art, 2012

As performer: vocalist on Katharina Rosenberger portrait album.

*Yarn/Wire: Tone Builders*. Carrier records, 2010

As composer: includes *Wolf* for two pianists and two percussionists.

*Wet Ink*. Carrier records, 2009

As performer/composer and performer: includes *Door* for soprano and ensemble and performance as vocalist on a work by Alex Mincek.

*The Language Of*: quiet design records, 2008

As composer: compilation CD of New York-based composers, including *I Had A Slow Thought on a Hard Day* for alto saxophone and accordion.

**SELECTED PERFORMANCES (AS SOPRANO/VOCALIST)**

*Mouthpiece X* (for vocalist and large ensemble) by Erin Gee: June 2016, St. Peter's Church, NYC

*Compositions 58, 227 and 56* (as vocalist and pianist) by Anthony Braxton: January 2016, National Sawdust, NYC

*Casscando* (for soprano, clarinet, violin and cello) by Agata Zubeł: December 2015, St. Peter's Church, NYC

*Lyric Suite* (for soprano and string quartet) by Alban Berg (sixth movement): March 2015, Italian Academy, NYC

*Madrigals* (for soprano and string quartet) by Carlo Gesualdo, arr. Josh Modney: March 2015, Italian Academy, NYC

*Rioanji* (for soprano, flute, trombone, and percussion) by John Cage: April 2012, St. Peter's Church, New York NY

*You, My Mother* (chamber opera for singers and ensemble) by Rick Burkhardt and Brenden Connely: February 2012, La Mama Experimental Theatre, New York NY

*Aria* (for solo voice) by John Cage: December 2011, Paula Cooper Gallery, New York NY

*128 Erfülte Augenblicke* (for soprano, clarinet, and cello) by Mathias Spahlinger: May 2011, Tenri Cultural Institute, New York NY

*Anthem* (for soprano and ensemble) by George Lewis: April 2011, St. Peter's Church, New York NY

*Process: Bulge* (for soprano and ensemble) by Lew Spratlan: April 2011, St. Peter's Church, New York NY

*S.K. Remembrance Noise* (for soprano and violin) by György Kurtág: January 2011, New York NY

*Color Form Line* (for voice and ensemble) by Alex Mincek: November 2010, New York NY

*Texturen* (for soprano and ensemble) by Katharina Rosenberger: November 2010, New York NY

*Love Story* (for soprano and ensemble) by Ian Power: November 2010, New York NY

*Alban* (for voice and ensemble) by Rick Burkhardt: November 2010, New York NY

*Mouthpiece VI* (for voice and ensemble) by Erin Gee: May 2010, Roulette, New York NY

*FAMA (Scene VI)* (for actress and contrabass flute) by Beat Furrer: April 2010, Dekalb IL

*The Red Scarf and the Black Briefcase* (as singer/pianist): March 2011, Vanderbilt University, Nashville TN.  
Music-theatre work co-created with poet Rick Hilles, inc. performances of works by Henry Purcell and Kurt Weill.

*For Paul Signac* (for soprano and ensemble) by Caroline Malonée: July 2009, Dublin NH

*Aria* (for soprano and ensemble) by Beat Furrer: January 2009, New York NY

*From Nowhere to Nowhere* (for ensemble) by Alex Mincek: October 2006, New York NY

**REFERENCES**

Alfred W. Lerdahl  
Fritz Reiner Professor of Music, Columbia University  
2960 Broadway; Dodge Hall, MC 1823  
New York, NY 10027  
(212) 854-1295  
awl@columbia.edu

George E. Lewis  
Edwin H. Case Professor of Music, Columbia University  
2960 Broadway; Dodge Hall, MC 1823  
New York, NY 10027  
(212) 854-5837  
gl2140@columbia.edu

John W. Harbison  
Professor of Music, Massachusetts Institute of Technology  
Music and Theatre Arts, 4-246; 77 Mass. Ave.  
Cambridge, MA 02139  
(617) 253-3210  
harbison@mit.edu

Katharina Rosenberger  
Professor of Music, University of California San Diego  
(858) 246-0493  
krosenberger.music.ucsd@gmail.com

Ellie M. Hisama  
Professor of Music, Columbia University  
2960 Broadway; Dodge Hall, MC 1823  
New York, NY 10027  
(212) 854-1253  
eh2252@columbia.edu