

Elliott Grabill

composer • songwriter • math teacher
thetruebadour@gmail.com • 646.573.5642 • elliottgrabill.com

Degrees

B.A., Music, University of Virginia, 2005
B.A., Mathematics, University of Virginia, 2005
M.A., Math Education, New York University, 2006
M.M., Music Composition, Peabody Conservatory, 2017

Awards and Honors

Arcady Emerging Composer Prize runner up for best art song (from **Teacher Tales**)
Dark in the Song Prize, **Escape**, for bassoon quartet
3rd Place, Peabody Prix d'Été, **Pluto**, for clarinet and electronics
Brevard Music Center, 2004
June in Buffalo, 2015
highSCORE Festival, 2015
SuperCollider workshop at CCRMA at Stanford University, 2016
SPLICE Institute, 2016

Notable works

Reed Quintet No. 1 "Heroes and Villains" (25', 2022) was performed by the Civitasolis Reed Quintet at the Hargrove Baltimore in October, 2022. It is a companion piece to **Union Dues** in its rage, playfulness, and satire.

Two Amish Songs (8', 2022) is a growing choral cycle set in Pennsylvania Dutch. The music takes influence both from New England shape note singing and German folk music. The text is taken from the Bible.

Oboe Trio No. 1 (9', 2022) is a three movement piece influenced by cowboy songs and ballads from the 19th century.

Union Dues, for wind ensemble (12', 2021) utilizes forty instruments to convey the rage Americans workers have experienced throughout American history.

Hide and Seek (8', 2021), for alto saxophone and fixed media, was commissioned by saxophonist Paula Van Goes. It's full of energy, with a glitzy tape track influenced by pop music.

Sonata for Flue, Percussion, and Fixed Media (10', 2021) is two movements of pastoral alpine frolicking.

Grief Never Leaves, a song cycle for soprano, oboe, and piano (9', 2020) explores the devastating power of grief.

A political song cycle, **Teacher Tales** (15', 2019) recounts my experiences as a math teacher and the inequality of education in America.

Mother Earth (8', 2019) for bassoon and live electronics, was commissioned by Lynn Hileman. It was premiered at the National Music Festival in Chestertown, MD.

Mountain Piques, for flute, cello, guitar, and electronics (25', 2018), was performed by the Baltimore-based Pique Collective, and included choreographed visuals by the Black Cherry Puppet Theatre.

Enkidu, for baritone saxophone and live electronics (17', 2018) was commissioned by Tae Ho Hwang. The work is inspired by the Epic of Gilgamesh. The piece begins a cappella and progressively incorporates more and more electronics. It was premiered at the Electroacoustic Barndance in Jacksonville, FL in 2018.

Lake Pontchartrain, for string sextet (9', 2017), features expansive chords that weave between dissonance and consonance. This calm, romantic piece also brings out the sounds of the Louisiana bayou.

Escape, for bassoon quartet (7', 2016) won the Dark in the Song Prize and was premiered by Dark in the Song, one of the world's premiere bassoon quartets. It has so far been performed in New York, Maryland, Tennessee, and Spain.

The final movement of **Pluto**, for clarinet and live electronics (35', 2015) won 3rd place in the Peabody Prix d'Été. Inspired by the (then recent) photos of Pluto, this ethereal, five minute work displays the full potential of what a single clarinet can do with electronic processing. It features looping, granulation, delay, pitch shift, and virtuosic clarinet writing.

Responses, for clarinet sextet (3', 2014) is a peaceful, algorithmically composed work. In this piece, I applied composition techniques I used in previous fixed media projects to the live acoustic medium.

Sapa (10', 2011) was a collaboration with dancer and choreographer Danielle Greene Madrid. It is for fixed media, and features processed sounds of the piano, guitar, birds, and lawn equipment.

Pranayama (20', 2010) for fixed media and video, was created using over one hundred samples audio samples of piano strings and harmonics. It also incorporates singing. An abstract, colorful video by Vin Grabill accompanies the piece.

Nantucket and **Young Sycamore** (5', 2009) were composed for the Washington Men's Camerata. Nantucket was performed at the Kennedy Center. Both texts are by William Carlos Williams.

The three movement **Un Jardin**, (15', 2009) was written with similar techniques to **Pranayama**. This work was also a collaboration with Vin Grabill.

Kings Highway / Stillwell Avenue (8', 2007) for solo piano is a personal work about catharsis after trauma. It explores gestures that imitate the sounds of New York City.