

Elliott Grabill

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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

Maryland State Arts Council Creativity Grant, 2024
Bard Early College Research Fund Recipient, 2024
Arcady Emerging Composer Prize runner up for best art song, 2019
Interviewed on 91.5 WBJC; **Mountain Piques** aired, 2018
Dark in the Song Prize, **Escape**, for bassoon quartet, 2016
3rd Place, Peabody Prix d'Été, **Pluto**, for clarinet and electronics, 2016
Accepted into June in Buffalo, 2015
Morrison Prize, University of Virginia, 2005
Scholarship to Brevard Music Center, 2004
Louis Cheslock Composition Prize, 2001

Notable works

Symphony (20', work in progress, specific title forthcoming), commissioned by the Lehigh Valley Chamber Orchestra, to be performed in 2026 or 2027.

Sonata for Tenor Saxophone and fixed media (20', 2024) is a highly energetic work in three movements— one satirical, one meditative, and one derivative of Italian folk music. It was premiered by the composer in April 2025.

Tenor Duo (15', 2024) consists of three movements for two tenor saxophones, with a dark and stoic tone, also written for early advanced performers.

Reed Quintet No. 2 "Travilah" (20', 2023) will be recorded by the Civitasolis Quintet for my first album, along with **Heroes and Villains**. The two pieces are meant to contrast, with **Heroes and Villains** is biting, satirical, and political; **Travilah** is serene, mellow, and emotional. **Travilah** was performed in 2025 at the University of Delaware, Boston College, ClarinetFest in Fort Worth, and Bard High School in Baltimore. Both reed quintets were studio recorded, and will be released to CD and streaming platforms.

Reed Quintet No. 1 "Heroes and Villains" (25', 2022) was performed by the Civitasolis Reed Quintet at the Hargrove Baltimore in October, 2022, at ClarinetFest in Denver in July, 2023, and at the University of South Carolina in 2024.

Two Amish Vespers (8', 2022) is a growing choral cycle set in the Pennsylvania Dutch language. The music takes influence both from New England shape note singing and

German folk music. One of the vespers was premiered in Minnesota at the Christian Fellowship of Art Music Composers Conference in June 2023.

Birds of Lethe (6', 2022), for alto saxophone and fixed media, commissioned by Paula Van Goes, and performed in early 2023. It features the sounds of masked lapwings and water.

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, commissioned by 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) consists of 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. The composition was released as a single on streaming platforms in 2025.

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.