

Brian Griffeath-Loeb

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Education

University of California, San Diego, 2006–13

MA, PhD, Music Composition
Principal studies with Rand Steiger

Royal College of Music, 2004–05

Post-Graduate Diploma, Music Composition
Principal studies with David Sawyer

Dartmouth College, 2000–04

BA, Liberal Arts (*cum laude*)
Principal studies with Charles Dodge

Other Principal Teachers

UCSD: Roger Reynolds; Katharina Rosenberger
Harvard University: Steve Takasugi; Chaya Czernowin
Stanford University: Erik Ulman

Notable Activities, Awards, and Distinctions

[wasteLAnd Concert Series](#): Co-founder, co-curator, Director of Development
(2014–present; \$15,000 annual budget)

Hailed as “one of the country’s most far-sighted new-music series” by Alex Ross of *The New Yorker*, wasteLAnd presents 10 concerts a year to the LA community, focusing on local performers and living composers and bridging the gap between mainstream audiences and the avant-garde. wasteLAnd has been featured by landmark institutions such as the LA Philharmonic (Green Umbrella Series), Library Foundation of LA, Hammer Museum, and American Composers Forum, and is a frequent *LA Times* Critic’s Pick for Music. HD video of concerts is available on [wasteLAnd’s YouTube channel](#).

UCSD Recording Grant (2007, 2009–13, 2015)

UCSD Dissertation Fellowship (2013)

UCSD Travel Grant (2008, 2012)

American Composers Forum *Subito* Grant (2010)

Inter-UC Grant (2008)

Banff Centre Creative Residency Scholarship (2009)

Music Department TA supervisor appointment (2008)

UCSD TA Excellence Award (2007)

Dartmouth College Reynolds Scholarship: \$12,000 toward graduate study at the Royal College of Music (2004)

Dartmouth College Senior Fellowship: \$25,000 to compose and produce an original opera, *Sicut Erat* (*high honors*, 2004)

Dartmouth College Senior Scholars Award (2004)

Leibowitz Arts Award (2004)

Lazarus Family Award for Musical Theater (2003)

Peter D. Smith Arts Initiative Fund (2003)

Residencies

Inaugural Harvard Summer Composition Institute (2012)
Poto Festival (2010–11, 2015)
June in Buffalo (2009)
Banff Centre (2009)
Darmstadt Summer Composition Course (2006)

Invited Lectures

Stanford University, “Recent Works: Lifted Architecture ” (2/13)
Harvard University, “After Extended Techniques” (colloquium panel, 8/12)
Harvard University, “Spaciousness in Film, Articulated by Sound” (2/12)
Dartmouth College, “Recent Works: Resisting Teleology” (2/12)
Lecture tour, “Extended Instrumental Soundworlds” (3/09): UC Berkeley, CNMAT; UC Irvine; UC Riverside; Stanford University, CCRMA

Compositional Interests

I see beauty not as a piece of sparkling jewelry that seduces at first glance, but as something discovered, as if by a blind person on hands and knees, exploring the earth through touch. I am interested in acoustic debris—sounds we often like to pretend aren’t there: the hiss of breath escaping a wind player’s embouchure or the rattle of moisture collecting inside her instrument, the gentle thump of digital piano keys or the creaks and groans of a bench underneath the musician playing them.

These are sounds of effort, sounds of intention, reflecting bodily and mechanical engagement. They evoke not a grand, developmental narrative but the simple truth of proximity. Another person is there, as I am here. We occupy the same space. And while she may be focused on executing a particularly technical passage, or shaping delicate nuances of melodic contour, I am free to hold her debris sounds in gentle awareness. I feel the room in which they resonate. The stillness. For whatever transformations a piece might undergo, however violent it might get, these acoustic artifacts speak of more basic things: breathing, pressure, friction, the negotiation of performer and instrument. They occupy a different, more enduring temporality, and my attention roams freely.

Selected Compositions: Commissions, Performances, and Recordings

See [website](#) for complete listing

Aphorisms and Rituals III (planned), for flute, alto flute, bass flute, and interactive video

Bergrind María Tómasdóttir, 2018 Reykjavik Arts Festival, Iceland

Recomposition No. 5 (in progress), for string quartet

The Formalist Quartet, 2018, Los Angeles

Impulse Clusters (in progress), for percussion quartet

Los Angeles Percussion Quartet, 2017, multiple performances (national tour)

Aphorisms and rituals II (in progress), for clarinet, trombone, prepared piano, and cello

gnarwhallaby, 2017, Los Angeles

for Chris Marker (2016), for six instruments

[5/27/16, Art Share L.A., wasteLAnd Concert Series](#)

Sonnenschatten Mondhöfe (2015), multimedia installation (additional music)

pARTout!, 10/16/15, Cubus Kunsthalle, Duisburg, Germany

Echoes of Cassandra (2015), for solo flute

Rachel Beetz

11/10/15, CPMC Experimental Theater, UCSD

10/25/15, Betalevel, Los Angeles

Aphorisms and Rituals (2015), for solo bass flute

Michael Matsuno, 5/16/15, CPMC Experimental Theater

...on a par with grass and twigs... (2013/15), for six instruments (Dissertation)

4/4/14, [Art Share L.A.](#), [wastELand Concert Series](#)

11/9/13–11/10/13, Studio A, UCSD (studio recording)

11/8/13, CPMC Recital Hall, UCSD

Senza Espressione (2013), for string quartet

JACK Quartet, 2/12/13, CPMC Concert Hall, UCSD (studio recording)

Recomposition No. 4, Intermedio alla Ciaccona (Brian Ferneyhough) (2012), for solo violin

Mark Menzies

6/16/15, Summer Institute for Contemporary Performance Practice, New England Conservatory of Music

3/1/15, the Wild Beast, California Institute of the Arts

2/27/15, [Art Share L.A.](#), [wastELand Concert Series](#)

Yuki Numata

2/12/13, CPMC Experimental Theater, UCSD

8/26/12, Payne Hall, Harvard University

Of Introversion and Confinement (2012), duo for flute and voice

Stephanie Aston and Rachel Beetz, 8/11/13, unSUNg Festival, Los Angeles

Matteo Cesari and Lucy Shelton

5/16/12, CPMC Recital Hall

5/14/12, CPMC Project Studios (studio recording)

Vergence II: No meio do caminho (2010/2012), solo for prepared piano and vocals

Luciane Cardassi

2017/18 performance tour (planned)

Canada: Banff Centre, University of Calgary, University of Victoria

Brazil: University of Sao Paulo, Federal University of Rio Grande do Sul, Federal University of Goias

4/10, 4/12, Studio A, UCSD (studio recording)

Crapiccio (2011), for solo tuba

Aaron Hynds, 8/14/14, Darmstadt Summer Composition Institute, Germany

Jonathan Piper, 5/26/11, CPMC Recital Hall, UCSD

Caligari Fragments (2010), partial film score for chamber ensemble

Commissioned by Red Light New Music Ensemble

Anagrams for Haim Steinbach (2010), duos for two clarinets, tubas, accordions, and violins.

Commissioned for the Machine Project

Performed throughout the 2010 season at the Hammer Museum, Los Angeles

What's Your Bas[sic] Problem? (2007), for solo contrabass

James Ilgenfritz

12/14/07, International Society for Improvised Music 2nd Annual Conference

8/07–9/07, cross-country tour from San Diego to New York, 9 performances

Sequitur, Non? (2007), for chamber ensemble

UCSD Chamber Ensemble

Featured on the 2009 CD *New Music from San Diego* (Carrier Records)

11/17/07, Studio A, UCSD (studio recording)

10/14/07, Studio A, UCSD Fall Juries

Detritus of Irrational Density (2005), for chamber ensemble)

UCSD Chamber Ensemble

Emily DuFour (cello), 1/07, Mandeville Recital Hall, New Music Forum

Kaylie Eriksen (cello), 11/07, Studio A, UCSD

The Composers' Ensemble (Richard Baker conducting), 5/23/05
Royal College of Music, London

Installations

Visiting with Jen (2012)

Jen Bewerse (cello), 2/27/12, CPMC Experimental Theater, UCSD

Wolffkov Chainterview (2012)

Brian Griffeath-Loeb and Berglind María Tómasdóttir, 2/12, live video feed, CPMC hallways, UCSD

Oily Interventions (2010)

Brian Griffeath-Loeb, 6/6/10, various gentrifying San Diego neighborhoods

The Tuba Lesson (2010)

Brian Griffeath-Loeb and Jonathan Piper, 5/15/10, The Loft, UCSD Price Center

Keyhole Listening (2010)

5/15/10, The Loft, UCSD Price Center

4/25/10, Mandeville Unsafe Space

3/12/10, CPMC Experimental Theater, UCSD

Research

[The Contemporary Tuba](#), Co-Researcher, Co-Author, 2008 (rev. 2015–16)

- Free online catalog for performers and composers, surveying traditional and extended techniques for the tuba
- Detailed information on execution, sonic qualities, parametric ranges (pitch, speed, dynamic, etc.), limiting factors (bodily, mechanical)
- Recorded audio demonstrations
- Notational suggestions
- Practice tips

Spaciousness in Film, Articulated by Sound (2011/13)

A critical analysis of diegetic sound in film and its role in expanding, contracting, or otherwise modulating perceptual space

Roads and Stones (2011)

An investigation of compositional aims and strategies in contemporary music

Making Sense of Uncertainty (2011)

A critical analysis of Roger Reynolds percussion quartet, *Sanctuary* (2004)

Conrad Prebys Music Center Opening Gala Concert Review (2009)

Solicited by composers Lei Liang and Christopher Honett of *Soundmind Review*

Prologue (2008)

A critical analysis of the iconic viola solo, *Prologue*, from Gérard Grisey's *Les Espaces Acoustiques* (1974–85)

Teaching

Lecturer Appointments (UCSD)

Mus 15: Deconstructing Taste in Popular Music (Summer 2013)

Mus 14: Contemporary Music (Winter 2013)

Mus 33: Composition (Winter 2012)

Mus 101: Music Theory and Practice (Spring 2011)

Teaching Assistantships (UCSD except as otherwise noted)

MUS 15: Rock Guitar Heroes (Spring 2012)

MUS 9: The Symphony (Fall 2011)

MUS 14: Contemporary Music (Winter 2011, Winter 2007)

MUS 4: Intro to Western Music (Fall 2010, Spring 2008, Fall 2007)

MUS 101: Music Theory and Practice (Fall 2008–Spring 2010)

MUS 1: Fundamentals of Music (Winter 2008, Fall 2006)

MUS 114: 20th-Century Music (Spring 2007)

MUS 20: Harmony (Spring 2003, Dartmouth College)

Mentoring

Letters of recommendation for current and former students in support of successful applications to graduate music programs

- E.g., Eastman School of Music; USC Thornton School of Music; UCSD

Application guidance

- E.g., portfolio design; reference cultivation; identification of “best fit” graduate programs; application strategy

Private study and special opportunities

- Weekly lessons in composition
- Readings of student works
- Video recording of student-conducted rehearsals/performance
- Workshops with leading figures/groups in contemporary music (e.g., Christian Wolff, Formalists, Wet Ink, Red Light New Music)
- Help securing resources and space for installations

Private Tutoring (2014–present)

- Tutor clients in K–12 and university-level curricula, standardized test prep, college application strategy, study skills, and time management.
- Tailor pedagogy to an array of learning differences, including ADD, ADHD, dyslexia, and Asperger's.
- Coordinate approach with parents, teachers, school counselors, and outside consultants (e.g., psychologists and educational therapists).
- Facilitate successful transition from learning difference–oriented programs to mainstream colleges and universities (e.g., California State University, Northridge; Glendale Community College; Santa Monica College).

**Arts
Administration
and Grant Writing**

Project Producer

World-premiere recording of Christian Wolff's complete string quartets with the Formalist Quartet (2013/16), label TBD

Arts Manager/Grant Writer

- Co-founder, co-curator, Director of Development: [wasteLand Concert Series](#), 2/14–present
- Project Manager: Formalist Quartet, 6/12–7/13
- Director of Development: Wet Ink Ensemble, 2010–11; co-wrote successful grants to the following institutions:
 - Aaron Copland Fund for Music
 - Alice M. Ditson Fund
 - BMI Foundation (Meet the Composer)
 - Cary Trust
 - New York State Council on the Arts
- Board Member: Menlo-Atherton Academy of Contemporary Music, 2010–11
- Founder, Director: New Music at UCSD, 9/07–6/13

Residency Organizer and Grant Writer (UCSD)

- John and Maureen Chowning, 5/13 (\$3,000)
- Christian Wolff, 4/13 (\$5,000)
- Trio Kobayashi, 5/12 (\$1,400)
- Matteo Cesari and Lucy Shelton, 4/12 (\$1,700)
- Carla Rees, 2/11 (\$1,500)
- Red Light New Music, 1/10 (\$15,000)

Co-Grant Writer (Additional UCSD Residencies)

- Jerome Kitzke, 4/12 (\$300)
- Allen Otte, 5/11 (\$300)
- Formalist Quartet, 4/11 (\$1,500)
- Wet Ink Ensemble, 1/11 (\$1,650)
- Graeme Jennings, Chris Burns, and Tom Johnson, 2/10 (\$1,700)
- The Kenners Duo, 4/08 (\$5,000)
- Dept. of Music Spring Festival, 2006–13 (\$13,750)

Concert Producer

- Stanford Composers Showcase, 5/11
- Spring into New Music Concert Series, 3/09

Service (UCSD)

Center for the Humanities Graduate Committee, 9/12–6/13

Represented Department of Music at meetings, voted on Center events, policies

Graduate Student Association (GSA; principal governing body), 9/06–6/13

Represented Department of Music at meetings, voted on campus policies/referenda, interfaced with upper-level administration, etc.

GSA Finance Committee, 9/08–6/13

Evaluated and voted on campus-wide graduate funding proposals for submission to GSA council

Composition Area Seminar Committee, 9/11–6/12

Organized and allocated funding for a biweekly seminar of guest and in-house lectures and presentations

Department of Music Senior Teaching Assistant, 9/08

Oversaw needs, questions, and training of incoming TAs

Teaching Proficiencies

Theory and Musicianship

Lower-Division

Fundamentals of Music Theory

Basic Musicianship

Upper-Division

Advanced Theory Sequence

History and Analysis

Lower-Division

Music Appreciation

Opera

Broadway Musical Theater

Music in Film

Popular Song

Experimental Music

Upper-Division

Western Classical History Sequence

20th/21st Century

Composition

Lower- and Upper-Division

Composition Seminar/Private Lessons

Special Topics

Orchestration

Music and Theater

Music and Film

Installation Art

Computer Music

Popular Song

Music and Technology

Lower-Division

Audio Editing/Synthesis

Proprietary: Pro Tools, Cakewalk Pro Audio, Garage Band

Open Source: Csound, Audacity, FL Studio, crusherX-Live

Music Notation Software

Finale, Sibelius

**Software
Proficiencies**

Pro Tools, Audacity, Csound, Cakewalk Pro Audio, Finale, Sibelius

References

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