

VIET CUONG, *composer*

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Called “alluring” and “wildly inventive” by *The New York Times*, Viet Cuong’s music has been commissioned and performed on six continents by ensembles such as Sō Percussion, the PRISM Saxophone Quartet, JACK String Quartet, Albany Symphony, and Jacksonville Symphony in venues such as Carnegie Hall, Lincoln Center, the Aspen Music Festival, Cabrillo Festival of Contemporary Music, Midwest Clinic, International Double Reed Society Conference, and US Navy Band International Saxophone Symposium. Additionally, he has been featured twice on American Public Radio’s *Performance Today* and his wind band works have amassed over a hundred performances by college and conservatory ensembles worldwide.

EDUCATION

- Curtis Institute of Music**, Artist Diploma, in progress 2017-present
Studies with David Ludwig. Electronic music studies with Todd Machover.
- Princeton University**, MFA/PhD. Roger Sessions and Naumburg Fellow 2012-2018 (expected)
Studies with Donnacha Dennehy (advisor), Steven Mackey, Paul Lansky, & Louis Andriessen
- Peabody Conservatory**, BM/MM. Valedictorian and Pi Kappa Lambda. 2008-2012
Studies with Kevin Puts & Oscar Bettison

TEACHING EXPERIENCE

- Curtis Institute of Music, Teaching Assistant** Fall 2017-present
- *Exploring Beethoven’s Piano Sonatas* Fall 2017
Assisted Jonathan Biss with his online course taught through Coursera. This involved creating review and test questions based off of video lectures, as well as moderating and cultivating community within a large online forum for students.
- Curtis Institute Young Artist Summer Program, Artist Teacher of Musical Studies** Summer 2017
Taught hour-long lectures three times a week for young musicians aged 14-22. Each lecture contributed to a historical timeline and taught analytical skills by pairing Medieval, Renaissance, Baroque, Classical, and Romantic pieces with twentieth and twenty-first century works.
- Princeton University, Preceptor of Music Theory** Fall 2014- Spring 2017
Preceptors lead hour-long “precepts” (groups of 10) twice a week that supplement and reinforce lecture material, as well as tutor students individually and conduct grading. Precept lesson plans, created by the preceptor, are independent of lecture lesson plans.
- *MUS 105: Music Theory Through Performance and Composition* Fall 2014
Assisted Dr. Dmitri Tymoczko. Course was a comprehensive introduction to music theory, covering the basic principles of a wide range of Western musical styles, including medieval music, Renaissance music, classical music, jazz, and rock.
 - *MUS 205: Species Counterpoint* Fall 2015
Assisted Dr. Juri Seo. Course laid the foundations for a thorough understanding of the principles of linear structure and voice-leading through the study of species counterpoint. Twice weekly exercises led to a complete four or five voice Mass Movement in the style of Palestrina as a final project.
 - *MUS 206: Tonal Syntax and 18th Century Counterpoint* Spring 2016
Assisted Dr. Juri Seo. The linear techniques of MUS 205 were merged with tonal syntax. Students learned to compose music in the style of J.S. Bach and Corelli, writing works for strings and keyboards (inventions, trio sonatas, suites, and fugues). Weekly counterpoint composition assignments led to a complete four or five-part fugue as the final project.

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- **MUS 105: Music Theory Through Performance and Composition** Fall 2016
Assisted Dr. Barbara White. A comprehensive introduction to music theory. Emphasis was on the theoretical principles of four-part harmony as exemplified in Western art music; areas of inquiry included rhythmic materials, melodic patterning, and formal design. Work included theoretical exercises, analysis, composition, and ear training, all of which are intended to complement a student's everyday activity as a musician.
- **MUS 106: Music Theory Through Performance and Composition** Spring 2017
Assisted Dr. Barbara White. A continuation of Music 105, with an emphasis on the harmonic and formal principals of Western classical music. Emphasis was placed on the analysis and composition of music with chromatic harmony, mode mixture, modulation. Various forms, notably sonata form, were introduced and analyzed.

Princeton University, Instructor of Music Composition 2016-17
Private lessons for undergraduate composers at Princeton.

Private Music Composition Teacher 2015-present

ADDITIONAL STUDIES, RESIDENCIES, & FESTIVALS

American Music Festival, Composer-In-Residence with the Albany Symphony. Troy, NY 2018

Eighth Blackbird Creative Lab, studies with Jennifer Higdon and Ted Hearne. Ojai, CA 2017

American Music Festival, Composer-In-Residence with the Albany Symphony. Troy, NY 2017

Cabrillo Festival Composers Workshop, studies with Kevin Puts. Santa Cruz, CA 2016

Cortona Sessions for New Music, studies with David Rakowski & Beth Weimann. Cortona, Italy 2016

Copland House Residency Award, Residency at Aaron Copland's estate in Peekskill, NY 2016

Lake Champlain Chamber Music Festival, invitation-only seminar with David Ludwig 2015

RED NOTE New Music Festival Composition Workshop, studies with Steven Stucky 2015

Atlantic Center for the Arts, Associate Artist Residency under Christopher Theofanidis 2014

Copland House CULTIVATE Composers Institute Fellowship, studies with Derek Bermel 2014

Yaddo, recipient of the prestigious David del Tredici Residency. Saratoga Springs, NY 2013

Ucross Foundation, Artist-in-Residence. Ucross, WY 2013

Atlantic Center for the Arts, Associate Artist Residency under Melinda Wagner 2012

Bowdoin International Music Festival, studies with Derek Bermel and Robert Beaser 2012

Aspen Music Festival and School, Individual Studies Program with Sydney Hodkinson 2010

National Band Association Young Composers Mentor Project 2010

Atlanta Symphony Orchestra Artistic Internship, Orchestra Librarian 2009

PROFESSIONAL AWARDS, HONORS, & SCHOLARSHIPS

Kaleidoscope Chamber Orchestra International Call for Scores (Winner) for *Re(new)al* 2017

nief-norf Summer Festival Call for Scores (Winner) for *Water, Wine, Brandy, Brine* 2017

Minnesota Composers Institute (Alternate) for *Neon* 2017

New York Youth Symphony First Music Commission (Winner) for *Neon* 2016

Cortona Prize (Winner) from the Cortona Sessions for New Music (Italy), for *Wax and Wire* 2016

Lake George Composition Competition (Finalist) for *Wax and Wire* 2016

Suzanne and Lee Ettelson Composers Award (Winner) from Composers, Inc. for *Wax and Wire* 2015

Boston GuitarFest Composition Competition (First Prize), for *Obsession* 2014

Sally Mead Hands Foundation Scholarship, to attend the Atlantic Center for the Arts 2014, 2012

ASCAP Morton Gould Young Composer Award (Winner), for *Suite* 2013

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Dolce Suono Ensemble Young Composers Competition (Winner) for <i>Lacquer and Grit</i>	2013
Harvey Gaul Composition Competition from PNME (Honorable Mention) for <i>Pulse Train</i>	2013
Utah Arts Festival Commission (Finalist)	2013
Atlantic Coast Conference Band Directors Association Grant (Winner)	2013
BMI Student Composer Award (Finalist), for <i>Lacquer and Grit</i>	2013
Walter Beeler Memorial Composition Prize (Winner), from Ithaca College, for <i>Sound and Smoke</i>	2012
ASCAP/CBDNA Frederick Fennell Prize (Honorable Mention), for <i>Sound and Smoke</i>	2012
Louis and Anne J. Bachrach Memorial Gift, to attend the Bowdoin Music Festival.....	2011
Prix d'Été Composition Competition (Second Place), for <i>Pulse Train</i>	2011
ASCAP/CBDNA Frederick Fennell Prize (Honorable Mention), for <i>Ziggurat</i>	2010
Susan and Ford Schumann Merit Scholarship, to attend the Aspen Music Festival.....	2010
National Band Association Young Composer's Mentor Project (First Place), for <i>Ziggurat</i>	2010
Trio La Milpa Composition Competition (First Place), for <i>Suite</i>	2010
BMI Student Composer Awards (Finalist), for <i>Tourbillon</i>	2009

ACADEMIC AWARDS, HONORS, & SCHOLARSHIPS

Princeton University's Roger Sessions University Fellowship, Naumburg Fellowship	2012-2017
Fully funded doctoral fellowships and stipend from Princeton University	
Pi Kappa Lambda Inductee, Peabody Conservatory Epsilon Omicron Chapter	2012
Peabody Alumni Award (Valedictorian Honor)	2011
Theodore Presser Undergraduate Scholar Award	2011
Peabody Career Development Grant	2010
Evergreen House Foundation Scholarship	2008-2012

NOTABLE WORK & PERFORMANCES (*Complete list on pg. 5*)

<i>Re(new)al</i> commissioned by the Albany Symphony Dogs of Desire (perc quartet + sinfonietta, 16')...2017	
Premiered at the American Music Festival by Sandbox Percussion and the Albany Symphony	
Performed by the Kaleidoscope Chamber Orchestra and Sandbox Percussion	
<i>Electric Aroma</i> commissioned by the Eighth Blackbird Creative Lab (sop. sax, cl, pno, perc, 7')	2017
Premiered at the inaugural Eighth Blackbird Creative Lab	
<i>Apparition</i> commissioned by Gregory Oakes (solo clarinet, 7').....	2017
Premiered at the New Music Gathering by Gregory Oakes	
<i>Extra Fancy</i> commissioned by the Experiential Orchestra (2 oboes, English horn, 2 bassoons, 7').....	2017
Premiered at Roulette Brooklyn by the Experiential Symphony	
<i>Neon</i> commissioned by the New York Youth Symphony (large orchestra, 11')	2016
Premiered at Carnegie Hall by the New York Youth Symphony	
<i>Scribbles and Riddles</i> written for the Cabrillo Festival Orchestra (orchestra, 6')	2016
Premiered at the Cabrillo Festival of Contemporary Music by the Cabrillo Festival Orchestra	
<i>Commitment Bed</i> written for the JACK Quartet (string quartet, 10')	2016
Premiered at Princeton University by the JACK Quartet	
<i>The Wild Woods</i> commissioned by the Winston-Salem Symphony (narrator + orchestra, 13')	2016
Performed by the Jacksonville Symphony	
<i>Diamond Tide</i> commissioned by the TMEA Region 12 Middle School Bands (wind band, 8').....	2015

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- Prized Possessions* written for the PRISM Saxophone Quartet (sax quartet, 12').....2015
Premiered at **Symphony Space (NYC)** by PRISM
- Water, Wine, Brandy, Brine* written for Sō Percussion (percussion quartet, 13')2015
Performed at **Lincoln Center's Mostly Mozart Festival** by Sō Percussion
Performed at the **Sō Percussion Summer Institute** by Sō Percussion
- Nothing if Not* written for the American Modern Ensemble (double winds + pno, bass, perc, 12')2015
- Teapot Tempest* written for the City of Tomorrow (woodwind quintet, 5')2015
Premiered at the **RED NOTE New Music Festival** by City of Tomorrow
- Wax and Wire* commissioned by the Music from Copland House Ensemble (cl, vln, vcl, pno, 7')2014
Performed at the **Cortona Sessions for New Music (Italy)** by the Cortona Collective
Performed at the **Midwest Graduate Music Consortium (University of Chicago)** by Latitude 49
Performed at the **SONiC Festival at WQXR NYC** by Music from Copland House
- Baser Nature* commissioned by the Occasional Symphony (full orchestra, 8')2013
- Moth* commissioned by the Brooklyn Wind Symphony (wind band, 8')2013
Performed at **Carnegie Hall** by the Atlanta Youth Wind Symphony
Performed at **World Association for Symphonic Bands and Ensembles Conference** by the BWKS
Premiered at the **Midwest International Band and Orchestra Clinic** by the BKWS
- Obsession* commissioned by Krystin O'Mara (guitar, 11')2013
Performed at **Boston GuitarFest** by Xavier Jara
- Windmill* commissioned by the Cadillac Moon Ensemble (fl, vln, vcl, perc, 7')2013
- Veil* commissioned by Julia Sheriff (solo piano, 8')2013
- Lacquer and Grit* written for the Dolce Suono Ensemble (fl, pno, 10')2012
- Trains of Thought* commissioned by the Poulenc Trio (ob, bsn, pno, 12')2012
- Sound and Smoke* commissioned by the Peabody Wind Ensemble (wind band, 14')2011
Performed at **Carnegie Hall** by the University of Connecticut Wind Ensemble
Performed at **CBDNA Southern Division Conference** by the Auburn Wind Symphony
Performed at **CBDNA West/Northwestern Division Conference** by the Intercollegiate Honor Band
Performed at **Midwest International Band and Orchestra Clinic** by the Cobb Wind Symphony
- Sound and Smoke* commissioned by the Peabody Wind Ensemble (wind band, 14')2011
Performed at the **US Navy Band International Saxophone Symposium** by Hart Linker
- Pulse Train* written for the Aspen Contemporary Ensemble (fl, cl, vln, vla, vcl, pno, perc 7')2010
Premiered at the **Aspen Music Festival and School** by the Aspen Contemporary Ensemble
Performed at **Charles E. Gamper Festival of Contemporary Music at the Bowdoin Music Festival**
Performed at **GAMMA Conference at the University of Texas at Austin**
- Suite* commissioned by Trio La Milpa (oboe trio, 12')2010
Premiered at the **International Double Reed Society Conference** Trio La Milpa

DISCOGRAPHY

- University of North Texas Wind Symphony: "Teaching Music Through Performance in Band, Vol. 11"**
featuring *Moth*. Mark Records.2017
featuring *Diamond Tide*. Mark Records.2017
- Poulenc Trio: "Trains of Thought"**
featuring *Trains of Thought*. Marquis Music.2017
- West Chester University Wind Ensemble: "Like a Moth to a Flame"**
featuring *Moth*. Mark Records, Clarence, N.Y.2016

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Ohio University Wind Symphony: “The Color + The Light” featuring <i>Sound and Smoke</i> . Mark Records, Clarence, N.Y.	2016
Brooklyn Wind Symphony: “2013 Midwest Clinic” featuring <i>Moth</i> . Mark Records, Clarence, N.Y.	2014
Krystin O’Mara: “OBSESSION” featuring <i>OBSESSION</i> . Self-release, Atlanta, GA	2013
Hart Linker: “Minimalism and the Saxophone” featuring <i>Naica</i> . Self-release, Atlanta, GA	2013
Hikarigaoka Girls’ High School: “Paganini Lost in Wind” featuring <i>Sound and Smoke</i> . CAFUA Records Inc., Japan	2013
Cobb Wind Symphony: “2011 Midwest Clinic” featuring <i>Sound and Smoke: I. (feudal castle lights)</i> . Mark Records, Clarence, N.Y.	2012
Gleb Kanasevich: “Refractions” featuring <i>Zanelle</i> . Self-release, New Haven, CT	2012
Peabody Wind Ensemble: “Sounds of Peabody: 2009-2010” featuring <i>Ziggurat</i> . Self-release, Baltimore, MD	2010

PRESS

“So Percussion reassembled at the Kaplan Penthouse..., presenting an engrossing and entertaining program of wildly inventive pieces by John Cage, Caroline Shaw and Viet Cuong.”

August 20, 2017. *The New York Times*, “Critic’s Notebook: Encouraging Signs of Freshness at the Mostly Mozart Festival” by Anthony Tommasini

“Viet Cuong’s alluring ‘Water, Wine Brandy, Brine’ used water-filled wineglasses to create spiraling flights and (by sliding wet fingers over rims) ethereal sustained harmonies.”

August 4, 2017. *The New York Times*, “Wine Bottles, Twigs and Trash Cans Join the Mostly Mozart Orchestra” by Anthony Tommasini

“The percussion concerto, titled ‘Re(new)al,’ was...an absolute highlight of this year’s American Music Festival from the ASO. It was tough for anything else on the Dogs’ program to compete...[with] Cuong’s knockout piece.”

June 8, 2017. *Times Union*, “Albany Symphony’s American Music Festival a mixed bag” by Joseph Dalton

“Cuong’s theatrical and wonderfully structured three-section ‘Re(new)al’ featured the Sandbox Percussion quartet, which ‘played’ tuned water glasses and compressed air containers besides snare drums, cymbals and xylophones in infectious beats against a captivating fairyland of instrumental sound.”

June 4, 2017. *The Daily Gazette*, “American Music Festival shows future of classical in capable, inventive hands” by Geraldine Freedman

“New York composer Viet Cuong used nothing but Ikea stemware to create a charmingly cohesive piece...reminiscent of moaning surf, creaking piers and keening gulls.”

February 3, 2016. *Vancouver Observer*, “Redshift brings edgy quartet to Waterfall atrium” by Lincoln Kaye

“Viet Cuong's jazzy mélange of styles in ‘Wax and Wire’...brilliantly described the feelings evoked by a piece of museum sculpture.”

October 20, 2015. *Cihan/Today's Zaman*, “SONIC Festival's Sounds Of A New Century Enthrall New York” by Alexandria Ivanoff

“If the swinging chase-scene music of ‘Beggar's Lace,’ the second movement of Viet Cuong's *Prized Possessions*, left you breathless, it spoke in a way for an entire concert that functioned as a happily chaotic report from the compositional front.”

May 27, 2015. *Philadelphia Inquirer*, “Review: Prism offers a festival of premieres” by Peter Dobrin

“...Viet Cuong's 10:29 minute title track is a rare example of a newly-minted contemporary heavyweight that hits the spot on the first hearing.”

April 7, 2015. *Classical Guitar Magazine*, “Krystin O'Mara's ‘Obsession’ is an Impressive Offering of New and Known Pieces” by Paul Fowles

“Obsession, by Viet Cuong (1990) is a gem.”

June 7, 2014. *Cleveland Classical* “CD Review: Obsession — Krystin O'Mara, classical guitar” by Mike Telin

“The dazzler among the premieres was 23-year-old Viet Cuong's *Lacquer and Grit*, an exercise in ‘overblown harmonics’— the sounds that flutists produce when they overblow their instruments... the result was an exciting virtuoso flute display for Mimi Stillman, combined with lively music that would have been enjoyable even if you didn't know the composer had placed the flutist on a high wire without a net.”

May 21, 2013. *Broad Street Review*, “Dolce Suono's Debussy farewell: Debussy and his putative successors” by Tom Purdom

“Cuong's ‘Zanelle’ for unaccompanied clarinet provided Kanasevich a great curtain-raiser for the afternoon. It's a jaunty, jazzy score with concise melodic riffs that provide abundant material to develop.”

January 18, 2011. *Baltimore Sun*, “Music in the Great Hall spotlights promising clarinetist Gleb Kanasevich” by Tim Smith

“After a brief intermission, six more student compositions were performed by a variety of ensembles, including...a show-stealing solo clarinet piece titled *Zanelle* by Viet Cuong, which showcased Miles Jaques' virtuosity.”

Spring 2010, *Peabody Magazine*, “Finding Their Voice” by Brett McCabe