



Called "alluring" and "wildly inventive" by *The New York Times*, the music of **VIET CUONG** (b. 1990) has been performed on six continents by ensembles such as Sō Percussion, Sandbox Percussion, PRISM Quartet, JACK Quartet, Albany Symphony, and Jacksonville Symphony in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, Cabrillo Festival of Contemporary Music, Midwest Clinic, and International Double Reed Society Conference. Additionally, he has been featured 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.** Daniel W. Dietrich II Composition Fellowship.....2017-2019  
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 (4.0 GPA), Pi Kappa Lambda.....2008-2012  
Studies with Kevin Puts & Oscar Bettison.  
Recipient of the Gustav Klemm Award (2012), Theodore Presser Scholar Award (2011), Peabody Career Development Grant (2010), & Evergreen House Foundation Scholarship (2008-12).

**ADDITIONAL STUDIES, RESIDENCIES, & FESTIVALS**

- 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, IT ..... 2016
- Copland House Residency Award**, Residency at Aaron Copland's estate in Peekskill, NY ..... 2016
- Lake Champlain Chamber Music Festival**, composer seminar with David Ludwig ..... 2015
- RED NOTE New Music Festival Composition Workshop**, studies with Steven Stucky..... 2015
- Atlantic Center for the Arts**, under Christopher Theofanidis & Melinda Wagner..... 2012, '14
- Copland House CULTIVATE Composers Institute Fellowship**, studies with Derek Bermel ..... 2014
- Yaddo**, recipient of the David del Tredici Residency. Saratoga Springs, NY ..... 2013
- Ucross Foundation**, Artist-in-Residence. Ucross, WY ..... 2013
- Bowdoin International Music Festival**, studies with Derek Bermel and Robert Beaser..... 2011
- Aspen Music Festival and School**, Individual Studies Program with Sydney Hodkinson ..... 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 & Lee Ettelson Composers Award (Winner)** from Composers, Inc. for *Wax and Wire* .... 2015

## VIET CUONG, composer

<b>Boston GuitarFest Composition Competition (First Prize)</b> for <i>Obsession</i> .....	2014
<b>Sally Mead Hands Foundation Scholarship</b> to attend the Atlantic Center for the Arts.....	2012, '14
<b>ASCAP Morton Gould Young Composer Award (Winner)</b> for <i>Suite</i> .....	2013
<b>Dolce Suono Ensemble Young Composers Competition (Winner)</b> for <i>Lacquer and Grit</i> .....	2013
<b>Harvey Gaul Composition Competition from PNME (Hon. Mention)</b> for <i>Pulse Train</i> .....	2013
<b>Utah Arts Festival Commission (Finalist)</b> .....	2013
<b>Atlantic Coast Conference Band Directors Association Grant (Winner)</b> .....	2013
<b>BMI Student Composer Award (Finalist)</b> for <i>Lacquer and Grit</i> .....	2013
<b>Walter Beeler Memorial Prize from Ithaca College (Winner)</b> for <i>Sound and Smoke</i> .....	2012
<b>ASCAP/CBDNA Frederick Fennell Prize (Hon. Mention)</b> for <i>Ziggurat, Sound and Smoke</i> .....	2010, '12
<b>Louis and Anne J. Bachrach Memorial Gift</b> to attend the Bowdoin Music Festival .....	2011
<b>Prix d'Été Composition Competition (Second Place)</b> for <i>Pulse Train</i> .....	2011
<b>Susan and Ford Schumann Merit Scholarship</b> to attend the Aspen Music Festival .....	2010
<b>National Band Association Young Composer's Mentor Project (First Place)</b> for <i>Ziggurat</i> .....	2010
<b>Trio La Milpa Composition Competition (First Place)</b> for <i>Suite</i> .....	2010
<b>BMI Student Composer Awards (Finalist)</b> for <i>Tourbillon</i> .....	2009

### NOTABLE COMMISSIONS, WORK, & PERFORMANCES

<b>Dripstone</b> written for the Zorá String Quartet (string 4tet + electronics/live video, 6') .....	2018
Premiered at the Curtis Institute of Music by the Zorá String Quartet	
<b>Thu Diệu</b> commissioned by VASCAM (soprano, fl, cl, bsn, harp, string 4tet, 5').....	2018
Premiered at the 2018 Vietnamese American Society for Creative Arts and Music Exhibition	
<b>Re(new)al</b> commissioned by the Albany Symphony Dogs of Desire (perc 4tet, sinfonietta, 16') ...	2017
Premiered at the American Music Festival by Sandbox Percussion and the Albany Symphony	
<b>Electric Aroma</b> commissioned by the Eighth Blackbird Creative Lab (sop. sax, cl, pno, perc, 7')..	2017
Premiered at the inaugural Eighth Blackbird Creative Lab	
<b>Apparition</b> commissioned by Gregory Oakes (solo clarinet, 7') .....	2017
Premiered at the New Music Gathering by Gregory Oakes	
<b>Extra Fancy</b> commissioned by the Experiential Orchestra (2 oboes, EH, 2 bassoons, 7') .....	2017
Premiered at Roulette Brooklyn by the Experiential Symphony	
<b>Neon</b> commissioned by the New York Youth Symphony (large orchestra, 12') .....	2016
Premiered at Carnegie Hall by the New York Youth Symphony	
<b>Scribbles and Riddles</b> written for the Cabrillo Festival Orchestra (orchestra, 6') .....	2016
Premiered at the Cabrillo Festival of Contemporary Music by the Cabrillo Festival Orchestra	
<b>Commitment Bed</b> written for the JACK Quartet (string 4tet, 10') .....	2016
Premiered at Princeton University by the JACK Quartet	
<b>The Wild Woods</b> commissioned by the Winston-Salem Symphony (narrator + orchestra, 13') .....	2016
Performed by the Jacksonville Symphony	
<b>Water, Wine, Brandy, Brine</b> written for Sō Percussion (percussion 4tet, 13') .....	2015
Performed at Lincoln Center's Mostly Mozart Festival by Sō Percussion	
Performed at the Kennedy Center's DIRECT CURRENT Festival by Sō Percussion	
<b>Prized Possessions</b> written for the PRISM Saxophone Quartet (sax 4tet, 12') .....	2015
Premiered at Symphony Space (NYC) by the PRISM Quartet	
<b>Nothing if Not</b> for the American Modern Ensemble (double winds + pno, bass, perc, 12').....	2015

## VIET CUONG, composer

- Teapot Tempest** written for the City of Tomorrow (woodwind 5tet, 5')..... 2015  
Premiered at the **RED NOTE New Music Festival** by City of Tomorrow
- Wax and Wire** commissioned by Music from Copland House (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
- Basar Nature** commissioned by the Occasional Symphony (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 (solo 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 Collegiate Honor Band  
Performed at Midwest International Band and Orchestra Clinic by the Cobb Wind Symphony
- Naica** written for Mason Lubert (alto saxophone + electrics, 8') ..... 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 (two oboes + EH, 12')..... 2010  
Premiered at the International Double Reed Society Conference Trio La Milpa

## TEACHING EXPERIENCE

- Curtis Institute of Music, Teaching Assistant**.....Fall 2017-Spring 2018
- **Exploring Beethoven's Piano Sonatas**, Coursera online course ..... Fall 2017  
Assisted Jonathan Biss. Created review and test questions based off of video lectures, as well as moderated and cultivated community within a large online forum of 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.

VIET CUONG, composer

- **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. Through the study of species counterpoint, the course laid the foundations for a thorough understanding of the principles of linear structure and voice-leading. 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 18<sup>th</sup> 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). Counterpoint composition assignments weekly led to a complete four-part fugue as the final project.
- **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

**DISCOGRAPHY**

**PRISM Saxophone Quartet: "Surfaces and Essences"**

featuring *Prized Possessions*. XAS Records.....upcoming

**UNT Wind Symphony: "Teaching Music Through Performance in Band, Vol. 11"**

featuring *Moth* and *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

**Ohio University Wind Symphony: "The Color + The Light"**

featuring *Sound and Smoke*. Mark Records, Clarence, N.Y..... 2016

**Brooklyn Wind Symphony: "2013 Midwest Clinic"**

featuring *Moth*. Mark Records, Clarence, N.Y..... 2014

**Krystin O'Mara: "OBSESSION"**

featuring *OBSESSION*. Self-release, Atlanta, GA..... 2013

VIET CUONG, composer

**Hikarigaoka Girls' High School: "Paganini Lost in Wind"**

featuring *Sound and Smoke*. CAFUA Records Inc., Japan.....2013

**Cobb Wind Symphony: "2011 Midwest Clinic"**

featuring *Sound and Smoke: I. (feudal castle lights)*. Mark Records, Clarence, N.Y. ....2012

**Gleb Kanasevich: "Refractions"**

featuring *Zanella*. Self-release, New Haven, CT.....2012

**Peabody Wind Ensemble: "Sounds of Peabody: 2009-2010"**

featuring *Ziggurat*. 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

**"...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

VIET CUONG, composer

**"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