



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, Alarm Will Sound, the PRISM Quartet, Sandbox Percussion, JACK Quartet, Albany Symphony, Kaleidoscope Chamber Orchestra, and Jacksonville Symphony in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, Cabrillo Festival of Contemporary Music, and Midwest Clinic. Additionally, his wind band works have been featured on American Public Radio's *Performance Today* and have amassed hundreds of performances worldwide.

**EDUCATION & ACADEMIC HONORS**

- Curtis Institute of Music, Artist Diploma.** Daniel W. Dietrich II Composition Fellowship.....2017-2019  
Studies with David Ludwig. Electronic music studies with Tod Machover.
- Princeton University, MFA/PhD.** Roger Sessions and Naumburg Fellowship ....2012-2019 (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).

**NOTABLE COMMISSIONS, WORK, & PERFORMANCES**

- Renewal** commissioned by the Albany Symphony Orchestra (perc 4tet + full orchestra, 16')..... 2018  
Premiered by Sandbox Percussion and the Albany Symphony, David Alan Miller, conductor
- Moxie** written for the Curtis Symphony Orchestra (orchestra, 8') ..... 2018  
To be performed at the 2019 Minnesota Composers Institute by the Minnesota Orchestra
- Electric Aroma** arranged for Eighth Blackbird (fl, cl, perc, pno, 8') ..... 2018
- Electric Aroma** written for Alarm Will Sound (sinfonietta, 8')..... 2018  
Premiered at the 2018 Mizzou International Composers Festival by Alarm Will Sound
- Thu Diệu** 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
- Re(new)al** 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
- Apparition** commissioned by Gregory Oakes (solo clarinet, 7') ..... 2017  
Premiered at the New Music Gathering by Gregory Oakes
- Neon** commissioned by the New York Youth Symphony (large orchestra, 12') ..... 2016  
Premiered at Carnegie Hall by the New York Youth Symphony
- Scribbles and Riddles** written for the Cabrillo Festival Orchestra (orchestra, 6') ..... 2016  
Premiered at the Cabrillo Festival of Contemporary Music by the Cabrillo Festival Orchestra
- Commitment Bed** written for the JACK Quartet (string 4tet, 10') ..... 2016  
Premiered at Princeton University by the JACK Quartet
- Water, Wine, Brandy, Brine** 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
- Prized Possessions** written for the PRISM Saxophone Quartet (sax 4tet, 12') ..... 2015  
Premiered at Symphony Space (NYC) by the PRISM Quartet

VIET CUONG, composer

**ARTIST RESIDENCIES**

- Dumbarton Oaks**, Early-Career Musician Residency. Washington, D.C..... January-August 2020
- Copland House Residency Award**, Residency at Aaron Copland’s estate ..... January-February 2016
- Atlantic Center for the Arts**, Associate Artist under Christopher Theofanidis.....July 2014
- Yaddo**, recipient of the David del Tredici Residency. Saratoga Springs, NY ..... August 2013
- Ucross Foundation**, Artist-in-Residence. Ucross, WY ..... June 2013
- Atlantic Center for the Arts**, Associate Artist under Melinda Wagner.....July 2012

**FESTIVALS & ADDITIONAL STUDIES**

- Minnesota Orchestra Composers Institute**, with Kevin Puts ..... 2019
- Mizzou International Composers Festival**, studies with Chen Yi & Alex Mincek ..... 2018
- Eighth Blackbird Creative Lab**, studies with Jennifer Higdon & 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
- Lake Champlain Chamber Music Festival**, composer seminar with David Ludwig ..... 2015
- RED NOTE New Music Festival Composition Workshop**, studies with Steven Stucky..... 2015
- Copland House CULTIVATE Composers Institute Fellowship**, studies with Derek Bermel ..... 2014
- Bowdoin International Music Festival**, studies with Derek Bermel & Robert Beaser ..... 2011
- Aspen Music Festival and School**, Individual Studies Program with Sydney Hodkinson ..... 2010

**PROFESSIONAL AWARDS, HONORS, & SCHOLARSHIPS**

- Minnesota Orchestra Composers Institute (Winner)** for *Moxie*..... 2018
- 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
- 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
- Suzanne & 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..... 2012, '14
- ASCAP Morton Gould Young Composer Award (Winner)** for *Suite*..... 2013
- Dolce Suono Ensemble Young Composers Competition (Winner)** for *Lacquer and Grit*..... 2013
- Harvey Gaul Composition Competition from PNME (Hon. Mention)** for *Pulse Train* ..... 2013
- Atlantic Coast Conference Band Directors Association Grant (Winner)** ..... 2013
- Walter Beeler Memorial Prize from Ithaca College (Winner)** for *Sound and Smoke*..... 2012
- ASCAP/CBDNA Frederick Fennell Prize (Hon. Mention)** for *Ziggurat, Sound and Smoke* .... 2010, '12
- Louis and Anne J. Bachrach Memorial Gift** to attend the Bowdoin Music Festival ..... 2011
- Prix d'Été Composition Competition (Second Place)** for *Pulse Train* ..... 2011
- Susan and Ford Schumann Merit Scholarship** to attend the Aspen Music Festival ..... 2010
- National Band Association Young Composer's Mentor Project (First Place)** for *Ziggurat*..... 2010
- Trio La Milpa Composition Competition (First Place)** for *Suite* ..... 2010
- Finalist in the **2016 Lake George Composition Competition** (for *Wax and Wire*), **2013 Utah Arts Festival Commission** (for *Pulse Train*), and **2013 & 2009 BMI Student Composer Awards** (for *Lacquer and Grit & Tourbillon*).

**DISCOGRAPHY**

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

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

**UNT Wind Symphony: "Taylor Made"**

featuring *Moth*. GIA Publications.....2017

**Poulenc Trio: "Trains of Thought"**

featuring *Trains of Thought*. Delos 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

**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 *Zanelle*. Self-release, New Haven, CT.....2012

**PRESS**

**"The ingenious central movement used choreography inspired by wind turbines...Leaving aside the clever visuals, the music was snappy and intricate and easily held its own."**

December 27, 2017. *Times Union*, "Capital Region's top art, cultural experiences of 2017" by Joseph Dalton

**"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

VIET CUONG, composer

**"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

**"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

VIET CUONG, composer

**"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

**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. Lectures 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. 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