

Laura Elise Schwendinger

Laura Elise Schwendinger received her PhD. from the University of California, Berkeley, where her principal teacher was Andrew Imbrie. She has also studied with John Adams, Olly Wilson, Milton Babbitt and Chinary Ung. Her honors include commissions from the Koussevitzky Foundation (2001), the Fromm Foundation (1999), the Harvard Musical Association (2000), fellowships from the Radcliffe Institute for Advanced Studies (2002), the American Academy in Berlin prize (the first American composer to receive this award – 2000), The Charles Ives Scholarship from The American Academy of Arts and Letters, The Judges' Commendation from The Barlow Endowment, the Norton Stevens fellowship from the MacDowell Colony, two Meet the Composer grants, an American Composers Forum grant, and First Prize of the 1995 ALEA III International Composition competition (the first American winner in over a decade), and two grants from the University of Illinois in support of a new concert work and a recording project with the Chicago Chamber Musicians. She has held residencies at the Rockefeller Foundation's Bellagio Center (1997), the Bogliasco Foundation's Liguria Center (2002), the MacDowell, Yaddo and Ragdale Colonies, and the Virginia Center for the Creative Arts.

Dr. Schwendinger is currently an Assistant Professor of Music at the University of Illinois at Chicago where she teaches composition and theory. For ten years she was on the faculty of the San Francisco Conservatory of Music, Preparatory Division, where she developed a program for young composers. She has also been a lecturer in the Music Departments of the University of California, Santa Cruz, and Smith College.

Her setting of *In just spring* –, from *Chansons Innocentes*, has been performed by Dawn Upshaw and Gilbert Kalish on tour since 1997 at venues including Carnegie Hall in New York, Herbst Theater in San Francisco, Veteran's Wadsworth Theater in Los Angeles, the Theater du Chatalet in Paris, France, the National Arts Center in Canada, and Wigmore Hall in London, and the Tanglewood and Ojai Music Festivals. *Songs of Heaven and Earth*, and *Magic Carpet Music*, her works for the Theater Chamber Players, were premiered at the John F. Kennedy Center for the Performing Arts in Washington DC. She has also been performed by the Franz Liszt Chamber Orchestra of Hungary, the Cleveland Chamber Symphony, the Washington Square Contemporary Players, the New York Camerata, ALEA III, the Chicago CUBE Ensemble, Washington DC's New Music Forum, Scott Kluksdahl, the New Millennium Ensemble, Northwestern University New Music Ensemble, Vancouver New Music, Fear No Music of Portland, and the Berkeley and Marin Symphony Orchestras. Her music has been described as "... music of considerable power" by The San Francisco Chronicle, "fanciful" by The New York Times, "poignant" and "revel[ing] in sinewy counterpoint" by The Washington Post, having "an extravagant expressiveness" by The Seattle Weekly, and "especially captivating" by the Cleveland Plain Dealer. Her *Chamber Concerto*, reviewed in The American Record Guide as "melodic and atmospheric," is available on the Capstone label and her *In just spring* -- is available on "Voices of Our Time," a recital video of Dawn Upshaw at the Theater du Chatalet. Upcoming performances include her *String Quartet* by the Arditti String Quartet at the Massachusetts Institute of Technology, a new work, *Celestial City*, for the Spectrum concert series at the Berlin Philharmonic Hall (Jan. 2003), Cascade Range at a chamber concert of the Deutsches Symphony Orchestra (April 2003), and a nonet for the Chicago Chamber Musicians (2004).

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2002