

CURT CACIOPPO

757 College Avenue

Haverford PA 19041

610 642-5625 (home)/610 896-1286 (office)

mobile phone 610 331 2606

FAX: 610-896-4902

<http://www.haverford.edu/musc/faculty/cacioppo.html>

• PROFESSIONAL APPOINTMENTS

Haverford College, Department of Music

Ruth Marshall Magill Professor of Music, 2000-present

Professor, 1996-2000

Associate Professor, 1989-1996

Assistant Professor, 1983-1989

Harvard University, Department of Music

Assistant Professor, 1980-1983

Instructor in Music, 1979-1980

Villanova University, Center for Peace and Justice Education

Visiting Professor, fall 1992: seminars on Native American music

• ADMINISTRATIVE EXPERIENCE

at Haverford College

Chair, Music Department, July-December 2007; July, 2000-June, 2003; July 1994-January 1995; July, 1991-June, 1993; July, 1988-June, 1990; April, 1984-June, 1986

Chair, Dept. of Psychology Ad Hoc Search Committee, 2005-6

Acting Chair, Fine Arts Department, July, 2003-June, 2004

Director, Performing Artists Series, 1984-97, 2000-2003; consultant ongoing

Chair, Distinguished Visitors Committee (college-wide purview), 1995-1997

Chair, dual search in music, spring, 1984

Led 12 interim faculty searches, 5 staff searches

at Harvard University

Associate Director of Undergraduate Studies in Music, 1982-83

Acting Director of Undergraduate Studies in Music, spring 1982

Head, Theory Curriculum Review Committee, 1982

Bach Society Orchestra faculty advisor, Leverett House music tutor, 1980-83

• COMMITTEE MEMBERSHIPS AND INDIVIDUAL ASSIGNMENTS

Arts Working Group, 2007-2008

Institutional Review Board committee member, 2002-4

Distinguished Visitors Committee, 2000-2001

Academic Computing Committee, 1998-99

Committee on Bi-College Relations (Haverford-Bryn Mawr), 1996-97

Fine Arts Committee, 1988-89

Distinguished Visitors Committee, 1985-86
Administrative Advisory Committee, 1984-85
8 music ad hoc search committees
presenter of 3 tenure/promotion cases; glossator in 5 cases
oversight of keyboard applied music study, curator of
 keyboard instruments, and electronic music facilities – ongoing
arranged 5 year departmental computer music consultancy, 1992-97
Piano Purchasing Committee (at Harvard), 1982

EDUCATION

Ph.D. Harvard University (composition), 1980
A.M. Harvard University (composition), 1979
A.M. New York University (musicology), 1976
B.Mus. Kent State University (piano; Honors College student) *cum laude*, 1973

Mentors: Leon Kirchner, Earl Kim, Ivan Tcherepnin; George Rochberg; Gustave Reese,
 Jan La Rue; David P. McAllester

Master classes/coaching: Arthur Loesser, John Browning, Robert de Gaetano, Jeffrey Siegel;
 Josef Gingold, Leonard Samuels, John Mack, Tung Kwong Kwong

• PRINCIPAL COMPOSITIONS

Piano solo

Ciclo metamorfico sul nome d'un maestro (45 min)
Three American Fantasies (43 min)
 Contrapuntal Fantasy on John Newton's "Amazing Grace"
 Ostinato-Fantasia on "All Creatures of Our God and King"
 Fantasy-Choruses on "This Little Light of Mine"
Eclogue: symphony for piano (25 min)
Pawnee Preludes (18 min)
Philadelphia Diary (14 min)
Sonata trasfigurata (14 min)
Lyric Visions from the Pawnee (8 min)
Notturmo elidiano (excerpt from *La Canzon della Veglia* - 8 min)
Klavierstück (7 min)
America: a prayer (from *Ciclo metamorfico* - 7 min)
Old Petitions (6 min)
¡Angelus! (5 min)

Organ

di cibo celeste (ciaccona-fantasia), based on motives from Mozart's <<Don Giovanni>> (15 min)
Visione delle Crociate (8 min)
Nel mezzo del cammin (4 min)

Orchestra

Trilogia dantesca for piano, orchestra and chorus (90 min) three [separable] movements
 Vexilla
 Numina (with optional chorus part)
 Adfirmatio (with chorus)

Concerto for Oboe, String Chamber Orchestra and Harpsichord (30 min)
To A Child Dancing in the Wind - orchestral poem with soprano
on a poem by W.B. Yeats (25 min)
Tuscan Folio (22 min)
Lenape Refrains (in progress – 20 min)
Scenes from Indian Country (18 min)
Largo for strings and timpani, with piano oblig. (9 min)
Invocation and Dance of the Mountain Gods (5 min)

Choral/Vocal

La Canzon della Veglia (in progress) for sopr, mixed chorus, female narrator and orchestra,
on a libretto by Claudio Saltarelli (@ 60 min - in progress)
Sieben Thiel Lieder for bass-baritone & pno (20 min)
Wolf for sopr, vc, pno on a text by Peter Blue Cloud (17 min)
Poems from Paternina for sopr & pno on texts by Scaife and Shelley (17 min)
Sestinamento <<Operistica>> for soprano & piano, text by Luigi Cerantola (14 min)
Revelation 21 / SSA, S solo, org (13 min)
Quattro canti indigeni nordamericani SATB, SB soli (10 min)
Franciscan Prayer for baritone & pno (trp, perc oblig), text attrib. Francis of Assisi (9 min)
Alla primavera / SATB, SATB soli, vln, vla, vc, fl, cl, bsn, hpscd -- virtuoso madrigal
on a text by G. Leopardi (9 min)
Due canti brevi su poesia di Claudio Saltarelli (8 min)
An "Amen" to Peace / SATB, SATB soli, org (6 min)
Wasser, Luft und Schaum for bass baritone & pno, text by Friedrich Thiel (6 min)
Canto notturno for sopr & pno on a text by G. Leopardi (5 min)
An die unsterbliche Geliebte for baritone & pno on a text by Beethoven (5 min)

Chamber

Nayénezhgani ("Monsterslayer") based on Navajo legends, for the string quartet (37 min)
Impressioni venexiane for string quartet (35 min)
The Ancestors, trio for vln, vc, pno, after a painting by Charles Stegeman (32 min)
Red Dove of Libya for flute, harp, persuccion & string bass (32 min)
Nilch'i dine'é ("a distant voice calling") based on Navajo legends, for string quartet (30 min)
Ma' ijii hataál (Coyoteway) based on Navajo legends, for string quartet (20 min)
Faust Narrative No. 1 (after Busoni's Dr. Faust) for vln, pno (17 min)
Snake Dance Trio (Coyóhim - Katsina), for fl, vc, pno (14 min)
Tucson Scherzo for flute, strings & cembalo, alternate version for fl, cl, vln,vc, pno (9 min)
Largo (orig. sextet version, 2 vln, 2 vla, 2 vc -- 9 min)
Sinfonia e fugato for flute, string trio and piano (8 min)
Tritton Fanfare for brass quintet (5 min)

• CD's

"Immagini d' Italia," music inspired by travels in Italy, including *Impressioni venexiane* for string quartet, *Red Dove of Libya* (the story of the Cult of Venus in Sicily) for flute, harp, contrabass and percussion, and vocal & keyboard works – expected release December 2009

"Ancestral Passage," double CD set including 2 string quartets and 2 trios, MSR Classics release 1261 – features the American String Quartet, Moscow String Quartet, the Friends Chamber Group, Curt Cacioppo, piano, with oral commentaries by the composer

Fantasy-Choruses on "This Little Light of Mine" by Curt Cacioppo performed by pianist Althea Waites, to be included on upcoming Waites Cambria Records CD -- in production

"Burning with the Muse" featuring *Poems from Paternina, Sieben Thiel Lieder, and Franciscan Prayer* – vocal music by Curt Cacioppo –MSR Classics 1173; participating artists include Leah Inger, soprano, Michael Riley, bass baritone, David Bilger (principal trumpet, Philadelphia Orchestra), Anthony Orlando (associate percussionist, Philadelphia Orchestra), and Curt Cacioppo, piano

"Incroci di Millennio (Millennium Crossings)" – Capstone Records CPS-8734 – includes *Sonata trasfigurata* and *Klavierstück* for solo piano by Curt Cacioppo, performed by pianist Lisa Weiss (recording also features Cacioppo as pianist in works by fellow composers Joseph Hudson and Ingrid Arauco)

"Fantasies," keyboard music of Curt Cacioppo performed by pianists Kenneth Fearn, Paul Orgel, and Charles Abramovic, and organist Robert Gallagher - Capstone Records CPS-8713

"New Music for Oboe," featuring Curt Cacioppo's *Concerto for Oboe and String Chamber Orchestra with Harpsichord*, and the artistry of oboist Jonathan Blumenfeld of the Philadelphia Orchestra - Capstone Records CPS-8706

Scenes from Indian Country, an orchestral suite by Curt Cacioppo on the CD "The Distant Native Voice," performed by the Chamber Orchestra of Bryn Mawr, Heidi Jacob, Director, released by the artists (available at curtcacioppo.com)

"Music of Curt Cacioppo," aka *Nayénezgani ("Monsterlayer")*, featuring the Emerson String Quartet, and Curt Cacioppo, pianist - Capstone Records CPS-8652

Wolf featuring Janice Fiore, soprano, David Geber, violin, and Curt Cacioppo, piano, Capstone Records CPS-8632, SCI Series No. 8, "Intimate Thoughts"

• **ARTICLES AND ABSTRACTS IN PRINT**

"Michael Hersch and the Romantic Continuum," excerpt published as program notes for Merkin Concert Hall/Kaufman Center, NY concert of solo string music by M.H. May 11, 2008, written with support from ASCAP

"Crying for Justice," Orange County Performing Arts Center program brochure, February 2008, Volume 15, Number 2, Pacific Symphony insert, p. 4, 9, 12-13

"The West," Pacific Symphony/American Composers Forum blog, January '08 (host of Native American section) <http://www.americancomposersfestival.org/#Home:default:blog:post:16>

Program notes on my vocal music as featured artist for Deutsch-Amerikanischer Tag, Oktober 2004, Duisburg, Germany – published bi-lingually by the Deutsch-Amerikanischer Freundeskreis Niederrhein

"Italy 2001: Southern Splendor," *Haverford Alumni Magazine*, Fall 2001, p. 25-32.

“Native American Resonances in Contemporary Concert Music,” in *Contemporary Music Forum*, Mid-American Center for Contemporary Music and Art, Bowling Green State University, William Lake, editor, Vol. 4, p. 1-3.

“The Meeting of Native and Euro-American Musics,” College Music Society National Conference October 31, 1992, San Diego (CMS Proceedings, and on-line archive - http://symphony.music.org/cong_archive_public/conf_archive_show.idc?ID=1196)

“Harmonic Behavior in *The Rite of Spring*,” in *Symposium*, the Journal of the College Music Society, Lee Riggins, ed., Vol. 32, p. 129-142.

“Survey of Piano Technique,” & “Fingering,” *Garland Encyclopedia of Keyboard Instruments, Volume I, The Piano*, Robert Palmieri, ed., p. 135-137, 393-401.

“Poetry to Music: Schumann's *Mondnacht* Setting,” in *Symposium*, the Journal of the College Music Society, Vol. 30, No. 2, Margaret Barela, ed., p. 46-56.

Book reviews for CHOICE, *Current Reviews for College Libraries*, 1988-92: *Busoni and the Piano* by Larry Sitsky, *Blackfoot Musical Thought* by Bruno Netti; *Glenn Gould: A Life and Variations* by Otto Friedrich; *Pianos and Politics in China* by Richard Kraus; *Choctaw Music and Dance*, by James H. Howard and Victoria Lindsay Levine; *Ferruccio Busoni: a bio-bibliography*, by Marc-André Roberge; *The Evolution of Mozart's Pianistic Style* by M. Mercado.

“Snake Dance,” *CMS PROCEEDINGS: The National and Regional Meetings*, 1988, ed. M.J. Budds, Boulder, CO, 1990, p. 6-7.

Contributor to *George Rochberg: a bio-bibliographic guide...*, Joan DeVee Dixon, Pendragon Press, 1992, p. xiv-xv, and citations pp. x, 36, 85, 525.

Echoes Returning to Song: melodies from a New England powwow transcribed, edited and with commentary, Orenda Press, June 1988.

“Guns and Beethoven,” *Piano Quarterly*, Fall 1987 issue, p. 68-69.

“Color and Dissonance in Late Beethoven: the String Quartet Op. 135,” *Journal of Musicological Research*, Vol. 6, pp. 207-248.

“An ‘Amen!’ to Peace,” *Music Educators Journal* (MENC), *Student Vibrations*, July 1970, p. 2-3.

9 articles in *Kent State University Summer News*, July 3, 10, 17, 24, and August 7, 21 & 28, 1970, covering Blossom Festival performances by Leonard Bernstein, Robert Shaw, John Browning, and developments in the School of Music, Honors College, and ROTC program.

“Eschenbach at Blossom,” *Fine Arts*, Cleveland (OH), Vo. 18, No. 846, August 24, 1970, p. 9-10.

“Defends Critic Price’s ‘Devotion To Truth,’” *The Akron Beacon Journal*, August 17, 1970, p. A6.

• **DELIVERED PAPERS, COMMENTARIES & PANELS**

addressed capacity audiences at Segerstrom Hall in connection with Pacific Symphony performances of *Crying for Justice*, was simulcast on KUSC radio, appeared in 3 pre-concert & post-concert panels, on KOEC-TV, and at 4 schools in Orange County, February 2008

pre-concert commentaries prior to 3 performances by the Dolce Suono Trio, including panel discussion with George Crumb, Fall 2007

panelist with George Walker prior to the Left Bank Concert Society's "Heroic Spirit" concert for Black History Month, Terrace Theater, the Kennedy Center, Washington, D.C., February 25, 2006

commentaries on works presented during my "Dedications" program recital tour October & November 2006 in California and Italy

pre-concert remarks for four performances of "Impressions of Venice" by the Quartetto di Venezia at Rhode Island College (Providence), St. Lawrence Centre (Toronto), Getty Museum (Los Angeles) March & June 2005

address to German-American Day audience during feature recital of my vocal music, Lehbruck Museum, Duisburg, Germany, October 2004

panelist with Joseph Horowitz and Ben Pasternack during "American Roots" Festival series, New Jersey Symphony Orchestra and the Newark Museum, January 2003

"Musical Creativity: from inspiration to performance and critical reaction," Customs Workshop, Haverford College, a joint presentation with composer and Associate Professor of Music Ingrid Arauco and painter and Assistant Professor of Fine Arts Ying Li for incoming Freshman, September 1, 2002

"Music as a means of survival among Native Americans: 'Rockin' Warriors,'" September 3, 2000, Customs Week Faculty Workshop, Haverford College

"La musica <<Native American>> tradizionale e di <<crossover>>: mezzi per sopravvivere," May 15, 2000, Università di Venezia Ca' Foscari (Dip. St. Crit. delle Artis "Giuseppe Mazzariol," Ca' Bonvicini (a S. Croce)/Centro Coordinamento Culturale di Venezia della Pietà

"The Artist and Native America: Creative Process as Vision Quest," May 29, 1998, Alumni Weekend symposium presentation, Haverford College

"*Vexilla, Numina, Adfirmatio*: textual and visual imagery in my Piano Concerto," March 15, 1994, multi-media presentation, Haverford College

"The Meeting of Native and Euro-American Musics," College Music Society National Conference October 31, 1992, San Diego

"Native American Resonances in Contemporary Concert Music," Music and Art of the Americas Festival, Mid-American Center for Contemporary Music and Art, Bowling Green State University, October 3, 1992

“Homage to the Native American Voice,” CMS Northeast Chapter Meeting, School of Music, University of Delaware, Newark, April 4, 1992

Lecture/performance on the genesis and form in the *Sonatina seconda* by Ferruccio Busoni, Institute for Advanced Musical Studies, King's College, London, November 14, 1990 (Curtis Price and Christopher Wintell, hosts)

“Snake Dance Trio: *Coyóhim-Katcina*, sources and techniques,” October 15, 1988, College Music Society National Conference, Santa Fe, N.M.

“Sonata form: transfiguration and contrast,” a lecture-performance, February 11, 1988, Haverford College Faculty Research Presentation

“Reckoning with the Past: 4 *Short Sonatas* by George Rochberg,” performance and lecture, October 29, 1986, Institute for Advanced Musical Studies, King's College, University of London

“Art Music and Native American Song,” May 19, 1982, The Tuesday Afternoon Colloquium Series, Department of Music, Harvard University

• **BROADCASTS & RECORDINGS** (partial listing)

WOMR Provincetown, broadcast of *Snake Dance Trio* and composer's commentary from CD “Ancestral Passage” September 9, 2008, on program The Latest Score

WOMR Provincetown, “Curt Cacioppo Hour” on The Latest Score hosted by Canary Burton, August 5, 2008, 2-3 pm

KUSC-FM Los Angeles, live broadcast from Segerstrom Hall of *Crying for Justice* and pre-concert remarks February 11, 2008

Spokesman for the Pacific Symphony American Composers Festival on KOEC-TV's “Real Orange” February 7, 2008 (multiples airings)

ACF maiden webcast October 2007 – *Snake Dance* with the Dolce Suono Trio
<http://www.newmusicphiladelphia.com/page7/page7.html>

Ex Novo Ensemble performance of Tucson Scherzo recorded live at Teatro La Fenice, Venice, Italy, November 6, 2007, by RAI radio for subsequent transmission

KUNM Albuquerque March 2007, airing of *Wolf* from the “Intimate Thoughts” SCI/Capstone CD

WQXR New York February 2006, airing of *Monsterslayer* on program Music Through the Night

Millennium Crossings concerts recorded for broadcast by Radio Veneto, Radio Slovenia, RAI radio and television during Italian tour, October 2004 – Venice, Trieste, Treviso, Aversa

February 4, 2004 – *Oboe Concerto* broadcast on the program “Classical Discoveries,” WPRB radio, Princeton University

“Sundays Live” broadcast on KMZT radio, 105.1 FM, Los Angeles, of *Fantasy Choruses on “This Little Light of Mine”* performed by pianist Althea Waites, Bing Theater, Los Angeles County Museum of Art, September 21, 2003

20 minute broadcast segment April 7, 2003, on music of Curt Cacioppo in conjunction with Vermont premiere by Quartetto di Venezia of new string quartet *Impressioni venexiane*, Walter Parker, host, Paul Orgel, guest/commentator, WVPR-FM

appearance on KUAT-TV Channel 20, March 5, 2002, Tucson, Arizona, in conjunction with premiere of *a distant voice calling*

interview on KUAT-FM 90.5 & 89.7, March 2, 2002, Tucson, Arizona, in conjunction with premiere of *a distant voice calling*

interview/call-in program on WYBE-TV’s Emmy nominated “Philly Live,” April 16, 2001, with ethnomusicologist David McAllester, hosted by Ashok Gangadean: “Native American Music”

“Fantasies & Reflections: a Journey toward Peace”-- an all - Cacioppo program November 5, 2000, Sage Hall, Smith College, recorded by Harrison Productions for submission to NPR

RAI 2 (Radio italiana) broadcast of *Concerto for Oboe, String Chamber Orchestra and Harpsichord*, recorded May 15, 2000, Chiesa della Pietà, Venice, aired throughout Italy Sunday, March 4, 2001

Canti indigeni nordamericani, performed at the Kennedy Center's Millennium Stage in May, 1999: http://www.kennedycenter.org/programs/millennium/artist_detail.cfm?artist_id=BRYNMAWRHA

Scenes from Indian Country broadcast and discussed on WRTI-FM's “Notes from Philadelphia” Saturday, September 13, 1998 (hosted by Leon Bates)

Pawnee Preludes, Paul Orgel, pianist, recorded by Interlochen Public Radio, April 1996

feature broadcast on “Kultur Aktuell,” Bayerische Rundfunk (Bayern 2), Munich, Germany, December 12, 1995, following Komponistenwerkstaat on the music of Curt Cacioppo at the Gasteig Cultural Center

one hour live broadcast of Native American inspired piano music by Curt Cacioppo on WFLN-FM, Philadelphia, Curt Cacioppo, piano, January 4, 1995; concluded with interview segment (“Cunningham Piano Showcase,” host Anthony Fiorillo)

Faust Narrative No. 1, Sonata trasfigurata, works by Schoenberg & Brahms, recital with violinist Geoffrey Michaels, Taplin Hall, Princeton University, March 10, 1996 (recorded for broadcast by NPR)

live broadcast on WFLN-FM, Philadelphia, of Beethoven’s Kreutzer Sonata, Curt Cacioppo, piano, Geoffrey Michaels, violin, November 9, 1994; concluded with interview segment announcing the “Beethoven for Bosnia” benefit concert series

interview on WRTI-FM, Jazz Radio, Temple University/NPR introducing live broadcast concert from Haverford College by Don Cherry and “Multikulti,” November 19, 1993 (Marcia Logan, host, Earl Brown, producer)

distinguished guest on Vermont Public Radio, April 3, 1990 - performed *Two Impromptus* by Ulysses Kay, *Xikiyeua* by Alejandro Cardona; *Triptych* by Ingrid Arauco; *4 Short Sonatas* by George Rochberg; Op. 96 Beethoven with violinist Nicholas Kitchen; aired pre-taped performance of two *Poems from Paternina* by Fiore-Cacioppo Duo; musical performances interspersed with interview segments (host: Walter Parker, program director)

“The Beethoven Sonatas for Piano and Violin” - ten sonatas in a cycle of three concerts sponsored by the Fletcher Foundation, Nicholas Kitchen, violin, Curt Cacioppo, piano, February 9, 10, 11, 1990, Carswell Auditorium, Meredith College, Raleigh, N.C. (recorded by Duke University and NPR North Carolina for delayed broadcast)

live broadcast and interview, WVPR-FM (Vermont Public Radio), Windsor, VT, May 5, 1988 on “Capriccio” hosted by Walter Parker: performed *Pawnee Preludes*, *Sonata trasfigurata*, *America: a prayer*, also aired: *Largo for Strings*, *Snake Dance Trio*

D.C. premiere of *Pawnee Preludes* by Contemporary Music Forum of Washington, D.C., Armand Hammer Auditorium, Corcoran Gallery, November 19, 1984 (recorded by WETA-FM for delayed broadcast)

“My *Pawnee Preludes* for piano: their origin and expression,” the Corcoran Gallery, Washington, D.C., November 19, 1984 before a Contemporary Music Forum concert (lecture recorded by WETA-FM for delayed broadcast)

Philadelphia premiere of *Largo for Strings* - Concerto Soloists of Philadelphia, Marc Mostovoy, Music Director, Adrian Gnam, Guest Conductor, Church of the Holy Trinity, Rittenhouse Square, Philadelphia, PA, December 2, 1984 (recorded & broadcast by WFLN-FM)

New York premiere of *Eclogue: Symphony for Piano* -- Curt Cacioppo, pianist, Bösendorfer Concert Series “Harvard Showcase,” April 3, 1982 (recorded for broadcast on WNYC-FM, along with the Bach 5th Brandenburg Concerto, Curt Cacioppo, piano, with the Bach Society Orchestra; interview segment also recorded for broadcast)

program featuring works of Curt Cacioppo on “New Music,” WUOM-FM, Ann Arbor (University of Michigan), July 1981 (host: George Cacioppo)

world premiere of *Eclogue: Symphony for Piano* -- Fromm Contemporary Music Series, Paine Hall, Harvard University, Ira Braus, pianist, March 9, 1980 (recorded by NPR for delayed broadcast)

premiere of *Largo for Strings* -- Bach Society Orchestra, Harvard University, James Ross, Music Director, Sanders Theatre, Cambridge, MA, March 8, 1980 (recorded & broadcast by WHRB-FM)

• PERFORMANCE HISTORY

Concert/lecture appearances and/or performances of original work at the following Colleges/schools:

Haverford, Bryn Mawr, Swarthmore, Goucher, Bates, Marymount, Dowling, Middlebury, Meredith, St. Michaels (VT), Santa Monica, Mt. Holyoke, Smith, Pomona College, Rhode Island College, Westminster Choir College, Longy School of Music, Settlement School

Philadelphia, Third Street Music Settlement (NY), The Putney School (VT), Duke Pre-Collegiate String School, Crane School of Music, Manhattan School of Music, Levine School, Washington, D.C. (in conjunction with the Italian Cultural Institute), Long Beach Community College, Irvine Valley College

universities:

Harvard, Yale, Princeton, Columbia, UC Boulder, Kent State, Montclair State, Roberts Wesleyan, Rutgers New Brunswick, Rutgers Camden, University of Maryland College Park, Duke, U Delaware at Newark, University of the Arts, U Ill. Urbana-Champaign, Bowling Green State, Cal State Long Beach, Chapman University, Akron U, La Verne, West Chester, Temple, CUNY at 125th, CUNY Graduate Center, Villanova, U VT Burlington, SUNY Stonybrook, Pitt, Queens University (Ontario), Boston University, University of New Mexico at Albuquerque

galleries/museums/libraries/community venues:

Getty Museum, Smithsonian Institution - Hirshhorn Museum, Fogg Museum, Newark Museum, Corcoran Gallery, Los Angeles County Museum of Art, Wyomissing Art Institute, Glencairn Museum, Cantor-Fitzgerald Gallery, Arts Bank (Philadelphia), Queens Museum, Nexus Gallery, Christopher Cairns Studio, Free Library of Philadelphia, Donnell Library, Magill Library, the Rowfant Club of Cleveland, Ethical Society (Philadelphia), New York Hospital, St. Paul's Episcopal Church (Chestnut Hill, Philadelphia), First Presbyterian Church (Germantown, Philadelphia), Trinity Church (Rittenhouse Square, Philadelphia), First Unitarian Church, Philadelphia, Cathedral Village (Chestnut Hill, PA), Marriott Quadrangle (Haverford, PA), Thorne School (Bryn Mawr), Gladwyne, Welsh Valley, Penn Valley schools (Lower Merion, PA), Medford Leas (NJ), Café acoustique, Wilmington, St. David's Church (Wayne, PA)

prominent domestic venues:

Merkin Concert Hall, Bösendorfer Concert Series (NY), Academy of Music chamber music series (Philadelphia Orchestra), Concerto Soloists of Philadelphia Trinity Church series (Rittenhouse Square), Philadelphia Chamber Music Society Pennsylvania Convention Center series (Emerson Quartet), PCMS/Musical Fund Society Concerts for the Community series, Kennedy Center (National Symphony), Kennedy Center Millennium Stage series, Kennedy Center Terrace Theater, Orchestra Hall (Chicago Symphony), Uihlein Hall (Milwaukee Symphony), Pantages Theater (Tacoma Symphony), Lyric Theater (Kansas City Symphony), Heinz Hall (Pittsburgh Youth Symphony), Segerstrom Hall (Pacific Symphony), Montalvo Center for the Arts

Foreign venues:

Teatro dei Rozzi, Siena, Basilica di San Savino & Chiesa S. Cristoforo, Piacenza, Chiesa di S. Maria della Pietà and Teatrino Groggia, Venice, University of Venice Ca' Foscari, Palazzo Albrizzi and Teatro La Fenice, Venice, Castello di Carovigno, Ostuni, Chiesa di San Domenico & Chiesa di Maddalena, Alba (Cuneo), Università degli Studi, Aula Magna, Trieste, Sala CEPU, Treviso, Teatro Cimarosa in Aversa, Galleria d' Arte Moderna e Contemporanea (GAM), Torino, Conservatorio Superior, Barcelona, Union Fenosa Museum of Contemporary Art, La Coruña, Richard Strauss Conservatory at the Gasteig Cultural Center, and Freien Musikzentrum, Munich, Rokokosaal at Steingraeber Klavier Haus, Bayreuth, Hofer Symphoniker Orchestersaal, Hof, Lehmbruck Museum, Duisburg, Folkwang Hochschule, Duisburg, Sibelius-Akademie/Esponn Institute, Helsinki, King's College, Institute for Advanced Musical Studies, University of London, Centro de Música Contemporánea/Universidad Nacional, Centro Culturale de España, Instituto Superior de Artes, San José/Heredia, Costa Rica, St. Lawrence Centre, Toronto, Vancouver, British Columbia (in conjunction with Italian Cultural Institute),

Munetsugu Hall, Nagoya, IIC Tokyo, Sala Felipe Villanueva & Teatro San Benito Abad, Mexico, Union of Composers Hall, Sofia, Bulgaria

• **TEACHING SPECTRUM**

Composition

Undergraduate and graduate private lessons, thesis advising, dissertation reader

Theory

Intro Musicianship, all levels of harmony, counterpoint, analysis, 20th Century (with electronic music component)

Performance

Piano and chamber music

I have also taught the general programs “Beethoven” course, and Intro piano.

Courses which I have devised:

“Topics in Piano” (a performance/research course for intermediate and advanced pianists) – topics offered in rotation since 1988:

BACH, HIS SONS AND THEIR CONTEMPORARIES
HAYDN, MOZART, BEETHOVEN
BEETHOVEN
SCHUBERT, SCHUMANN AND BRAHMS
CHOPIN
DIVERSE REPERTOIRE
THE CONCERTO
THE IMPRESSIONISTS
20TH CENTURY MASTERS
TRANSATLANTIC CONNECTIONS
AMERICAN ROOTS
THE ITALIAN KEYBOARD TRADITION
Practicum topic: construction of a 5 octave clavichord

Major elective and graduate courses:

“Comparative Analysis”
“Symphonic Technique and Tradition”
“Line and Impression”
“Cantus Firmus Technique – an historical/analytical approach”

Crossover and general courses:

“Tones, Words and Images” (an interdisciplinary course)
“Native American Music and Belief” (a social justice offering)
“Music and Narrative in the 20th Century” (cross listed with Comparative Literature)

• **FESTIVALS, RESIDENCIES, CONFERENCES**

American Composers Festival, Pacific Symphony 2008
Bibiena Arts Festival, Piacenza, Italy 2008
Robb Composers Symposium, New Mexico 2007/8
Alba Music Festival, Italy 2007/8

Ex Novo Festival, Italy 2007
 Rive-Gauche "Musiche in Mostra" festival, Torino, Italy, 2006, 2008
 Sanibel Chamber Music Festival, March 2005
 Groggia Modern, Venice, Festival of Contemporary Music "Trieste Prima,"
 Festival of Contemporary Music "Finestre sul '900," Treviso, "Europe Cimarosa Festival"
 October, 2004, as part of "Millennium Crossings" recital tour to promote CD release
 18th annual Deutsch-Amerikanischer Tag, Duisburg, Germany, October, 2004, presented by the
 Deutsch-Amerikanischer Freundeskreis Niederrhein
 Haverford International Council conference, Versailles, France, June 2004
 residency sponsored by Centro de Música Contemporánea/Universidad Nacional/Universidad de
 Costa Rica, San José, Costa Rica, October 11-20, 2002
 residency with New Jersey Symphony Orchestra during January 2003 Winter Festival
 "American Roots," America's quest for an indigenous musical hi-culture, organized by
 Joseph Horowitz
 Arizona Friends of Chamber Music Winter Festival, composer in residence, March 2002
 Idyllwild Arts Festival (CA), composer in residence, July 2000
 Venice International Festival "Viva Vivaldi," Italy, composer in residence, May, 2000
 Interlochen Arts Academy, composer in residence, October 1997
 Komponistenwerkstaat, Gasteig Cultural Center, Munich, Germany, December 1995
 "Bridging Two Worlds," Smith College, composer residency, October, 1994
 Settimana Organistica Internazionale, Piacenza, Italy, composer in residence, September 1994
 Taos Chamber Music Festival (guest doing pueblo Indian music research), June-July 1993
 CMS National Conference, San Diego, October 1992
 Voices of the Americas Symposium, Villanova University, October 1992
 Music and Art of the Americas Festival, Bowling Green State University October, 1992
 CMS Northeast Chapter Meeting, Newark, DE, April 1992
 Sessioni Senesi per la Musica e l'Arte, Siena, Italy, summer 1990
 American Music Week Marathon, Third Street Music Settlement (NY), November 1988
 CMS National Conference, Santa Fe, October 1988
 Grand Teton Festival, composer in residence, July 1988
 IIIrd International Contemporary Music Festival, Leningrad, May 1988
 Twentieth Century Music Festival, West Chester University, November 1987
 New Music Festival, University of Delaware, Newark, May 1986
 Distinguished Composers Festival, Kent State University November 1985
 Festival of Music and Dance, Swarthmore College, September 1985
 Haverford College Summer Chamber Music Series, July 1983 & 1984
 Music of the Americas Festival in Europe (UC Boulder), Latina/Barcelona/Paris, July 1983
 Cain Park "Mostly Modern Amphimusic" Festival, Cleveland, July 1983
 International Horn Society Convention, Potsdam, NY, June 1982
 Kinhaven Festival (VT), June 1981 & July 1982
 Cain Park "Mostly Modern Amphimusic" festival, Cleveland, June 1980
 Blossom Music Festival, Cleveland Orchestra/Kent State University, summer 1973

• **HONORS, AWARDS, PRIZES, DEDICATIONS**

- Innovative Teaching Prize, 2007
- Devisidero by Christopher Shultis written for Curt Cacioppo 2007
- 3 Pieces (About the Clouds, Seascape, The Rain and the Stars) by Massimo Iamone dedicated to Curt Cacioppo 2005/6
- The Realm of Possibility by Mark Hagerty written for Curt Cacioppo 2005
- Ritorno by Ingrid Arauco, 2005

- Divina Commedia, VIII Cerchio: VII Bolgia by Marino Baratello dedicated to Curt Cacioppo, 2005
- included in Marquis Who's Who in America, 2005 edition
- silver citation from the city of Piacenza, Italy for artistic contributions in 2002
- invited for inclusion in Who's Who Among America's Teachers, 2002
- named Ruth Marshall Magill Professor of Music, Haverford College, April 2000
- nominated for the Grawemayer award, 2002 (several previous nominations)
- nominated for the Stoeger prize at Lincoln Center, 1999
- nominated as an outstanding American, 1998
- Academy Award in Music from the American Academy of Arts and Letters, 1997
- winner of SCI competition for inclusion of work on series CD No. 8, 1995
- Luise Vosgerchian Teaching Award, conferred internationally by Harvard University, February 1994
- honored by the Comune di Loro Ciuffenna, Arezzo, Italy, at town council meeting March 23, 1987, for *Sonata trasfigurata*
- 4 Short Sonatas by George Rochberg dedicated to Curt Cacioppo, 1986
- *Largo for Strings* chosen in competition for performance by Concerto Soloists of Philadelphia, 1984
- Harvard University Levinson Award nomination, 1983
- Politis Composition Prize finalist, 1980
- Francis Boott Composition Prize, Harvard University, 1978
- American Society of University Composers (now Society of Composers/SCI) Prize, 1977
- BMI Student Awards finalist, 1975
- Honors College student, Kent State University, 1969-73
- Blossom Festival School scholarship, summer 1973
- Theodore Presser Award for excellence in music, 1972

• **GRANTS, FELLOWSHIPS, COMMISSIONS**

- Hurford Humanities Center support for "American Roots" festival, Haverford College 2009
- Philadelphia Music Project/Pew Charitable Trusts commission 2008
- Philadelphia Chamber Music Society commission 2008
- Inaugural organ commission, St. David's Church, Wayne, PA 2008
- Private donor support for upcoming CD "Immagini d' Italia" 2007
- Commissions for Alba, Ex Novo & Renku festivals 2006/7
- Grants for Coyoteway indigenous music preservation project 2007 (sources of funding: Haverford Department of Music, Distinguished Visitors Office, Academic Computing Center/Teaching with Technology Program, Native American Fund, Magill Library Special Collections) 2006
- Moscow Quartet commission for "Coyoteway" 2006
- copying grant from private donor through Haverford College to support score production of *Trilogia dantesca for Piano, Orchestra and Chorus*, January 2005
- Haverford College faculty research grant to support "Burning with the Muse" CD production, matching funds from Paladin Music, NY, and from 3 private donors, January 2005
- field work support through Native American Fund at Haverford College to conduct research on Navajo Indian Reservation, March 2005 and March 2003
- Orchestra Filarmonica Italiana/Gruppo Strumentale V.L. Ciampi (Piacenza, Italy) commission for *La Canzon della Veglia* (work in progress)
- Quartetto d'Archi di Venezia commission for new work (*Impressioni venexiane*) premiered during 2003 spring tour of U.S.

- Haverford College faculty research grants to support score and parts production, 1998 - 2002
- Haverford College faculty research grant to support *Millennium Crossings* CD production, matching funds from Goucher College & Paladin Music, NY, spring 2003
- Arizona Friends of Chamber Music commission for new work (*Nilch 'i dine 'é*) premiered by the American String Quartet in Tucson, March 2, 2002
- special fund established through Haverford College to finance CD recording and release of *Keyboard Fantasies*, fall 2001
- Barbara Bell Cumming Foundation grant to support CD recording and release of *Oboe Concerto*; additional support through Haverford College research funds for this project, fall 2001
- commission for solo organ work (*Visione delle Crociate*), Settimana Organistica Internazionale, Piacenza, Italy, 2001 (premiered Sept. 2002 by Hans Fagius at the Basilica of San Savino)
- commission from painter Charles Stegeman for *The Ancestors* for the Sartory Trio, in residence at Duquesne University (completed October, 2000)
- Virtuosi dell' Ensemble di Venezia/Centro di Coordinamento Culturale, Venice commission for *Concerto for Oboe, String Chamber Orchestra and Harpsichord* (2000)
- commission from Chamber Orchestra of Bryn Mawr for *Scenes from Indian Country* (1998)
- commission for *Tritton Fanfare* from Philadelphia Brassworks/Haverford College Presidential Inauguration Committee (1997)
- grant from anonymous source through Haverford College to support computer music applications, Spring, 1993
- Pew Fellowship in the Arts finalist, 1993
- commission from Philadelphia Chamber Music Society/Pew Charitable Trusts to compose new work (*Nayénezgani*) for the Emerson String Quartet, 1993
- commission from Milwaukee and Chicago Symphonies to compose Native American based orchestral work (*Invocation and Dance of the Mountain Gods*), 1992
- commission from Giuseppe Zanaboni, Director, Nicolini Conservatory, Piacenza, Italy, for *di cibo celeste*, 1992
- Meet the Composer grant for Settlement Music School (Philadelphia) performances of *Wolf*, May, 1991
- recipient of Margaret Fairbank Jory Copying Assistance Grant from American Music Center, New York, in connection with premiere of *Tuscan Folio*, commissioned by the Yale Symphony Orchestra, 1991
- commission from Yale Symphony Orchestra for *Tuscan Folio*, 1991
- Howard Foundation fellowship to support composition during 1990-91 leave year
- Fletcher Foundation support for Beethoven piano/violin sonata cycle (NC), 1990
- commission from Samuel S. Fel Fund for *Wolf*, 1989
- commission from St. Paul's Episcopal Church, Chestnut Hill, PA for *Revelation 21*, 1989
- Haverford College Faculty Research Grant to finance recording session/digital editing of *To A Child Dancing in the Wind* 1988
- Hewlett-Mellon Fund grant to support travel to Scriabin house, Moscow, and the Third International Contemporary Music Festival, Leningrad, USSR, and to perform own works on Soviet/American concert in Helsinki, May 16-27, 1988
- private commission for *Ciclo metamorfico sul nome d'un maestro*, to honor George Rochberg on his 70th birthday, 1987
- one year junior leave 1986-87 supported in part by Whitehead Fund, Haverford College, for composition and research in Europe
- Arts Midwest/Meet the Composer grant to finance Cleveland area premiere of *Pawnee Preludes*, November, 1985

- Meet the Composer grant, February, 1985, to produce *Snake Dance Trio*
- Haverford College Faculty Research Grant, 1983-84, to finance New York debut recital at Merkin Concert Hall
- commission from Jeanne Baxtresser, Principal Flutist, Montreal Symphony, for cadenza to C.P.E. Bach d minor flute concerto, 1982 (subsequently published in *Flautist*, Journal of the Victorian Flute Guild, Vo. 14, No. 3, September 1984)
- commission for *To A Child Dancing in the Wind*, Bach Society Orchestra, Harvard University, 1982
- Harvard University travel grant, 1982, to coach rehearsals and attend performance of Akron Symphony hometown premiere of *Largo for Strings*
- Harvard University Graduate teaching Fellowship 1977-79 (second person ever to receive a Music Department teaching fellowship in first year)
- Variell Scholarship (Harvard) 1978-79, for candidates active in piano performance
- Harvard University Scholarship 1977-78
- reading commission for *Notturmo* for the National Jazz Ensemble, Chuck Israels, Director, 1977
- New York University Graduate Fellowship, 1973-74
- Blossom Festival School Scholarship, summer, 1973
- Kent State University Scholarship, 1969-73

• **PROFESSIONAL AND COMMUNITY SERVICE**

- presenter in promotion case (full professor, Fine Arts), 2008-09
- Consultant to environmentalist Dr. Owen Owens and Navajo ethicist Rev. John C. Cook on the audio book Healing the Coyote in Me, advance copy released Feb 2008 – Leave A Little Room Foundation publication
- organized concert of contemporary composers on Haverford's Music and Conversation series – 11 composers represented internationally, 5 attended to speak about their work, including Daniel Dorff, Ingrid Aracuo and Orlando Jacinto Garcia, September 2007
- recommender for *Grosses Bundesverdienstkreuz* (Grand Cross of the Order of Merit, Federal Republic of Germany) nominee, German Consulate, Chicago February, 2008
- Piano masterclass for advanced students, Wilmington Music School, February 2007
- adjudicator, University of Maryland School of Music Concerto Competition, Clarice Smith Performing Arts Center, College Park, MD, April 28, 2005
- adjudicator, scholarship awards competition, Wilmington Music School, Wilmington, DE, May 3, 2003
- adjudicator, University of Maryland School of Music Concerto Competition finals, Clarice Smith Performing Arts Center, College Park, MD, April 28, 2002
- referee in tenure & promotion case at University of Maryland School of Music, summer 2002
- Music Department Visiting Committee member, Smith College, February 25-27, 2002
- premiered works by Ingrid Arauco,* John Benskin, William Bolcom, Alejandro Cardona, Stephen Hartke, Joe Hudson,* Ulysses Kay, Jay Reise, George Rochberg, Michael Alec Rose, Robert Ward, and have performed music by Samuel Barber, George Cacioppo, David del Tredici, Lee Hoiby, Earl Kim, Leon Kirchner, Charles Martin Loeffler, Carl Ruggles, Donald Sur, Lutoslawski, Dallapiccola, Bill Dobbins, Marino Baratello, Christopher Shultis, Barbara Rettagliati, Massimo Iamone, and others
*recorded solo work(s) for CD
- outreach using course framework to connect liberal arts students with living composers such as Tina Davidson, Paul de Marinis, Charles Dodge, Cynthia Folio, Jennifer Higdon, Jan Krzwycki, Philip Maneval, Larry Nelson

- conducted Native American book drive with son Charles, collected and delivered van load of books to head of the American Indian Higher Education Consortium in Washington, D.C., for distribution to reservation libraries, March 2001
- participant in Native American Performance Studies symposium, Humanities Center/Mellon Foundation, Haverford College, April 18, 2000
- Music Department Visiting Committee member, Goucher College, April 2000
- personnel case referee, Goucher College, January 1998
- facilitated repatriation of folkloric materials recorded by anthropologist Frederica De Laguna to the Yakutat tribe of Alaska, 1996
- consultant to Thomas Cochran, Vice Chancellor, University of North Carolina, Asheville, April 6 - 7, 1994
- refereed music theory material under consideration by G. Schirmer, NY, 1992
- member of editorial board for *Symposium*, Journal of the College Music Society, 1989-91
- member of Honorary Committee for the Joseph Castaldo Scholarship in Music, University of the Arts (PCPA), Philadelphia, inauguration May 11, 1990
- respondent to "Interpreting the Beethoven Quartets," a lecture by visiting professor Robert Martin, Haverford College, March 21, 1989
- adjudicated Philadelphia Bach Festival concerto competition, May 1988
- chaired session entitled "Putting the Pieces Together: the New Modular Studio," CMS National Conference, Santa Fe, N.M., Oct. 13 - 16, 1988
- presented commemorative concert in honor of Julius Katchen, Haverford College class of '46, Marshall Auditorium, Haverford College, February 11, 1988

• **INSTITUTIONAL INITIATIVES & INVOLVEMENT**

at Haverford

- delivered the Faculty Keynote Address during Family Weekend, Haverford College, October 27, 2007
- Haverford College Campaign Convocation presentation to honor otolaryngologist Dr. Benn Sah with Doctor of Science, honoris causa, December 5, 2004
- academic tour leader for the Alumni Office spring tours of Italy, 1999 (Rome-Venice-Milan), 2001 (Sicily & the South) and 2006 (Tuscany); play central role in designing itineraries for these trips
- founder of Music & Conversation series 2002
- facilitated received donation of restored 1914 Hamburg Steinway model O, spring 2002
- commencement presentation to honor Navajo music scholar David Park McAllester as Doctor of Humane Letters, honoris causa, May 20, 2001
- played central role in establishing the Native American Fund at Haverford College, 1997 - 98, and brought to endowed status, 1999
- helped obtain donor gift of \$5 million fund for faculty development, 1999, and another substantial gift (\$100K+) for the Peace and Global Citizenship program
- helped plan & implement alumni weekend program on Native American themes, spring, 1998
- provided the banner theme ("Creativity & the Human Spirit") for the 1997 HC presidential inauguration week and contributed to planning and implementation
- contributed many parents day/family weekend programs, performances, classes, colloquia, including a multi-media presentation "Italy in music, verse and vision" with guest author Claudio Saltarelli, October, 1998
- played central role in planning "Native American Voices" symposium and concert series, April 1998
- hosted "Liszt in Italy," multi-media performance featuring pianist Kenneth Fearn, February, 1997

- participant in “Terezin: Art and Survival” concert/symposium/exhibition, March, 1996, Cantor Fitzgerald Gallery
- organized & implemented music alumni/ae newsletter, planned and produced series of Music Department 50th Anniversary Celebration concerts 1995-6
- produced “Beethoven for Bosnia,” a 3 concert series offering the complete sonatas for piano and violin by Beethoven (Curt Cacioppo, piano, Geoffrey Michaels, violin) in conjunction with the Community of Bosnia Foundation, 1994-5 -- proceeds benefited Bosnian refugee students
- Board of Managers performance/talk in connection with the opening of Rodin exhibit & new Cantor Fitzgerald Gallery, March, 1994
- helped organize Native American Awareness Day, Bryn Mawr College, March 1993
- hosted concert and symposium, choral works by Native American composers, featuring Pura Fe and Ulali, Voces Novae et Antiquae, Columbus Day, 1992
- organized “Two Worlds Festival” spring 1992: a cross-cultural series of American Indian and Euro-American musics -- European Music from the Time of Christopher Columbus; appearance by the Thunderbird American Indian Dancers; retrospective concert of Indian-inspired works by Curt Cacioppo; mid-semester residency by Navajo music scholar David McAllester
- organized concert by Misha and Cipa Dichter to benefit the William Heart Reese applied music support fund, Department of Music, April 26, 1992
- arranged for reception of Svetlana Sigida, Director of Moscow Conservatory Library, at Magill Library, fall, 1989
- co-founded Fiore-Cacioppo Duo, 1989
- established Orpheus Prize for recognition of achievement in tonal harmony and composition, Department of Music, 1986
- founded Haverford Chamber Players, later renamed Friends Chamber Group, 1985
- presented “Expressionist Miniatures,” a multi-media program of music by Schoenberg, Berg and Webern, poetry of Trakl and others, and slides of expressionist art work - MacCrater Recital Hall, March 1, 1985

at Harvard

- organized all-Chopin concert at Harvard in connection with national pro-Solidarity project “Play for Poland,” Paine Hall, Harvard University, April, 1983
- organized 3 talks on Native American music and one on jazz for the Tuesday Afternoon Colloquium Series, Department of Music
- founded & directed chamber ensemble Libramentum, programming a mix of music from eight centuries -- Harvard Commencement concert, Loeb Drama Center, June 1982; Sprague Coolidge Memorial concert, Paine Hall, April 1981; concerts at Lowell House, Leverett House, and off campus
- participant in Harvard/Radcliffe Office for the Arts “Learning from Performers” series, fall, 1981, Adams House

• **PUBLISHERS, PROFESSIONAL ORGANIZATIONS, AFFILIATIONS**

Orenda Press, Haverford, PA (President)
 Boelke-Bomart/Mobart Music, Inc., Hillsdale, NY
 Society of Composers, Inc.
 Broadcast Music, Inc.
 Native American Rights Fund
 Arba Sicula
 National Italian American Foundation

Rowfant Club of Cleveland

• ABOUT CURT CACIOPPO

Renzo Oliva, chapter in new book on Italian-American composers, forthcoming.

Michelucci, Alessandro. Essay in progress on Native American/Classical music crossovers, Florence, Italy. (forthcoming)

Alessandra Gregori, Cronaca Piacentini, 29 maggio 2008, Cultura e spettacoli, p. 36: “Con Scandaletti...affascinante viaggio...”

Harvey Sachs <http://www.artsjournal.com/overflow/> “Time Out,” July 4, 2008 Arts Journal blog review of “Ancestral Passage”

Riccardo Piacentini, analysis of Due Canti in program literature for Duo Alterno performances, March 2008

Orange County Register (front page arts section photo) Saturday, February 9, 2008, SHOW, “Composers...” by Tom Mangan

Financial Times London, February 14, 2008, ARTS: “American Composers Festival; Orange County, California” by George Loomis

<http://www.ocregister.com/entertainment/american-symphony-music-1978828-pacific-chapman> Tuesday, February 12, 2008 “Composers Festival finale...” by Timothy Mangan, OC Register

LA Times February 9, “Stagecoach ride...” by Mark Swed, section E, p. 13
articles.latimes.com/2008/feb/09/entertainment/e...

“Curt Cacioppo in Conversation with Joseph Horowitz,” The West: Music Inspired by the American Frontier, American Composers Festival 2008 Program Companion, ed. Jos. Horowitz, Pacific Symphony, Orange County, CA, p. 14-17, with additional mention p. 2, 3, 4, 6, & 8.

“Program Notes,” Chapman University American Composers Festival program companion, February 11, 2008, by Jos. Horowitz, p. 1, 4 – 5 & 9

“The Idea of the West,” Orange County Performing Arts Center program brochure, February 2008, Volume 15, Number 2, Pacific Symphony insert, by Jos. Horowitz, p. 4 & 9

Patrizia Parnisari, descriptive notes re *Tucson scherzo* for Ex Novo Festival 2007 program companion booklet Stagione Ex Novo, Venice, Italy

“Dolce Suono Trio...” by Ariella Foss, The Bi-College News, Vol. 40, No. 6, Oct. 30, 2007, p. 19 & 21

“Haverford hosts Quartetto di Venezia,” by Ariella Foss, , The Bi-College News, Vol. 40, No. 8, Nov. 12, 2007, p. 11 & 14.

“Primi esecuzioni” by Davide Teodoro, Eventi Venezia (EVE) Magazine, Oct-Nov 2007, p. 6, with color photo, additional mention p. 3 & 8

general site for Capstone Records CD's at <http://www.capstonerecords.org/> (reviews posted)

Eagle Minds: Selected Correspondence of Istvan Anhalt and George Rochberg (1961-2005) by Alan M. Gillmor, Published by Wilfrid Laurier University Press (cf. p. 217 & 222)

AMC “Millennium Crossings” review <http://newmusicbox.org/eartrack.nmbx?id=3063>

American Record Guide review of “Burning with the Muse,” Jan/Feb 2007 issue, McCormick

Music Web International review of “Burning with the Muse” by Glyn Pursglove, September 2007 -- http://www.musicweb-international.com/classrev/2007/Sept07/Burning_MS1173.htm
Arg

All Music Guide review of “Burning with the Muse” by David Lewis. Jan 13, 2007 -- <http://www.allmusic.com/cg/amg/dll?p=amg&...>

Ionarts blog review of Left Bank Concert Society concert, Kennedy Center, Washington, D.C. February 25, 2006, performance of “Contrapuntal Fantasy on Amazing Grace”
<http://ionarts.blogspot.com/2006/02/happily-stranded-on-left-bank.html>

“Beloved Emblem” in Technique and Aesthetic of Piano Music for the Left Hand Alone, Albert Sassmann, dissertation, 2006, University for Music and Performing Arts, Vienna, Austria.

Miller, Lucy. Feature article, “Curt Cacioppo: Man of Many Places,” Philadelphia Music Makers, Mar 2005 issue, p. 14-15

Review of “Millennium Crossings-Incroci di Millennio” by J. Mailman, American Record Guide, Mar/Apr 2005 issue, pp. 236-7.

“Jiménez y Cacioppo,” term project in Spanish composition by Emily McGlynn, Bryn Mawr College, December 8, 2005

De Angelis, Marcello. Diabolus in Musica. Lingua e pensiero nella musica tra sacro e profano, I – Orfeo: Parabola di un Mito, Firenze, 2001. p. 36-37

Sciascia, Carlo Roberto. “Intervista a Lisa Weiss ed a Curt Cacioppo,” Il Giornale di Caserta, full front page cover story of the culture section, November 28, 2004

Sciascia, Carlo Roberto. “Incroci di Millennio – Millennium Crossings 2004 con Lisa Weiss e Curt Cacioppo,” Il Giornale di Caserta, full front page cover story of the culture section, October 28, 2004

Review of “Incroci di Millennio – Millennium Crossings” by Eliot Grasso, Quindecim online; also printed in the Goucher Quarterly fall 2004 issue.

Review of “New Music for Oboe” by Peter Burwasser, Fanfare, July/August 2004 issue.

Review of “Fantasies” by Robert Carl, Fanfare, July/August 2004 issue.

Review of “Fantasies” CD in American Record Guide, Nov/Dec 2003 issue.

Review of “New Music for Oboe” CD by MacDonald, American Record Guide, May/June 2003, p. 209 & 210.

“Curt Cacioppo: Keyboard Fantasies” by Ben Finane, Time Out New York, April 10-17 2003 issue no. 393 (Music: Classical and Opera section), p. 135 (shared album review column with Juan Diego Flórez).

“From the Aisle Seat” by Dan Wolfe, Shelburne News, week of April 13, 2003.

“20th Century Consort: Uplifting Underground” by Tim Page, The Washington Post, Monday, Mar 17, 2003, page C01.

“20th Century Consort: Cries and Whispers,” The Smithsonian Associate, March 2003, p. 27.

“American Roots: NJ Symphony Explores Our Heritage” by Leslie Kandell, American Record Guide 66:3 [May-June 2003] p. 5-7 IIMP Citation Number: 00276105.

“American Roots Festival, Part 3: interplay – the ‘Indianists’” by Paul Somers, New Jersey Classical Society Journal, Vol. 3, No. 22, Jan 30, 2003, front page, and p. 11-12

American Roots Festival, New Jersey Symphony Orchestra, Festival Program Guide, January 8 – 26, 2003, by Joseph Horowitz, p. 13 – 14, & 25

review of “Fantasies” CD, AMC New Music Box web posting
http://www.newmusicbox.org/st_result.nmbx?id=46st21

review of “Fantasies” CD, New Classics UK web posting
<http://www.new-classics.co.uk/html/piano.html>

review of “New Music for Oboe” CD, AMC New Music Box web posting
http://www.newmusicbox.org/st_result.nmbx?id=44st11

“Música aborígen y estadounidense,” by Camila Schumacher, La Nación, San José, Costa Rica, Oct. 17, 2002.

“Il secondo appuntamento...La visione di vecchie e nuove Crociate: La composizione di Curt Cacioppo...” by Oliviero Marchesi, La Libertà, Piacenza, Italy, week of Sept. 30, 2002.

“Team effort lifts chamber music festival to delightful level,” by Daniel Buckley, Tucson Citizen, March 4, 2002, p. 3C.

American Record Guide Overview: Music since 1975, by Allen Gimbel, page 7, “Crossover,” Sept 2001 -- http://www.findarticles.com/cf_0/m1020/5_64/78544881/print.jhtml

“Piano Fantasies Sunday at Smith,” by Clifton J. Noble, Jr., Springfield Union News (MA), November 4 2000, B7

“El sonido de los indios cautiva a Madrigalia: el músico americano Curt Cacioppo...” by Francisco Espiñeira, La Voz de Galicia, A Coruña (Spain), May 7, 2000, p. 48

Review of “Monsterslayer” CD by Stephen D. Hicken, American Record Guide, Sept/Oct ’99, p. 345 & 348.

“Una cultura ancora viva: Curt Cacioppo e la musica dei <<Native Americans>>,” by Harvey Sachs, Amadeus: il mensile della grande musica (Italy), June 1999 issue, p. 41 - 43.

Review of “Monsterslayer” CD by John Story, Fanfare, Mar/Apr ’99, p. 178 – 9.

Review of “Monsterslayer” CD in 20th Century Music, Feb ’99.

Review of “Monsterslayer” CD by Peter Burwasser, Fanfare, Jan/Feb ’99, p. 144 – 5.

“*Scenes from Indian Country* by Curt Cacioppo,” a lecture by Heidi Jacob at The Conductors Guild Annual Conference for The Conductors Guild New Music Project, moderated by David Bowden, Los Angeles, CA, January 8, 1999.

“Composers become record producers: Self-Made CDs by Area Composers,” by Daniel Webster, The Philadelphia Inquirer (Lifestyle and Entertainment Magazine), Nov ’98, pages F1 & F4.

Premiere of “Monsterslayer” by Emerson Quartet reviewed by Monroe Levin in The Jewish Exponent, Apr 25, ’96, p. 6-X.

“Romance of native sounds,” contin. “ROMANCE: Haverford prof receives achievement award,” by Christina Alex, Main Line Life (PA), May 8, 1997, p. 1 & 2.

“Music of native drums and Tuscan vistas,” by Ralph Vigoda, The Philadelphia Inquirer, April 27, 1997, pages MC1 and MD4.

“Composer’s new work probes Native American themes,” by Dick Saunders, Main Line Times (PA), February 22, 1996, Good Times section, Music, p. 1.

„Übergänge: Prosa, Lyrik, Musik,” Der Raum, wo nur also Geist du liebst (Gedichte), by Friedrich Thiel, Haag + Herchen, Frankfurt am Main, 1996, p. 235.

Curt Cacioppo’s Pawnee Preludes for Piano, by Paul Orgel, DMA dissertation, Temple University/E. Boyer College of Music, August, 1996. (This project was supported by a Temple University graduate research grant.)

„Visionen aus der Neuen Welt: Klaviermusik indianischer und schwarzer Ursprünge bei Steingraeber,” by Oliver Frör, Nordbayerischer Kurier (Bayreuth, Germany), December 19, 1995, Kurier-Kultur, p. 12.

“Indianisches--eindringlich: ungewohnte pianistische Highlights...,” Hofer Anzeiger/Frankenpost (Germany), November 13, 1995.

“E per l’organo un >>cibo celeste<<: l’italoamericano Cacioppo in San Savino...” by Giovanna Fellegara, Il Nuovo Giornale (Italy), September 30, 1994.

“Multiculturalism: Crossing Over, Reaching Out,” by Karen Schnackenberg, International Musician, August, 1993, p. 10.

“A new theme emerges: symphonies embrace multiculturalism,” and “Discovering the richness of Native American cultures,” by Mark Cofta, News of Delaware County (PA), March 10, 1993, p. B1.

“Recapturing the Style of the Master Composers,” Haverford College Newsletter, winter 1992, p. 1 & 3 (front page feature article on clavichord construction as keyboard topics course project).

“Yale Symphony premieres Haverford composer’s work,” by Linda Dormont, Main Line Times (PA), Entertainment section, May 30, 1991, p. 19.

“At Haverford, trio offers premiere of song of the wild,” by Daniel Webster, The Philadelphia Inquirer, Feb 9, ’91, p. C3.

“Pianist-composer’s work based on Indian music,” by Judy S. Clayton, Jackson Hole Guide (WY), Living section, July 13, 1988, C9.

“Curt Cacioppo: ‘Beloved Emblem,’” Clavier Magazine, Vol. 26, No. 4, April 1987, p. 29.

“Music: Debuts in Review” – “The pianist Curt Cacioppo presented a defiantly unusual debut concert at the Abraham Goodman House last Saturday night, devoting his energies entirely to some challenging 20th-century compositions..,” by Tim Page, The New York Times, Jan 20, 1985.

“Verdi’s Last Laugh,” a humor piece documenting Caccioppo’s [sic] fictitious discovery of a lost opera, the Harvard Lampoon, April 1983.

“Composer [Curt Cacioppo] looks for humanity in music,” by Donald Rosenberg, The Akron Beacon Journal (OH), February 21, 1982, pages C1 & C7.

“Students Protest: Make Music, Not War,” Music Educators Journal (MENC), “Student Vibrations” supplement, September, 1970, p. 1.

“Youth Dedicates Chorale To Four Slain At KSU,” by Abe Zaidan, *The Akron Beacon Journal*, May 17, 1970, p. A8.”

“Kent Students Bring the Capitol A Musical Tribute for the Dead,” by Bernard D. Nossiter, *The Washington Post*, May 9, 1970, p. A4.

further mention in

The New York Times, AAAL Proceedings & Ceremonial, The Philadelphia Inquirer, Composers Concordance, Philadelphia Music Makers, Welcome Mat–Philadelphia, Main Line Times, Bryn Mawr-Haverford News, Founders Bell & Haverford Magazine, Haverford Newsletter, Harvard, NYU and Kent State alumni publications, Santa Monica Corsair, Philadelphia Chamber Music Society publications, The Boston Globe, Boston Composers Project, The Cleveland Plain Dealer, The Cleveland Press, The Cleveland Sun Press, The Ravenna Record-Courier, The Raleigh Spectator, The Durham Herald-Sun, The Raleigh News and Observer, Cue Magazine (Raleigh-Durham), Duke Univ Chronicle, Cue Magazine (NYC), the New Yorker, AGO Crescendo,

Grove's Dictionary, Piano Music for One Hand (T. Edel, 1994), One Handed: A Guide to Piano Music for One Hand (D. Patterson, 1999), Converging Lines (Emerson Quartet/Risk Waters Group, London, 2001, p. 66), Bibliografia Leopardiana, Il Nuovo Giornale-Cronaca Piacentina, Strumenti e Musica, La Nuova Venezia, Il Gazzettino (Venice), Il Piccolo (Trieste), Girocitta`, Libertà, & La Nación (Costa Rica), Stadt-Panorama (Duisburg), Primorski dnevnik (Sreda), Ciampi 1954-2004 (a cura di C. Saltarelli e G. Zanaboni, Piacenza, 2005, pp. 195, 219, 252), The Beethoven Quartet Companion (Robt. Winter & Robt. Martin, UC Press), Flute Talk Magazine, Wikipedia, various blogs:

<http://theocartblog.typepad.com/>

<http://www.broadstreetreview.com/article.php?idc=1&ida=638>

<http://ionarts.blogspot.com/2006/02/happily-stranded-on-left-bank.html>

• CURRENT PROJECTS

“The Romantic Continuum and the Dynamics of Emotional Narrative” (an expansion of the essay “Michael Hersch and the Romantic Continuum”)

“Marino Baratello’s *Malebolge* Cycle: the composer’s response to Dante’s structure and use of the grotesque, the ironic and the vulgar “

Preparation for the recording of Baratello’s “Malebolge” in Rome, May 2009

Lenape Refrains, commissioned by the Philadelphia Classical Symphony

Completion of Womb of the Sacred Mountains, a collection of four string quartets based on episodes from the Navajo creation story

“Immagini d’ Italia,” a new CD of works inspired by experiences in Italy

last updated 11/2/08

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