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## EDUCATION

- **Rutgers University. Ph.D., 1995**

*Symphony in Five Movements: A Presentation and Analytical Discussion of a New Work in Symphonic Form* (UMI, 1995).

Music Composition with Charles Wuorinen and Robert Moevs, computer music with Ron Surak, history of theory with Floyd Grave, Schenkerian and 20th Century analysis with Richard Chrisman, piano with Paul Hoffman

- **American Conservatory at Fontainebleau, France, 1992**

Composition with Philippe Manoury and Gilbert Amy, aural skills with Byron Adams

- **Trenton State College. M.A. in music composition, 1990; B.A. in music, 1987**

Composition with Laurence Taylor, piano with Shirley Batchelor and John Irvin

## TEACHING

- **The College of New Jersey, 2005-present**

*Music and the Natural World*, 2009-present, a course I designed around the topics of music and sustainability for the Liberal Learning program of freshman seminars. The course involves aspects of science and philosophy as well as music of various traditions and styles, and topical environmental issues

*Musicianship I, II and III* for undergraduate music majors that include harmony, counterpoint, ear training and sight singing; students in classes of 9 to 19 students attend four hours per week of combined lab and lecture

- **Middlesex County College, 2010-11**

*Fundamentals of Music* for undergraduate music majors and non-majors in a two-year program, including basic theory and keyboard skills

- **Rider University, Lawrenceville, 2009-10**

*Music Theory I and II* for undergraduate Bachelor of Fine Arts and Music Theatre majors, including harmony, sight-singing, ear-training and keyboard skills; class sizes range from 9 to 19

- **Middlesex County Arts High School, 1997-2011**

*Classical Ensemble, The Art of Rock 'N' Roll and Music Composition & Analysis*; all three I developed for the school's specific needs. They feature an emphasis on musicianship skills, with students also learning theory, history, style, repertoire and arranging, applying that knowledge immediately in weekly rehearsals, culminating in a festival performance at the end of the term; class size ranges from four to 12

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- **Westminster Choir College, Rider University, 2006-08**

*Post-Tonal Analysis* for graduate students and *Analytical Studies* and *Musicianship I* for undergraduates. Enrollment in upper-level courses was 10 or less; *Musicianship I* consists of two lectures and three labs each week, covering harmony, keyboard skills, dictation and sight-singing; enrollment up to 30

- **Brookdale Community College, 2004-2007**

*Fundamentals of Music* and *Music Appreciation* for classes of approximately 30 students in two-year associate's degree college

- **Westminster Conservatory, Neptune Branch, 2005**

Private piano lessons and classes for large community music program associated with Rider University's Westminster Choir College; all ages and levels

- **Mercy College, 2001-2002**

Music appreciation for undergraduates in a distance-learning setting, using WebCT software, HTML, and email. This course welcomes both native speakers and ESL of widely varying ages and musical backgrounds

- **The Peddie School, Fine Arts, 1996-97**

Music theory, composition, and general music at a private preparatory high school

- **Rutgers University, 1991-94**

As Teaching Assistant, was responsible for introductory classes in music and music theory of up to 40 undergraduates

## PUBLICATIONS, PAPERS & LECTURES

### PEER REVIEW

- "The Score Array," in *Performance Analysis: A Bridge Between Theory and Interpretation*, eds. Madalena Soveral and Sara Zurlatti, Cambridge Scholars (December, 2018)
- "John Lennon's 'Revolution No. 9'," *Perspectives of New Music*, 46/2 (December 2008)
- "Robert Moevs' *Heptachronon* for solo cello," *Perspectives of New Music* 35/1 (December 1997)

### SELECT OTHER

- "Magic Wand," an interview with conductor Xian Zhang, *Brunswick Review: The Predictions Issue*, 16:70-71, 2018
- "Opus Focus," an interview with composer George Crumb, *Brunswick Review: The Boardroom Issue*, 10:80-81, 2016

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- "Clair Chase on New Music and the Dawn of the ICE Age," print/video interview/profile of Chase, director, International Contemporary Ensemble, *TheStreet* <http://www.thestreet.com/story/12006678/1/clair-chase-on-new-music-and-the-dawn-of-the-ice-age.html> (August 2013)
  - "Peter Jarvis Interview," video interview with percussionist Jarvis, director, New Jersey Percussion Ensemble, *New Music Connoisseur*, <http://newmusicon.org/index.php/2008/10/05/peter-jarvis-interview> (Oct. 2008)
  - "Computer Crescendo," interview/profile of Paul Lansky, *Times of Trenton* (April 4, 1999)
  - "String of Success," interview/profile of Steve Mackey, *Times of Trenton* (January 17, 1999)

### **LECTURES**

- "The Score Array," presented at the Centro Estudos em Sociologia e Estetica Musical (CESEM) conference on performance analysis in Porto, Portugal (October, 2016)
- "Two Different Scores: Notation and Form, from the Perspective of the Composer and the Performer," Rutgers Graduate Student Music Composers Forum (March 2009) and Goucher College Music Composition seminar (September 2008)
- "Antheil's Machine: The Airplane Sonata as the Foundation of Antheil's Early Style," George Antheil Music Festival, Trenton, N.J. (March 2003)
- "George Antheil's Music and Career," Trenton City Museum at Ellarslie, presented by the Trenton Avant Garde, George Antheil Project, 1993

### **RECORDINGS**

- *Three Rooms* (2009) a collection of original songs and sound collages for various instrument collections, arranged, performed, recorded and published by the composer with some guest backing vocals
- *Slow* (2009), movements for piano solo, including the complete collections, *Slow Movements* (2006) and *Whole Tone Studies* (2007), performed by the composer and recorded in private sessions at The College of New Jersey

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**PREMIERES, COMMISSIONS**

- September 2017: *Lunatic* (2017) for bass clar. and multi-perc. premiered by Michiyo Suzuki and Peter Jarvis at William Paterson University. Commissioned and produced by Composers Concordance.
- June 2017: String Quartet 2016 premiered by the Locrian Chamber Players at Riverside Church, New York City
- March 2011: *Charms & Chasms* (2010), solo for multi-percussion, commissioned and premiered at William Paterson University by Peter Jarvis
- October 2009: *Certain Dark Things* (2007), for orchestra, commissioned/premiered by the Monmouth Symphony, Roy Gussman, cond.; *In Perilous Seas*, solo guitar fantasy commissioned and premiered by Dr. Stanley Alexandrowicz
- March 2009: *Jungle 5-7675* (2008), for solo drum set, commissioned by Peter Jarvis and Calabrese Bros. Music and premiered at The College of New Jersey
- January 2007: *Berceuse* (2005), sop., bar., gtr. and synth.; and *Time Flies* (2007), synth. and tape, premieres at Shore Institute of Contemporary Art, Long Branch
- December 2006: *Wedding March* (2006), viola solo, premiered by Ionisation Ensemble, Montclair Art Museum, Montclair and Two River Theatre, Long Branch
- October 2006: *Elegy, 9/11/06*, guitar duo, commissioned and premiered by the Cygnus Ensemble at the Shore Institute of Contemporary Art, Long Branch
- April 2006: *Four Slow Movements*, piano solo, premiered by the composer at the Shore Institute of Contemporary Art, Long Branch
- April 2003: *The Action Underneath* (2002) piano solo, premiered by the composer on a program of new work at the Princeton Arts Council at the invitation of jazz bassist and experimental composer Wilbo Wright and the Trenton Avant Garde
- March 1999: *Lazarus*, for piano solo, dedicated to commissioning pianist/composer Carson Cooman, who later gave the premiere. The work completes the four-movement *Sacred Preludes*, begun in 1993
- November 1998: *My Undoing*, solo electric five-string violin with computer soundfiles, premiered by Sabrina Berger, who commissioned the work in 1997
- August 1998: *Les Femmes Armées* (1997) premiered in Germany by flutist Elizabeth McNutt, who commissioned the work in 1996. McNutt also gave the work its U.S. premiere at a solo concert in the University of California at Berkeley, January 1999

- October 1997: *The Sorting Moon*, a half-hour multimedia work for narrator, soprano sax, two guitars and percussion with computer, dancer, video and large painted backdrops, commissioned by the Composers Guild of New Jersey, premiered on the grounds of the New Jersey State Museum
- September 1997: *Pioneer 10* premiered at the Trenton Avant Garde Festival, as duet with performance artist Deirdre McGrail
- June 1996: *Gemini* (1994, rev. 1996), conducted by Eric Oña, and *In Love's Absence* (1994), both premieres at June in Buffalo
- October 1994: "*The Second Coming*" for soprano, flute and piano on a poem by Yeats, premiered by Rive-Gauche Concerti at the Festival del Flauto, Torino, Italy
- August 1993: *Division by Four Moons*, gtr., commissioned/premiered by Stanley Alexandrowciz at Trenton Avant Garde Festival 1993
- July 1992: *Libra*, four movements for solo viola, premiered by Sabrina Berger in Fontainebleau Palace, Fontainebleau, France

### **OTHER PROFESSIONAL ACCOMPLISHMENTS**

- 2008. *Jungle 5-7675* published by Calabrese Brothers Music Publishers in the collection *Drum Set Music for the Concert Stage*.
- 2007. Seven solo and chamber works published by Calabrese Brothers Music Publishers, including *My Undoing*, (5-string elec. vla., computer), *Les Femmes Armées* (fl.) and *Elegy 9/11/06* (2 gtrs.)
- 2004-present. Producer of "Music of Invention" experimental music series, bringing performances by the Harry Partch Ensemble, Marina Rosenfeld, Cygnus Ensemble, Patti Monson and others to audiences in Monmouth County.
- 2004. Sound designer for animated short *The Best Birthday Ever With Love*, by video artists Chris Hartelius and Frank Grecco
- 2003. Participant in the George Antheil Music Festival, an international symposium organized by the Composers Guild of New Jersey and Les Amis de George Antheil, Trenton, N.J., March 2003
- 2002. Presenter of a one-hour overview of George Antheil's music to a meeting of the Central Jersey Piano Teachers' Forum, November, 2002

- 2001. Awarded Meet The Composer grant
- 2000. Recipient of a New Jersey State Council on the Arts Fellowship
- 2000, 1999 and 1996. Composer Participant, June in Buffalo, SUNY at Buffalo
- 1998-99. Featured composer in a series of four concerts at the Arts Council of Princeton with a grant from the *Times of Trenton*
- 1998. *Piano Suite 1* published by Musica21
- 1998. Composer Participant, Center for Experimental Music and Intermedia, University of North Texas Summer Session at Crested Butte, Colorado
- 1994, 1993. Composition Competition Winner, Composers Guild of New Jersey
- 1991-99. Cofounder and board member of the nonprofit Trenton Avant Garde and producer of its new music series and George Antheil Project

### **PERFORMANCE ACTIVITIES**

- Solo performer of piano works and original songs, various instruments and voice
- Pianist and keyboardist of contemporary and traditional chamber and solo repertoire including Franck *Prelude, Chorale & Fugue*, Henze *Six Absences*, Kucera *Rosen fur Rosa*, works of J.S. Bach

### **OTHER EMPLOYMENT**

#### **ARTS ADMINISTRATION**

- **Black Box of Asbury Park, 2004-07**

Board vice-president for 501(c)(3) nonprofit arts presenting organization. Founded the Black Box's first monthly series: the Music of Invention, dedicated to new and experimental music. Advertised, raised money and increased awareness of Black Box activities, most significantly among the New York City new music community.

- **Trenton Avant Garde Inc., 1991-2000**

Co-founder, press officer, fund-raiser, producer, performer and lecturer for 501(c)(3) nonprofit arts presenting organization. TAGFest, an annual one-day all-volunteer arts festival in Mill Hill Park, Trenton, attracted about 2,000 people each year and as many as 250 artists of all disciplines. Sole administrator of TAG's George Antheil Project, writing successful corporate and public grants, and producing four major concerts of Antheil's work, resulting in a CD on Naxos' American Classics.

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**EDITORIAL****• The Brunswick Group, 2013-present**

Director and Managing Editor for the *Brunswick Review*, a global print and online magazine of corporate leadership and communications published by global public relations firm Brunswick Group. Responsibilities include all aspects of magazine planning, writing, editing and publication article, overseeing design and artwork, managing contributors and addressing the needs of clients and client advisers.

**• TheStreet.com, 2011-13**

Deputy Managing Editor for online financial news journal, responsible for managing writers and editors, writing articles on topical issues of energy and environmental science. Wrote a featured column on the intersection of music, business and social concerns, "For What It's Worth," which two awards in 2012 from the American Society of Business Publishers and Editors

**• Asbury Park Press, 2002-present**

Sunday columnist on classical music concerts and arts events for Gannett newspaper, peak circulation about 250,000

**• The And of One, 2009-present** Creator and author of blog centered on classical and new music events in Central New Jersey**• Musical Heritage Society, 2002-2004**

Production manager for independent classical music club and recording label; duties included selecting repertoire, catalog production, managing technical teams, writing for catalogs and Web site, design and implementation of Web and e-mail marketing

**• horsemouth, 2001-2002**

Senior copy editor for professional Web site in the financial services field; duties included managing freelancers; rewriting in-house style manual; rewriting articles on financial services, and headlining, editing, coding, and publishing Web content

**• TheStreet.com, 1999-2001**

Senior copy editor for online financial news journal. Included production of the company's hedge-fund manager newsletter; Web and email reporting and publishing

**• Newark Star-Ledger, 2001-2002**

Freelance writer on classical music, including book and CD reviews, for state's largest daily newspaper

**• Times of Trenton, 1988-1998**

Copy editor and writer on music and the arts and general news for daily Newhouse-owned newspaper, with a circulation of about 90,000; featured writer for the Sunday Arts & Leisure section; and, for two years, a weekly columnist on the visual arts

## **MUSIC TECHNOLOGY EXPERIENCE**

- Programming: CMUSIC, Csound, Max/MSP
- Notation: Sibelius, Finale
- Recording/Editing: ProTools, Logic, Peak, Csound, SoundHack
- Performance: Ableton Live, Max/MSP
- Hardware: Yamaha Disklavier, digital and analog synthesizers, variety of other recording and performing devices

## **MEMBERSHIPS**

- ASCAP
- Board, Composers Guild of New Jersey
- College Music Society
- Society for Music Theory
- American Music Center
- MTNA
- Board, Trenton Avant Garde, Emeritus
- Comité de Honneur, Les Amis de George Antheil
- Board, Black Box of Asbury Park

