

Emily Doolittle - Composer - Curriculum Vitae

32 Hamilton Park Ave., Glasgow, UK, G12 8DT • +44 7494 787 661

Email: emilydoolittle@gmail.com

Citizenship: Canadian/US • Residency: UK

Employment:

2017-present Athenaem Research Fellow, Royal Conservatoire of Scotland, Glasgow, UK
2012-2015 Associate Professor of Music Composition, Cornish College of the Arts, Seattle, WA
2008-2012 Assistant Professor of Music Composition, Cornish College of the Arts, Seattle, WA
2003-2008 Freelance composer, private music instructor, Montreal, QC

Education:

Princeton University, Ph.D. in composition, 2007. Composition with Barbara White, Steve Mackey, Paul Lansky.
Koninklijk Conservatorium (the Hague, Netherlands). Composition with Louis Andriessen, 1997-99.
Indiana University, M.Mus. in composition, 1995-97 (received 1999). Composition with Don Freund.
Dalhousie University, B.Mus. in composition, 1995. Composition with Dennis Farrell, oboe with Suzanne Lemieux

Selected Recent Commissions:

Three Summer Pieces (2017); for flute duo; commissioned by Sophia Tegart with funding from the Mu Phi Epsilon Foundation James and Lola Faust Chamber Music Grant (Portland, OR/

Jan Tait and the Bear (2012-2016); written with the support of the Canada Council, and developed with a 2016 Opera America Discovery Grant and Hinrichsen Foundation Grant, for two voices and chamber ensemble; for ffancytunes and Ensemble Thing (Shetland and Glasgow, UK)

migrations (2015); commissioned by the Musings Ensemble (Amsterdam, Netherlands)

Sapling (2014); commissioned by the Canada Council for Calvin Dyck and Vancouver Island Symphony (BC)

7 Duos for Bird or Strings (2012); for violin and viola; commissioned by the Eric Stokes Foundation, Artist Trust GAP, and the Canada Council for Annette-Barbara Vogel (ON)

Seal Songs (2011); for narrator, children's choir and chamber ensemble; commissioned by the Paragon Ensemble for The Paragon Ensemble and Voice Factory Youth Choir (Glasgow, UK)

Dàn nan Ròn (2011); for children's choir, with flute and cello obligato; texts by Rody Gorman; written with the support of the Canada Council for the Paragon Ensemble and Voice Factory Youth Choir (Glasgow, UK)

A Short, Slow Life (2011); for soprano and orchestra, text by Elizabeth Bishop; commissioned for Suzie LeBlanc and Symphony Nova Scotia (Halifax, NS)

Folie à Deux (2011); for flute and harpsichord; commissioned by Cléo Palcio-Quintin and Katelyn Clark (QC)

Reeds (2010); for reed trio and dancer; commissioned by the Umbrella Ensemble for performance at the Newfoundland Sound Symposium

Sorex (2010); for piano four-hands; commissioned by the Fung-Chiu Duo (Montreal, QC)

Body of Wood (2009); for soprano, Bohlen-Pierce clarinet, cello and percussion; commissioned by Canada Council for Transpectra (ON)

The Wise Daughter (2009); for narrator, violin and piano; commissioned by Talespin (Austria)

Gliese 581 c (2008); for solo piano; commissioned by Redshift for Rachel Iwaasa (BC)

Social sounds from whales at night (2007); soprano and tape; Canada Council commission for Helen Pridmore (NB)

Awards, Fellowships and Honours:

Hinrichsen Foundation (2016)

Roberta Stephen Award (2016)

Canada Council Grants to Professionals (2016, 2014, 2011, 2008-2009, 2005)

OPERA America Discovery Grant (2016)

Culture and Animals Foundation Awards (2016, 2011)

ASCAP Standard Awards (2000-2016)

SOCAN Residency Grant (2014)

A Short Slow Life nominated for East Coast Music Award Classical Composition of the Year; included on winning Classical Recording of the Year (*I Am in Need of Music*); finalist for Masterworks Award (2014)
 Sorel Organization Recording Grant (2013)
 Jack Straw Artist Support Residency (2013)
 Seattle CityArtists Grant (2013)
 Theodore Front Prize (IAWM) for "A Short, Slow Life" (2012)
 Eric Stokes Fund (2011)
 Artist Trust GAP grant for Songs of Seals (2011)
 Cornish College Faculty Development Grant (2009, 2011, 2013)
 FQRSC Postdoctoral Research/Creation Grant (2008-2009, turned down because of employment)
 Finalist, Prix Opus (Quebec) for best premiere of the year for . . . *and some fireworks* (2007)
 Conseil des arts et Lettres du Quebec, 3 month residency, Centre for Contemporary Art, Glasgow, UK (2007)
 Canada Council Travel Grant to participate in Banff Winter Residency (2005)
 Nova Scotia Arts Council Professional Development Grant (2004, 1999-2000)
 Kappa Kappa Gamma Foundation of Canada Award for Graduate Women (2003)
 ASCAP Morton Gould Young Composers Awards (2001, 2000)
 Roger Sessions Fellowship, Princeton University (2000-02)
 Naumberg Fellowship, Princeton University (1999-2000, 2002-2003)
 Generation 2000 project, Ensemble Contemporain de Montréal (1999-2000)
 Nova Scotia Talent Trust Awards (1998-99, 1995, 1992-93)
 Fulbright Scholarship to study in Amsterdam with Louis Andriessen (1997-98)
 Joseph H. Bearns Prize (Columbia University) for "Weather Songs" (1997)
 Full teaching assistantship at Indiana University (1995-97)
 Dalhousie University Medal in Music (1995)
 Dalhousie Alumnae Association Music Award (1995)

Composer-in-Residence/Guest Composer/Residencies

MacDowell Colony (2012, 2004)
 Icicle Creek Music Center (2012)
 Helen Riaboff Whitely Center, Friday Harbour (2012, 2011)
 Max Planck Institute for Ornithology, Seewiesen, Germany (August-December 2011)
 Centrum, Artist-in-residence (January, February, 2011)
 Technosonics XI, University of Virginia (November 18-19, 2010)
 New Frontiers: the Laramie Contemporary Music Project (September 20-25, 2010)
 Asolo Song Festival, Italy (May, 2009)
 Centre for Contemporary Arts, Glasgow (April-June, 2007)
 Blue Mountain Center (June/July, 2006, September, 2002)
 Ucross Foundation (March, 2006)
 Banff Centre for the Arts, Long-Term Residency (winter 2005), Leighton Studios Residencies (2002, 2001, 2000)
 Mostar Contemporary Music Festival, Bosnia (July, 2004)
 Oregon East Symphony (2002-2003)
 Scotia Festival of Music (May 27-June 10, 2001)

Recordings:

falling still, Harriet MacKenzie and the English Symphony Orchestra, Nimbus Records, upcoming 2017
Three Summer Pieces, Cherry Street Duo, flute duos by women composers, upcoming 2017
All Spring, chamber music by Emily Doolittle, Seattle Chamber Players and friends, Composers Concordance, 2015
Suppose I was a Marigold, recorded by Nicole Ge Li and Corey Hamm, Redshift Records, 2015
A Short, Slow Life, recorded by Suzie Leblanc and Symphony Nova Scotia, CD, 2013
Social sounds from whales at night recorded by Catherine Lee, Teal Creek Records, 2013
Falling Still recorded on CD of new music for oboe, Ashley Barrett, Centaur Records, 2012
Social sounds from whales at night, CD of solo voice works recorded by Helen Pridmore, CentreDiscs 2012
Gliese 581c recorded on *Cosmophony*, Rachel Iwaasa, 2010 and *RedshiftX*, 2012

Airs of Men Long Dead recorded on *The Ice Age and Beyond*, Patricia Green and Midori Koga, Blue Griffin, 2008
Weather Songs recorded on *Concertzender Live 02 Dutch New Music*, Muziekgroep Nederland, 2004
night black bird song recorded on *SCI CD Milestones*, Capstone Records, 2002

Publications:

“Performing Creativity: Composing in the Entrepreneurial Era,” *VAN Magazine*, July 2016
“Quick Guide to Zoomusicology,” *Current Biology*, October 2015
“Music Theory is For the Birds,” in *Sound in the Land*, Conrad Grebel Press, 2015
“Overtone-based pitch selection in hermit thrush song: Unexpected convergence with scale construction in human music”, with B. Gingras, D. M. Endres, and W. T. Fitch, *PNAS USA*, November 2014
“Animal Music”, with P. Slater, *Grove Dictionary of Music and Musicians*, September 2014
“O Canto do Uirapuru: Consonant Intervals and Pattern in the Song of the Musician Wren,” with H. Brumm, *Journal of Interdisciplinary Music Studies*, October, 2013
“Animal Sounds or Animal Songs?,” *The Journal of Music* (<http://journalofmusic.com>), July, 2012
“Crickets in the Concert Hall,” *TRANS: Transcultural Music Review*, June, 2008
Turning and Tranquil, Northern Lights Level 2B/48, Canadian National Conservatory of Music, 2007, 2008

Interviews and Publications about:

Audubon Magazine, <https://www.audubon.org/magazine/january-february-2014/dr-emily-doolittle-music-birds> 2014
Orion, <https://orionmagazine.org/article/test/> 2013
Music and the Skilfull Listener, Chapter 10, Indiana University Press, Denise von Glahn, 2012

Presentations (refereed papers, invited lectures, radio interviews, workshops):

Scottish Conference on Animal Behaviour, April 2., 2016
Bowdoin College, Music and Biology Departments, Feb. 12-13, 2015
Glasgow University Biology Department/RSPB, Dec. 3, 2014
Glasgow University Music Department, Nov. 4, 2014
Royal Conservatoire of Scotland, Exchange Talk, Glasgow, UK, Oct. 27, 2014
Sound in the Land, Waterloo, ON, June 5-8, 2014
North American Ornithological Conference, birdsong and music (poster), Vancouver, BC, August 15-16, 2012
International Bioacoustics Congress, hermit thrush song (poster), La Rochelle, France, September 2011
International Conference of Music Perception and Cognition, hermit thrush song (poster), August 29, 2010
See Further Festival (the Royal Society), London, UK, invited panelist on music and science, June 30, 2010
BBC Start the Week (with Andrew Marr), invited guest, June 28, 2010
American Musicological Society Annual Conference, invited panelist on ecomusicology, Nov. 13, 2009
Listening to Birds Conference, invited speaker, University of Aberdeen, UK, May 31-June 2, 2009
Nightingala conference, invited speaker, Kallio Kuninkala, Finland, June 12-13, 2008
CBC Ideas, Canada-wide broadcast, *The Secret Voice of Nature*, interviewed by George Tombs, 2007

Board Member: Canadian New Music Network (2016-present); Association of Canadian Women Composers (2012, 2015-present); College Music Society PNW Regional Programming Committee (2013); Washington Composers Forum (2009-2014) Les Artistes Pour la Paix (Quebec, 2004-2008)

Jury Member/Adjudicator/Reviewer: University of Washington Orchestra Composition Contest (2016); Canada Council Touring Grants (2015); Music Teachers National Association Composition Competition (2015); Jack Straw Artist Support (2015); IAWM Competition (2014); Washington State Music Teachers Association Composition Competition (2013); Willapa Bay AiR (2013); Canada Council Grants to Professionals (2012); Australian Musicology (2012); Pearson textbooks (2011, 2012) Simon Fiset Composition Competition (2011); Journal of Popular Musicology (2011); Bioacoustics (2011); Canada Council Commissioning panel (2005)