

William Harper Resume

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websites: [Harper: Photo Website](#)
[Harper: Flickr Sets](#)
[Harper: Photo tumblr](#)
[Harper: O Vos Omnes: Blog](#)
[Harper: Music Site](#)
[Alternative Image Capture: Blog](#)
[Mythology of Gender and Sexuality: Blog](#)
[Following the Deer: Blog](#)

Education

Eastman School of Music, Rochester NY
1983 PhD, Music Composition
1979 Master of Music
1976 Bachelor of Music

Photography – Exhibitions & Events

2013 *Water*, juried show, Center for Fine Art Photography, Fort Collins
2013 Annual Show Painting and Photography, Clareo Partners, Chicago
2012 *Hot New Pix*, Center Gallery at the Midwest Center for Photography, Wichita
2012 *Transformational Learning*, group show, Brick Gallery, Chicago
2012 *Night Light*, juried show, Darkroom Gallery, Essex Jct., Vermont
2012 *Family Dynamics*, juried show, Kiernan Gallery, Lexington, Virginia
2012 *Between Dusk and Dawn*, juried show, Kiernan Gallery, Lexington, Virginia
2012 Portfolio Prize, Center for Fine Art Photography, Fort Collins
2012 *Water, Ice & Light* - Solo show, University Club, Chicago
2011 Grand prize, Filter Festival, Chicago
2011 *Beginnings*, juried show, Black Cloud Gallery, Chicago
2011 *Faces of Evanston*, Noyes Cultural Arts Center, Evanston, IL
2011 *Real People*, juried show, The Courthouse, Woodstock, IL
2010-13 *Court*, Transistor Gallery, Chicago
2009 *Finding Middle Ground*, Dayton Visual Arts Center
2009 Group Show at Walker Fine Arts, Denver, CO
2009 *Dead River Views*, Solo show at Lincoln Center, Ft. Collins, CO
2008 *Real People* The Courthouse, Woodstock, IL
2008 The Workshop, Group Show, Berkeley, CA
2008 *Minimal*, Flatfile Gallery, Chicago, IL
2008 Faculty Sabbatical Show, Betty Rymer Gallery, Art Institute of Chicago
2008 *Breaking Ground*, Solo show, Sinclair Community College, Dayton, OH
2006 *Digitally Propelled Ideas*, Kellogg University Art Gallery Pomona CA
2006 *Snapshots*, The ARC Gallery. Chicago, IL

Commissioned Music Compositions

Opera and Music Theater Productions

- 2000 *Heroism* (musical) with Frederick Feirstein, commissioned by Nassau Community College for multiple performances in East Garden City and New York
- 1998 *The Aviatrix and the Cowboy* (musical) with Ted Shank, music commissioned by Ted Shank for recording.
- 1997 *The Bacchae* (choruses) directed by Katherine Walker, commissioned by Here & Now Productions and The Music Theatre Group for multiple performances at the Agassiz Theater, Cambridge, Massachusetts
- 1996 *Mescal Mania* (music theater) with Bernardo Solano commissioned by Nautilus for multiple performances on a U.S. tour
- 1995 *Extraordinary Measures* (music theater) with Eve Ensler, commissioned by The Music Theatre Group for multiple performances at Here Theater in New York
- 1993 *El Greco* (opera) with Bernardo Solano, commissioned by INTAR Hispanic American Arts Center for multiple performances at the 92nd Street Playhouse, New York
- 1992 *Martin Guerre* (musical - orchestrations) with Roger Ames, commissioned by the Hartford Stage for multiple performances at Hartford Stage, Hartford
- 1992 *Cooking the World* (music theater) with Bob Berkey, commissioned by the Music Theater Group for multiple performances at Lincoln Center, New York
- 1991 *Snow Leopard* (opera) (revised) with Roger Nieboer, commissioned by The New Music Theater Group for multiple performances at the 7th Place Theater in St. Paul
- 1989 *Snow Leopard* (opera) with Roger Nieboer, commissioned by the Minnesota Opera Company for multiple performances at the Southern Theater, Minneapolis
- 1987 *Tantracidal Mania* (opera) with Roger Nieboer commissioned by the New Music Theater Group for performances at the Southern Theater, Minneapolis
- 1986 *Peyote Roadkill* (opera) commissioned by ARTCO for multiple performances in the Organic Theater, Chicago
- 1984 *Crimson Cowboy* (opera/dance work) commissioned by ARTCO for multiple performances at MoMing, Chicago
- 1983 *Dead Birds* (opera/dance work) commissioned by ARTCO for multiple performances at MoMing, Chicago

Music for Dance, Film and Theater

- 2012/13 *Reflections on the Way to the Gallows* Ten films by Colette Copeland, Dallas, TX
- 2009 *Bones* film score for Collette Copeland, Media, PA
- 2006 *Unquiet Myths* for *Spill Out* commissioned by Ellen Sinopoli Dance for multiple performances in Albany and Troy, and for a national tour
- 2006 *Chickalaleeh* film score for Collette Copeland, Media, PA
- 2005 *Kaleidoscope* film score for Randi Fiat, Chicago
- 1992 *Words Divine* incidental music for INTAR Hispanic American Arts Center, NY City
- 1987 *Waiting in the Dark* For Incidental music for Bay Area Playwrights, Mill Valley
- 1986 *Changing Habits* film score for WTTW, Chicago
- 1986 *Macando* incidental music for Dreiske Performance Ensemble, Facets MultiMedia, Chicago
- 1985 *Illinois* film score for Turner Films, Atlanta
- 1985 *Light* music for dance commissioned by Kanopy Dance, Madison
- 1984 *Julius Caesar* Incidental music for the Alliance Theater, Atlanta

- 1984 *Red River* Incidental music for the Goodman Theater, Chicago
- 1983 *Calyx* music for dance by Jackie Radis Dance Company for multiple performances at the Columbia Dance Center, Chicago
- 1983 *No Harm in Harmony* film score for CBS Television, Chicago
- 1983 *I've Known Rivers* music for dance commissioned by Jackie Radis Dance Company for multiple performances in Chicago and New York City

Music for Orchestra and Chorus

- 2004 *Seasons of the Heart* with Bernardo Solano for soprano, strings, harp and piano. Commissioned by Veronica Tyler for performances in New York, Baltimore and Vancouver, Knoxville.
- 2004 *If One Heart is Absent* with Bernardo Solano for soprano, strings, harp, guitar and piano. Commissioned by Veronica Tyler for performances in New York, Baltimore and Vancouver, Knoxville.
- 1999 *Marlidendur* for chorus, strings and percussion. Commissioned by Gudmundur Emilsson for recording with the Riga Dome Boys Choir and the Baltic Philharmonic Chamber Orchestra and for multiple performances and tour by The Brown University Chorus and the Baltic Philharmonic Chamber Orchestra. Performances in Riga, Reykavik, Providence, Middletown, Carlisle, New York and Washington, DC.
- 1997 *Scenes from the Valley of the Black Pig* for full orchestra. Commissioned by ARTCO records.
- 1996 *Requiem* For mezzo, chorus and electronic accompaniment. Commissioned by the Ken and Harle Montgomery Foundation for recording by the Latvian Radio Chorus and performances in Riga and Chicago.
- 1990 *Marouska Variations* for full orchestra. Commissioned by ARTCO Records.
- 1983 *I've Known Rivers* Chorus for SSAA, strings and percussion. Commissioned by Jackie Radis Dance and ARTCO for recording and dance performances in Chicago and New York City.

Recordings

- 2006 *Unquiet Myths* Electro-acoustic inventions. Produced by Ellen Sinopoli Dance for ARTCO records, Chicago
- 2005 *Requiem* Music for Mezzo, chorus and electronic accompaniment. Produced by Skiffan Records, Iceland with the Latvian Radio Chorus and released by ARTCO Records, Chicago
- 2004 *Marlidendur* Music for chorus, strings and percussion. Produced by Skiffan Records, Iceland with the Riga Dome Boy's Choir and the Baltic Philharmonic Chamber Orchestra conducted by Gudmundur Emilsson and released by ARTCO Records, Chicago
- 2002 *The Banjo of Death Sleeping* Three electro-acoustic suites. ARTCO records, Chicago
- 2001 *Snow Leopard* Selections from the Opera. Commissioned by the Minnesota Opera Company, recorded by the New Music Theater Ensemble (Nautilus), St. Paul and released by ARTCO Records, Chicago
- 2000 *El Greco* Selections from the opera. Commissioned by INTAR Hispanic American Arts Center and recorded by National Public Radio for broadcast on World of Opera. Released by ARTCO Records, Chicago
- 1984 *Red River* Incidental music. Produced by The Goodman Theater for ARTCO Records, Chicago (out of print)
- 1984 *Crimson Cowboy* Selections from the opera. Produced by MoMing Dance and Art

Center for ARTCO Records, Chicago (out of print) 1983 Dead Birds Selections from the opera. Produced by MoMing Dance and Art Center for ARTCO Records, Chicago

Teaching Experience

1986 - Present The School of the Art Institute of Chicago, Chicago IL Adjunct Professor

Courses Lecture and Seminar Courses

History of Opera
19th Century Music History
20th Century Music History
Electronic Music History
Rock and Roll to Electronica
History of Rock and Roll
Contemporary Music Theater Seminar
Contemporary Music Seminar
World Music Seminar

Studio Courses

Alternative Image Capture
Digital Sound Introduction to Art and Technology
Introduction to Sound
Opera Creation

2008-2010 - Loyola University Continuum Program

Basics of Digital Photography
Digital Daybooks
Landscape Photography

Other Academic Activities

2002-2005 Faculty Senate Representative
2000-2002 Faculty Liaison for student Music Club
2000 Producer of Faculty Concert

Recent Lectures

2007 College Music Society - University of Ohio at Bowling Green - Multi-media presentation: *Sex, Tribe and the Power of Genre*
2006 Rennselaer Polytechnic Institute, Troy, New York- Panelist
2005 Bayreuth Festival, Germany *The Transformation of Myth to Ritual in Opera*
2002 Grindavik, Iceland: *Marlidendur*
2001 Border's Books and Music, Chicago *Wagner's Ring: A Midlife Crisis*
2000 Border's Books and Music, Deerfield Opera lecture series
1996 Icelandic Radio: Four Programs on American Electronic Music

Panels

1993 AT&T OnStage 1993 National Endowment for the Arts, New American Works
1991 National Endowment for the Arts, New American Works
1989 National Endowment for the Arts, New American Works

Fellowships

- 2012 Artists Fellowship - Photography- Illinois Arts Council
- 2006 New York State Music Fund Grant
- 2006 SAIC Faculty Enrichment Grant
- 2005 SAIC Faculty Enrichment Grant
- 2001 Roger Brown House Residency
- 1998 Roger Brown House Residency
- 1994 Composer Librettist Workshop: New Music Theater Ensemble
- 1993 Ragdale Foundation, Lake Forest, Illinois
- 1993 National Endowment for the Arts
- 1991 Ragdale Foundation, Lake Forest, Illinois
- 1988 National Institute for Music Theater
- 1987 New Dramatists: Composer Librettist Workshop
- 1985 Djerassi Foundation, Woodside, California
- 1984 Great Lakes Arts Alliance
- 1983 Yaddo Foundation, Saratoga Springs, New York
- 1983 Illinois Arts Council

Other Professional Experience

1980-1995 The American Ritual Theatre Company (ARTCO) Founder, Artistic Director, Producer

Press Quotes

There are composers and there are opera composers. The latter hear not in measures, but in quarter hours. Like Richard Wagner and Robert Ashley before him, William Harper paints in long bold strokes, balancing scenes instead of motives, and propelling the ear on voyages of emotion. **Kyle Gann, Village Voice**

Harper's new album is an electroacoustic triptych; three suites of ambitious, sweeping music in which banjos, children's song, choirs and rock guitars are hacked about and reassembled. His operatic experimentalism is highly accessible, founded on a thigh-slapping, homespun yet romantic perversity... Surrender to his vision and you'll be transported on his rhythmic momentum through cinematic landscapes while girls sing of marriage and choirs pound our chords like Carl Orff's Carmina Burana. **Clive Bell, The Wire**

Harper has the singular ability to be able to write long - seemingly unending - legato musical lines of extraordinary beauty, and to be able to compose for the human voice as well. In this sense his writing reminds me of that of Bellini. **Patrick Smith, Opera News**

The Inquisitor's music is magnificently eerie, the mystic's aria pristine... the major sequences surged thrillingly. Harper allows himself an unembarrassed neo-renaissance grandeur, wild around the edges. **Alex Ross, New York Times**

William Harper the composer is richly inventive and resourceful... and has a fine ear for music and deep insights into the power of sound. **Hedy Weiss, Chicago Tribune**

Harper is a gifted composer, comfortable in styles ranging from liturgical chant to rock. **Wynne Delacoma, Chicago Sun-Times**

A typical Harper score is an amalgam of rock, romanticism, minimalism, jazz, reggae, atonality, electronic music, new age music and a hint of Broadway which sounds surprisingly natural when merged together... By fusing these disparate elements into a unique and powerful new form of opera, the composer creates works of music-theater which happily defy categorization. **Joe Banno, Opera Monthly**

Harper's sensual, electronic score adds resonances and nuances that confound the literal and specific. Instead of the expected local color - Oriental Idioms - he uses American pop: gospel, rock and rap recitations. Rather than a series of stop and go numbers, the music flows organically and dramatically from one idiom to another, highlighted and supported by the inventive electronic instrumentation. **Michael Anthony, Minneapolis Star Tribune**