

Brian R. Banks

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Education

Ph.D., Music composition, University of California, Berkeley, 1995
M.A., Music composition, University of California, Berkeley, 1991
M.M., Music composition, San Francisco Conservatory of Music, 1988
B.M., Music composition, Peabody Institute of Music, 1986

Selected Honors, Awards

UDLA Prize for artistic creation	Awarded by the President of the University to outstanding professors in the fields of artistic creation and scientific research, 2005
Recipient of FOESCAP Grant	State of Puebla, Mexico, for the creation of Symphony No. 1 (Dance Symphony), and a stipend for a recording project, 2004
Premio de la Docencia (Teaching Award)	School of Humanities, Universidad de las Américas-Puebla, Mexico, 2005, 2004, 2003, 2002, 2001, 2000 and 1999. Given to the top professors of every school, based on evaluations by students and faculty. The award was discontinued in 2006.
Premio "Jaguár"	Awarded to the best professor of each career as chosen by the Student Council of the Universidad de las Américas, Puebla, 2003
Fulbright-García Robles Lecture/Research Grant	Universidad de las Américas, Puebla, Mexico, 1996-1997
Nicola DeLorenzo Prize in Composition	For <u>Introit for Orchestra</u> , 1993
Nicholas C. Christofilos, Jr. Memorial Prize in Music	UC Berkeley, 1993
Octagon Composition Competition	For <u>Forest Echoes</u> , 1992
Premiere of <u>Sextet</u>	Requested by the San Francisco Symphony for a New and Unusual Music concert, September 12, 1988, Herbst Theater
S.F. Conservatory Orchestral Composition Competition	First Prize, for <u>Winter Song</u> , 1987

Recordings

- Brian Banks: A Bonsai Garden** Recording of seven chamber works (UDLAP), 2012.
- Serenata No. 1** Recorded by the North/South Chamber Orchestra, directed by Max Lifchitz, Released in 2011 as part of the CD *Crosscurrents*.
- Veracruz Preludes** Recorded by guitarist Manuel Espinás as part of his disc *Preludios* (FONCA-CONACULTA, 2010)
- Brian Banks: Sonatas and Preludes** Five works recorded by pianist Geoffrey Burleson, Centaur Records, 2008
- Piano Trio** Recorded by the Trio de las Américas on their disc *Alusiones* (Quindecim Records QD 06198, 2006)
- Cinco canciones con poemas de Juan Ramón Jiménez** Recorded by the Chamber Chorus of the Universidad de las Américas, Puebla (Quindecim Records QD 03179, 2003)
- Destierros (Blues Tropes)** World premiere recording (*Espejo/Mirror*) by Ensemble SIGNOS (Quindecim Records QP 097, 2003)
- A Night** Recorded by Nancy Ellen Ogle and Ginger Yang Hwalek (Capstone Records CPS-8683, 2000)
- Sanctus from St. Francis Mass** Recorded by the San Francisco Choral Artists (SFCA 0595-2, 1999)
- Forest Echoes** Recorded by the Octagon Ensemble for Albany Records (Troy 133, 1994)

Publications

- Quam pulchra es, after Dunstable** For SATB chorus, (PRB Productions, California, 1994)
- Voces super Speciosa facta es** For ATB chorus with 1 alto & 2 tenor soloists, (PRB Prod., CA, 1994)
- The Beatitudes** For SATB chorus with SATB soloists, (PRB Productions, California, 1992)
- "La distance du populaire: les cadres dans "Ocho por Radio" de Silvestre Revueltas"** Published in the book *Les Amériques en crise de croissance* edited by Jean-Paul Barbiche. Paris: L'Harmattan, 1999

Commissions

Destierros (Blues Tropes)	(flutes, clarinets, violin, cello and contrabass) Commissioned by Ensemble Signos, recording project funded by the Rockefeller Foundation U.S.-Mexico Fund for Culture, 2001-02
Siete Nostalgias	(cello and piano) Commissioned by the Duo Hermida-Ito, 1997
Decline and Fall	(violin/viola, piano, percussion) Commissioned by the Abel-Steinberg-Winant Trio, 1995
Noche Oscura	(soprano solo) Commissioned by Boston soprano Maria Tegzes, 1993
Voces super Speciosa facta es	(ATB chorus, soloists) Commissioned by the U.C. San Diego Collegium Musicum, 1992-1993
The Beatitudes	(SATB chorus and soloists) Commissioned by the U.C. Berkeley Chamber Chorus, 1991

Selected Professional and Festival Performances

San Andrés Preludes for piano solo was selected for premiere in the XXXVI Foro de Música Nueva "Manuel Enríquez" Sala Xochipilli, Mexico City, 17 May 2014, Mauricio Nader, piano.

U.S. Premiere of the **Piano Sonata No. 4** by pianista Max Lifchitz 5 May 2014, as part of the North/South Consonance concert season in New York City.

Hommage à Arvo Pärt for oboe and guitar was premiered in a series of concerts in February 2014 by oboist Carmen Thierry and guitarist Roberto Limón. Feb. 13: Museo Iconográfico del Quijote Guanajuato; Feb. 15: Sala Ponce del Palacio de Bellas Artes, Mexico City; Feb. 16: Museo Nacional de Arte, Mexico City; and Feb. 19: Teatro del Fuego Nuevo Universidad Autónoma de México, Iztapalapa.

String Quartet No. 4 was premiered by the Camerata Gioia at the Sala Manuel M. Ponce in the Conservatory of the State of Puebla on 18 October 2013.

A concert of four premieres: **Sendas de Oku No. 1** by cellists Juan y Tadao Hermida, **Sendas de Oku No. 2** by Tadao Hermida, **Sendas de Oku No. 3** by cellists Tadao and Tadashi Hermida and pianist Misa Ito, and **Sendas de Oku No. 5** by Misa Ito, on 11 April 2012 in the Capilla del Arte, Puebla, Pue.

Performances of the song **El Silencio** by soprano Nancy Ellen Ogle and pianist Ginger Yang Hwalek, 11 February 2012 (Rockford, Ill.), and further performances in Augusta, Maine and New York City.

String Quartet No. 2 received its world premiere in the Festival de Mayo, with performances on May 21, 2011 in Autlán, Jalisco and May 28 in Colotlán,. By the Quartet "Cuerdas Revueltas."

Sonata "Mosaico" for guitar was premiered by Manuel Espinás in the Festival Discantus en the Teatro de la Ciudad, Puebla, Pue. on October 17, 2010. The work was also selected for performance in the 2011 Foro de Música Nueva "Manuel Enríquez," 28 May 2011 in the Sala Ponce, Mexico City, Roberto Limón, guitar.

A Bonsai Garden-Set V written for and premiered by "Ensamble 3" on September 8, 2010 at the Capilla del Arte in Puebla, Pue.

World premiere of the **Sonata for cello and piano** by cellist Juan Hermida and pianist Misa Ito took place as part of the XXXII Foro de Música Nueva "Manuel Enríquez" June 5, 2010, in the Sala Xochipilli, México City.

Piano Sonata No. 4 was premiered by Ana María Tradatti at the XXXI Foro de Música Nueva "Manuel Enríquez" on May 27, 2009, in the Auditorio Blas Galindo, México City.

Sonata for Violin and Piano had its world premiere at the Weill Recital Hall, New York City on April 12, 2006 as part of the Velia Festival, with Julio Saldaña, violin and Sergio Marchegiani, piano.

Danza sinfónica (fourth movement of Symphony No. 1) received its world premiere by the Orquesta Sinfónica del Estado de Puebla. Sept. 26 and 28, 2003 in the Museo de Arte Virreinal, Puebla, Juan Manuel Arpero, conducting.

Destierros performed by the Ensamble SIGNOS in the Foro Internacional de Música Nueva Manuel Enríquez, May 6, 2003 in the Sala Ponce, Instituto Nacional de Bellas Artes.

Solo Concert of Vocal and Choral works. April 26, 2002 at Minsky Recital Hall, Orono, ME. Works for voice and piano: *Merton Songs*, *Cummings songs*, selected individual songs to texts by Cummings, Blake and Sandberg, and the premiere of *Five Songs to Poems by Emily Dickinson*. Works for chorus: *Quam puchra es*, *Sanctus from St. Francis Mass*, and the world premiere of *Veni Sancte Spiritus*.

Decline and Fall. Performed on May 27 2001 as part of the Foro Internacional de Música Nueva in Mexico City. Originally premiered by the Abel-Steinberg-Winant Trio on May 1, 1998 at Mills College, Oakland, CA.

Five Pentatonic Preludes. Premiere performance by pianist Geoffrey Burleson on February 14, 2001 at Slosberg Recital Hall, Brandeis University.

Piano Trio. Premiered by the Trio de las Américas on November 23, 2000 as part of the Festival Internacional de Música in Puebla, Mexico.

Concerto for Cello and Winds. Premiered by cellist Juan Hermida and La Camerata at Festival Camarissima, Auditorio Blas Galindo, Mexico City on September 25, 1998, conducted by Jesus Medina.

Pacific Time. Premiered by La Camerata at the XIX Foro Internacional de Música Nueva "Manuel Enríquez", Auditorio Blas Galindo, Mexico City, May 23, 1997.

Ghosts (an exorcism). Performed by Phantom Arts Ensemble of Boston, MA, March 22, 1997.

Three Madrigals. Premiered by the Coro de Madrigalistas del Instituto Nacional de Bellas Artes, November 28, 1996 at the Ex-Templo San Jerónimo, Mexico City, conducted by Brian Banks.

Willamette Clausulae. Written for the 1994 Oregon Bach Festival and premiered on July 6, 1994 at the Hult Center, Eugene, OR, conducted by Alistair Neale.

Mountain Triptych. Performed by the S. F. Contemporary Music Players, conducted by Stephen L. Mosko, October 11, 1993.

Articles, Conference Papers, Presentations

VI Festival Internacional de Música y Musicología, Ensenada, B.C., 2008—Lecturer and guest professor.

"Listening to Revueltas" read at the College Music Society's Third International Conference on June 25, 2003 in Tilajari, Costa Rica.

"La educación del compositor dentro de un contexto universitario" read at the Jornadas Académicas sobre la Enseñanza Profesional de la Música on January 13, 2000, at the Conservatorio Nacional de Música, Mexico City, Mexico.

"La distance du populaire: les cadres dans "Ocho por Radio" de Silvestre Revueltas", published in the book *Les Amériques en crise de croissance* edited by Jean-Paul Barbiche. Paris: L'Harmattan. 1999.

"La distancia de lo popular: los marcos en Ocho por Radio ", read (in Spanish) at the second Coloquio Internacional Silvestre Revueltas on August 27, 1998 at the Escuela Nacional de Música, UNAM, Mexico City.

Mexican Music of the 1980s and 90s, presentation given at the University of California at Berkeley on May 1, 1998.

"Mexico and the United States: four composers and their encounters with the music of everyday life", read at the 2nd Congress of the Americas, February 27, 1997 at the Universidad de las Américas, Puebla, Mexico.

"La música en México y en los Estados Unidos: un estudio comparativo", a series of three seminars presented to the music faculty of the Universidad Autónoma de Tamaulipas on November 28 & 29, 1996 in Tampico, Mexico.

Roundtable participant: La sistema educativa de música en México, November 22, 1996 at the Universidad de las Américas, Puebla, Mexico.

"Structured Chaos: Strophic Forms in Charles Ives' Concord Sonata", read at the second West Coast Conference of Theory and Analysis on April 17, 1993 at the University of Oregon.

"L'Impersonnalité du Matériel : The Origins of Boulez's Notations for Orchestra", read at the West Coast Conference of Theory and Analysis on April 11, 1992 at the UC Santa Barbara.

Music Festivals

Oregon Bach Festival, 1994—Resident Fellow, June 17-July 11
 Charles Ives Center for American Music, 1993—Resident Fellow, August 20-26
 June in Buffalo, 1993—Resident Fellow
 May in Miami Music Festival, 1993—Resident Fellow
 Aspen Festival 1992—Aspen Center for Composition Studies, June-July
 Festival Boulez 1989 (UCLA)—Resident Fellow, May 22-28

Other Professional Activities (selected)

Co-Founder, Cabal, new music group, 1994
 President, Composerama! Grad. student composers group. Responsible for funding, publicity and programming
 Graduate Committee Student representative, 1991-92, UC Berkeley
 Treasurer 1983-84, Phi Mu Alpha Sinfonia: Kappa Chapter. Member since 1983
 Member, American Music Center, College Music Society, Broadcast Music, Inc. (BMI)

Recent Employment, Teaching Experience

Professor of Music, Composer-in-Residence, Universidad de las Américas, Puebla, Mexico, 1997-present. Teaching courses in Composition I and II, Orchestration, Advanced Theory III and IV, Musical Analysis, Modal and Tonal Counterpoint, Collaboration: Music and Dance, The Music of the Beatles; Jazz History, Selected Themes in Popular Music, and Advanced Ear Training; and from 1997-1999 Director of the UDLA Chamber Chorus.

Master Classes in the National Conservatory of Music, Mexico City – April 1 and 29, 2008. Subject matter included works by American composers (Charles Ives, Duke Ellington, Aaron Copland, Morton Feldman, Terry Riley and Philip Glass), as well as my own music.

Course for the Masters Degree Program in Music at the Universidad Veracruzana - History of 20th Century Music, Xalapa, Ver., Spring 2004

Master Class in Composition as part of the “Festival Internacional de Música en Morelia,” 1999.

Visiting Fulbright Professor, Universidad de las Américas, Puebla, Mexico, 1996-1997.

Assistant to the Music Director, San Francisco Contemporary Music Players, 1992-1995. Responsible for writing program notes, scheduling and facilitating rehearsals (including conducting/coaching).

Internship Program Director, San Francisco Contemporary Music Players, 1993-1995. Selected high school-age musicians, chose music, coached and conducted rehearsals and performances.

Instructor, UC Berkeley. Courses included harmony for music majors, 1st and 2nd term, musicianship courses for majors and non-majors (completely responsible for curriculum and grading), 1991-1995.

Languages

English: Fluent (first language)

Spanish: Fluent

French: Good reading knowledge, basic conversational skills

Russian, Hebrew: Beginning

References

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