

Artistic Identity & Stylistic Arc

Peter's artistic life traces a continuous arc of devotion, transformation, and self-directed exploration. Early recognition and performances established his voice, but it was through a long period of private creative evolution — outside academia and beyond institutional career paths — that his hybrid musical language took shape. During these years, he deepened a lifelong dialogue between the expressive Romantic lineage that first formed him and the exploratory electroacoustic and textural worlds that later expanded his imagination. His recent return to the public sphere marks not a restart, but a powerful emergence: the moment when decades of inner work crystallized into the luminous, cinematic, metaphysical sound world that now defines his music.

Early Career Highlights

Peter's early career was marked by significant international recognition, major performances, and a series of exploratory works that laid the foundation for his later hybrid voice. His compositions from this period — including *The Ship of Death* (1977), *IFASIA* (1979), and *Fantasy (CHominge)* (1981) — reflect his deep engagement with experimental, electroacoustic, and textural techniques, even as an expressive Romantic impulse continued to shape his musical imagination. He received several prestigious honors, among them the George Ladd Paris Prize, the University of California Chancellor's Postdoctoral Fellowship, and the Lili Boulanger Memorial Prize. His music was featured at international festivals and competitions such as Gaudeamus (Netherlands), the Henryk Wieniawski Competition (Poland), and the East & West Artists International Composers Competition, where he received First Prize. **In 1979, he was awarded the Avery Claflin Memorial Fellowship to attend the Tanglewood Music Festival as a Fellowship Composer at the Berkshire Music Center — a pivotal recognition that placed him among the leading emerging composers of his generation.** Major performances and collaborations during this period included work with conductor Ernest Bour, tenor John Duykers, and the Dutch Radio Chamber Orchestra; with conductor Robert Hughes, tenor Tom Buckner, and the Arch Ensemble for Experimental Music; and with conductor Jean-Louis Le Roux and the San Francisco Contemporary Music Players. His early work *The Ship of Death* was recorded on Arch Records in 1982, further establishing his presence in the contemporary music landscape.

Recent Work & Late-Career Renaissance

In recent years, Peter has experienced a vibrant artistic renaissance marked by international performances, acclaimed recordings, and the emergence of his mature hybrid voice — a luminous synthesis of orchestral lyricism, electroacoustic imagination, and contemplative spiritual depth. His music has been featured at global festivals and conferences, including the Sydney Contemporary Orchestra International Composers Concerts (Australia), ATM Korea's Arts

Incubator (Seoul), the São Paulo Contemporary Composers Festival (Brazil), the International Composition Competition “Musica per archi” (Ukraine), and the International Computer Music Conference (Boston) 2025. His work has garnered multiple honors, among them The American Prize in Chamber Composition, The American Prize in Orchestral Composition, and The American Prize in Virtual Performance (all in 2023), as well as several Global Music Awards recognizing his orchestral, chamber, and electroacoustic writing.

Peter’s recent catalog reflects the full flowering of his integrated musical language. Works such as *Visions des reflets et nocturnes* (2017–2018), *MISE-EN Series I* (2018), *Adagio, Elegy, and Serenade* (2019–2022) from *Song of Thirteen Moons*, *MISE-EN Series II* (2023), and *Seeking Serenity* (2024) from *Pieces of Love and Remembrance* reveal a composer drawing together Romantic expressivity, modernist clarity, and immersive electroacoustic textures. His partnership with PARMA Recordings has resulted in a growing discography on the Navona label, including releases on *Relive* (2021), *Playing on the Edge 3* (2023), the dedicated single-album release *Pieces From a Distant Land* (2024), *Symphonic Chronicles Vols. III and IV* (2024–2025), *Journey to Serenity* (2025), and another dedicated single-album release *Song of Thirteen Moons* (2025). An additional recording of *MISE-EN Series II* appears on the Cicerone Music and Arts CIMA album *Lehner Quartet Modern Classics, Vol. 1*.

This period of renewed creative energy culminates in two major premieres in 2026. *Magnificat, Part I* for soprano, double chamber choir, and symphony orchestra will receive its world premiere at Lviv Organ Hall (Ukraine) in May 2026, performed by soprano Maryana Mazur, the Lviv Lyric Choir, and the KLK Symphony Orchestra under the direction of Roman Kreslenko, presented by KLKNewMusic as part of the SACRARIUM International Composers’ Competition. Later that year, *MISE-EN Series IV* for French horn, piano, acousmatic sound, and electroacoustic devices will be premiered in Prague, featuring world-renowned horn soloist Radek Baborák and pianist Miroslav Sekera, following a dedicated recording session at Studio Martínek and a forthcoming release on PARMA’s Navona label. Additionally, *MISE-EN Series I* will be released on a forthcoming album by PARMA Recordings as one of the featured works at the ICMC (Boston) 2025 “Listening Rooms”.

Together, these works embody the full emergence of Peter’s mature hybrid voice — a sound world where orchestral radiance, choral luminosity, and electroacoustic resonance converge — and signal a period of profound artistic momentum that continues to unfold.

Artistic Voice & Signature Themes

Peter’s music inhabits a luminous, contemplative sound world where orchestral radiance, choral resonance, and electroacoustic textures converge in a language that is both deeply expressive and quietly visionary. His work often explores themes of spirituality, metaphysics, and inner transformation, inviting listeners into spaces of reflection, stillness, and renewal. Rooted in a Romantic sensibility yet shaped by modernist clarity and electroacoustic imagination, his mature voice balances lyricism with atmosphere, structure with intuition, and intimacy with vastness.

At the heart of his artistic mission is a desire to reach listeners on a profoundly human level — to touch, to awaken, to challenge, and at times to gently jolt them toward self-examination and self-renewal. **He views each composition as part of a living creative cycle, one that remains incomplete until the music is performed, heard, and experienced.** The responses that return to him — whether of resonance, questioning, or discovery — become part of his own artistic evolution, forming a quiet but essential feedback loop that deepens his work and affirms his belief in music as a transformative, communal act. Across orchestral, choral, chamber, and electroacoustic settings, his music seeks to reveal the unseen — the subtle currents of longing, light, memory, and transcendence that move beneath the surface of experience — and to leave the world, in some small way, more illuminated.