



Peter Dickson Lopez

Composer Representation Packet

Cinematic · Electroacoustic · Luminous

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Artistic Statement

"Composition Is Performance On Paper!"

I have always believed that composition is performance on paper — that every note written, every silence placed, every dynamic marking inscribed carries the full energy, breath, and intentionality of a live performance. The score is not a blueprint waiting to be realized; it is itself an act of sounding forth, a resonance captured in ink. This conviction has guided me from my earliest studies at UC Berkeley with Joaquin Nin-Culmell, Andrew Imbrie, Edwin Dugger, Olly Wilson, and Earle Brown — composers whose radically different voices taught me that authentic musical expression demands both rigorous craft and an unwavering fidelity to one's inner hearing. My Tanglewood

Fellowship in 1979, working alongside Ralph Shapey and Theodore Antoniou, and my years of residence in Paris through the George Ladd Prix de Paris, immersed me in the electrifying currents of European contemporary music and the pioneering electroacoustic research at IRCAM, deepening my commitment to a music that dissolves boundaries between the orchestral, the electronic, and the vocal.

My work exists at the intersection of lush orchestral writing, choral and vocal luminosity, and the shimmering timbral possibilities of electroacoustic sound. I seek to create cinematic textures — music that unfolds with the spatial depth of a landscape, the narrative gravity of film, and the intimacy of a whispered prayer. Whether composing for a full symphony orchestra, an amplified string quartet immersed in acousmatic sound, or a solo pianist exploring the extended resonance of the instrument, I am drawn to music that glows from within: luminous, enveloping, and emotionally immediate. The merging of acoustic and electronic worlds is not, for me, a technical exercise but a spiritual necessity — a way of expanding the palette of human expression into dimensions that neither medium can reach alone.

At the heart of my music lies a deep engagement with spirituality, metaphysics, and the unseen dimensions of existence. I compose at the threshold between the visible and the invisible, seeking through sound to open gateways to the numinous and the transcendent. My career has followed its own mysterious arc — from early international recognition and performances, through a long period of private creative evolution, to a vibrant late-career renaissance that has brought new recordings on Navona Records, world premieres on four continents, and an ever-expanding catalog of orchestral, chamber, and electroacoustic works. Each new composition is an act of faith: a belief that music, at its most profound, can illuminate the hidden architecture of reality and invite the listener into a direct encounter with the sacred.

Biography

EXTENDED BIOGRAPHY

Peter Dickson Lopez traces his musical roots to the University of California, Berkeley, where he earned his Ph.D. in Music Composition, studying with a distinguished lineage of composers including Joaquin Nin-Culmell, Andrew Imbrie, Edwin Dugger, Olly Wilson, and Earle Brown. A Tanglewood Fellowship Composer in 1979 — working with Ralph Shapey and Theodore Antoniou

— and recipient of both the George Ladd Prix de Paris (1976–1978) and the Lili Boulanger Memorial Prize, Lopez's early career was marked by performances throughout the United States and Europe, culminating in an acclaimed LP on 1750 Arch Records (1983) featuring *The Ship of Death* for male voice, chamber orchestra, and live electronics.

His residence in Paris deepened his engagement with electroacoustic and experimental traditions through proximity to IRCAM and the vibrant European contemporary music scene. After years of private creative evolution, Lopez has experienced a remarkable late-career renaissance. Recent releases on Navona Records (PARMA Recordings) include *MISE-EN Series II Episode 1* (Sirius Quartet, 2023), *Pieces From A Distant Land, Series I* (Anna Kislitsyna, 2024), and *Pieces of Love and Remembrance: Seeking Serenity, Part I* (Royal Scottish National Orchestra). World premieres have been performed by the Sydney Contemporary Orchestra (2017, 2018), Ensemble MISE-EN in Seoul (2018), the Lviv Philharmonic (2022), and at Carnegie Weill Recital Hall (2023-2024). Three movements of his major orchestral work *Song of Thirteen Moons* have been recorded by the Moravian Philharmonic and Janáček Philharmonic orchestras. His music — cinematic, luminous, and deeply spiritual — continues to reach new audiences worldwide.

SHORT BIOGRAPHY — FOR PROGRAM NOTES

Peter Dickson Lopez (Ph.D., UC Berkeley) is a composer of cinematic, electroacoustic works exploring spirituality and unseen dimensions. A Tanglewood Fellow, Lili Boulanger Prize recipient, and George Ladd Prix de Paris laureate, his music has been performed on four continents, with recordings on Navona Records and 1750 Arch Records. Major works include *Song of Thirteen Moons* (Moravian Philharmonic / Janáček Philharmonic), *Pieces of Love and Remembrance* (Royal Scottish National Orchestra), and the electroacoustic *MISE-EN* series. His current projects include a planned Barlow Commission consortium work for soprano, tenor, double chamber orchestra, and electronics.

Catalog of Works

ORCHESTRAL

Title	Instrumentation	Duration	Year	Status / Recording
<i>Chanson Lointaine Quatre</i>	Full Orchestra	~8 min	2022	Available
<i>Song of Thirteen Moons (Parts I-III)</i>	Full Orchestra	~25 min	2022-23	Adagio, Elegy, Serenade Recorded (Moravian Phil. / Janáček Phil.)
<i>Visions des reflets et nocturnes (Parts I-VIII)</i>	Piano and String Orchestra	~18 min	2017-2018	Available
<i>Aujourd'hui (Prelude & Meditation)</i>	Double String Orchestra	~6 min	2022	Available
<i>Pieces of Love and Remembrance: Seeking Serenity, Part I</i>	Orchestra with Piano	~7 min	2024	Recorded (Royal Scottish National Orchestra / Anna Kislitsyna, Navona Records)
<i>Magnificat, Part I</i>	Soprano, Double Chamber Chorus, Orchestra	~9 min	2026	Available

CHAMBER / ENSEMBLE

Title	Instrumentation	Duration	Year	Status / Recording
<i>IFASIA</i>	Octet	~20 min	1980	Available
<i>MISE-EN Series I</i>	Flute, Clarinet, Violin, Cello, Piano, Percussion, Live Electronics & Acousmatic Sound	~12 min	2018	
<i>MISE-EN Series II Episode 1</i>	Amplified String Quartet + Acousmatic Sound	~6 min	2023	Recorded (Sirius Quartet, Navona Records)
<i>MISE-EN Series IV</i>	Horn, Piano + Digital Devices & Acousmatic Sound	~8 min	2026	Recorded (Radek Barborák/Miroslav Sekera, Navona Records)

SOLO / KEYBOARD

Title	Instrumentation	Duration	Year	Status / Recording
<i>Pieces From A Distant Land, Series I, No. 1</i>	Piano	~6 min	1988/2022	Recorded (Anna Kislitsyna, Navona Records)
<i>Emmanuel Variations (Prelude)</i>	Piano	~8 min	2023	Available

ELECTROACOUSTIC

Title	Instrumentation	Duration	Year	Status / Recording
<i>The Ship of Death</i>	Male Voice, Chamber Orchestra, Live Electronics	~20 min	1983 / 2021	Recorded (1750 Arch Records; rereleased Navona Records 2021)
<i>MISE-EN Series I, II, IV</i>	Various digital / electronic forces	Varies	2018 — (continuing)	Available

WORKS IN PROGRESS

Title	Instrumentation	Duration	Year	Status / Recording
<i>Vocalise (Songs of Thirteen Moons)</i>	Soprano, Tenor, Double Chamber Orchestra, Electronics	~20 min	2026–27	In development (Barlow Commission consortium)
<i>In Praise of Halcyon Days</i>	Cantata — voices, orchestra	~25-40 min	2026–27	In development

Discography

Title	Performers	Label	Year
<i>Pieces of Love and Remembrance: Seeking Serenity, Part I</i>	Royal Scottish National Orchestra / Anna Kislitsyna, piano	Navona Records (PARMA Recordings)	2024
<i>Pieces From A Distant Land, Series I, No. 1</i>	Anna Kislitsyna, piano	Navona Records (PARMA Recordings)	2024

Title	Performers	Label	Year
<i>MISE-EN Series II Episode 1</i>	Sirius Quartet	Navona Records (PARMA Recordings)	2023
<i>The Ship of Death</i> (rerelease)	Male voice, chamber orchestra, live electronics	Navona Records (PARMA Recordings)	2021
<i>The Ship of Death</i> (original LP)	Male voice, chamber orchestra, live electronics	1750 Arch Records	1983
<i>MISE-EN Series I</i>	Ensemble MISE-EN	Navona Records (PARMA Recordings) Release of 2018 live performance on ICMC Best of Listening Rooms 2025 Album	2026
<i>MISE-EN Series IV</i>	Radek Barborák (horn), Miroslav Sekera (piano)	Navona Records (PARMA Recordings)	2026
<i>Song of Thirteen Moons</i> (<i>Adagio, Elegy, Serenade</i>)	Moravian Phil. / Janáček Phil.	Navona Records (PARMA Recordings)	2024, 2025, 2026

Selected Performances & Premieres

Year	Event
2023	Carnegie Weill Recital Hall — Progressive Musicians Laureate Gala. <i>Pieces From A Distant Land</i> , performed by Jennifer Wang.
2023	Moravian Philharmonic / Janáček Philharmonic — Recording sessions for <i>Song of Thirteen Moons</i> (two movements).
2022	Lviv Philharmonic Society, Ukraine — World premiere performance.
2018	Ensemble MISE-EN, Seoul, South Korea — World premiere performance.
2017–18	Sydney Contemporary Orchestra, Australia — World premiere performances.

Year	Event
1983	1750 Arch Records — LP release of <i>The Ship of Death</i> for male voice, chamber orchestra, and live electronics.
1979	Tanglewood Music Center — Fellowship Composer, studying with Ralph Shapey and Theodore Antoniou.
1976–78	George Ladd Prix de Paris — Residence in Paris; engagement with IRCAM and European contemporary music.

Awards & Distinctions

Award / Distinction	Year	Details
George Ladd Prix de Paris	1976–1978	University of California, Berkeley. Funded residence in Paris for advanced composition study.
Lili Boulanger Memorial Prize	—	Awarded for exceptional promise and achievement in music composition.
Tanglewood Fellowship Composer	1979	Tanglewood Music Center. Faculty: Ralph Shapey, Theodore Antoniou.
PARMA Recordings / Navona Records Artist	2021–present	Multiple releases on one of the leading independent classical labels.
Ph.D. in Music Composition	—	University of California, Berkeley. Faculty: Nin-Culmell, Imbrie, Dugger, Wilson, Brown.

The Vocalise Consortium — Partnership Opportunity



Vocalise (Songs of Thirteen Moons)

A major new work for **Soprano, Tenor, Double Chamber Chorus, Orchestra, and Electronics** (~20 minutes)

Barlow General Commission application — **June 1, 2026 deadline**

Projected completion: **2027–2026 Concert Season**

Artistic Vision

Vocalise (Songs of Thirteen Moons) extends the luminous orchestral world of *Song of Thirteen Moons* — two movements of which have already been recorded by the Moravian Philharmonic and Janáček Philharmonic orchestras — into a new dimension. A soprano voice, interwoven with the full orchestra and subtle electronics, will explore metaphysical and spiritual themes through a vocalise that moves beyond language into pure tonal expression. The result will be a cinematic, radiant, and deeply immersive concert experience — a gateway to the numinous.

The Opportunity

Peter Dickson Lopez is seeking **consortium partners** — orchestras, festivals, and presenting organizations committed to premiering and performing this landmark work. The commission is supported by a Barlow General Commission application (deadline: June 1, 2026) and by **PARMA Recordings**, which will provide professional recording and international distribution on the Navona Records label.

What Consortium Partners Receive

- **Dedicated premiere or performance window** — Each partner orchestra receives an exclusive performance period for their region.
- **Recording credit** — Partner organizations are acknowledged on the professionally recorded and distributed album (Navona Records).
- **Educational engagement opportunities** — Composer residency activities, pre-concert talks, and workshop sessions available for partner institutions.
- **Association with a Barlow-supported commission** — One of the most prestigious commissioning programs in American concert music.
- **Marketing and promotional support** — PARMA Recordings' international publicity infrastructure supports all partner performances.

Building on a Strong Foundation

This project is not speculative. *Song of Thirteen Moons* already exists as a substantial orchestral work with professional recordings by major European orchestras. The *Vocalise* extension is a natural and deeply conceived evolution of this material. Peter Dickson Lopez's growing catalog of

Navona Records releases, international performances on four continents, and world premieres at venues from Carnegie Hall to the Sydney Opera House region demonstrate an active and accelerating creative trajectory.

To discuss consortium partnership:

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Contact & Links

Email	peter@peterdicksonlopez.com
Website	peterdicksonlopez.com
Navona Records	Artist page available at navonarecords.com
Scores & Recordings	Available upon request

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Representation Packet prepared March 2026. All works and recordings listed are current as of date of preparation. Scores, parts, and audio available upon request.