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GREY BIRD MUSIC

EDUCATION

- Columbia University** 1998
DMA in Composition (Mellon Foundation *President's Fellow*). Composition: George Edwards, Jonathan Kramer, Fred Lerdahl, Dissertation: *Extreme Measures* (piano trio with analytical paper) - Jonathan Kramer, advisor
- Boston University** 1988
MM in Composition (Malloy Miller Memorial Composition Award). Composition: Theodore Antoniou, Charles Fussell, Joyce Mekeel,
Thesis: *Concerto (In the Form of Variations) for Viola and Orchestra* - Joyce Mekeel, Bernard Rands, advisors
BM in Composition. 1982
Composition: Joyce Mekeel, Marjorie Merryman, Robert Sirota

TEACHING

- Catholic University of America** Fall 2016-present
Adjunct Composition Instructor
- Georgetown University** 2014-2016
Visiting Associate Professor (Composition/Theory/song writing)
- Levine School Of Music/Baltimore Symphony** 2013-present
Faculty Lecturer/host "All Classical Saturdays"
- Stanford University** 2008-present
Continuing Studies Program Lecturer
(*Revolution: The Music of The Beatles, The Anatomy Of A Musical, We Will Rock You*)
- American University** 2014
Adjunct Professorial Lecturer
- Notre Dame de Namur University** 2008-2013
Faculty Theory/Composition/History/Analysis
- Santa Clara University** 2006-2013
Quarterly Part-Time Instructor Theory/Composition/Popular Music History/Orchestration
The Osher Lifelong Learning Institute at Santa Clara University: *Anatomy Of A Musical, Revolution: The Music of The Beatles*
- Swarthmore College** 2002-2006
Visiting Assistant Professor (Theory/Musicianship/Popular /Music History)
- Seton Hall University** 1996-2002
Assistant Professor, tenure track (1997-2002) (Theory/Composition/Music History/Popular Music)
- Columbia University** 1993-1996
Instructor Music Humanities (1995-96), Advanced Ear Training (1993-94)

•• See **addendum** for additional employment and listing of courses taught ••

GRANTS, FELLOWSHIPS, AND AWARDS

- The District of Columbia Commission on the Arts & Humanities Fellowship** 2018
The Hermitage Artists Retreat 2017-2018
Composition Resident
- American Academy of Arts and Letters Award**
Nomination 2015
- Montalvo Arts Center** 2012-201
Composition Fellow (Lucas Artists Residency Program)

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| ASCAP | 1988-present |
| <i>ASCAP Plus Award</i> | |
| The Walden School Teacher Training Institute (TTI) | 2007 |
| John Duffy Composer Institute (Virginia Arts Festival) | 2006 |
| <i>Composition Fellow</i> | |
| Seton Hall University | |
| <i>Summer Research Stipend</i> | |
| | 1999, 2001 |
| <i>Technology Pilot Project (streaming audio and web-based course delivery)</i> | |
| | 2000-2001 |
| <i>University Teaching Fellow</i> | |
| | 1999-2000 |
| American Music Center | 1996 |
| <i>Margaret Fairbank Jory Copying Assistance Program (for Elastic Band)</i> | |
| Riverside Symphony | 1996 |
| <i>Competition Winner; orchestral reading session (Past Imperfect)</i> | |
| Society of Composers, Inc. | 1995 |
| <i>Competition Winner (Quicksilver)</i> | |
| Mellon Foundation/Columbia University | 1992-1996 |
| <i>President's Fellowship</i> | |
| Meet The Composer | 1992 |
| <i>Educational Residency Grant & Commission for Composer-in-Residence at the Magnet School for the Arts and Sciences, Public School 25 in Yonkers, NY (Stew!, a children's musical theater piece)</i> | |
| The MacDowell Colony | 1991 |
| <i>Composition Fellowship</i> | |
| Meet The Composer | 1990 |
| <i>Grant for National Orchestral Association (NOA) Symposium with Martin Bookspan</i> | |
| National Orchestral Association (NOA) | 1989 |
| <i>New Music Orchestral Project competition winner and Orchestral Reading Fellow (Concerto in the Form of Variations for Viola and Orchestra)</i> | |
| ASCAP Foundation | 1988 |
| <i>Morton Gould Young Composer Award recipient (Concerto in the Form of Variations for Viola and Orchestra)</i> | |
| Outer Critics Circle Award and Drama Desk Award | 1985 |
| <i>Nominee for "Best Musical" and "Best Score" (Personals)</i> | |
| Boston University | 1983 |
| <i>Malloy Miller Memorial Composition Prize (One Evening's Poems)</i> | |
| American College Theater Festival | 1980 |
| <i>Bronze medallion for Best Musical (Personals), & ACTF Showcase winner (John F. Kennedy Center, Washington D.C.)</i> | |
| New England Theater Communication Group | 1980 |
| <i>Citation For Excellence In Theater</i> | |
| USO tour of Europe | 1980 |
| <i>Tour of US and joint-NATO bases in Germany and Italy, summer 1980</i> | |

SELECTED COMMISSIONS

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| | Soliloquy (Ariel Horowitz, violin; Lauren Siess, viola) |
| John Alston, bass-baritone | Johansen International Competition |
| American Music Theater Festival | Margaret Lancaster, flute |
| American Opera Projects, Inc. | Evelyne Luest/Contrasts Quartet |
| The American Saxophone Project | Irving M Klein International String Competition |
| The Atlantic Brass Quintet | Manhattan Wind Quintet/ Meet the Composer Educational Program |
| The Boston Wind Quintet | ModernMedieval Trio of Voices (Jacqueline Horner-Kwaitak, Martha |

Joel Phillip Friedman – Composer/Professor/Writer

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| | Cluver, and Eliza Bagg) |
| The Birchtree group, Ltd. | Susan Narucki, soprano |
| California Summer Music | New Jersey Chamber Music Society & Seton Hall University |
| Directors: Paul Coughlin, Alex Gelman, John Greenleaf, Ralph Hyver | Nicholas Philips, piano |
| Georgetown University Orchestra (Angel Gil-Ordóñez, conductor) | Joshua Roman, cello |
| Georgetown University Chamber Singers (Fred Binkholder, conductor) | San Jose Chamber Orchestra/Takoma Ensemble/SONYC |
| Sally Hess, choreographer | Elena Sharkova, Cantible Youth Singers |
| Jacqueline Horner-Kwaitak, mezzo-soprano; Elizabeth Weinfeld, viola da gamba | TheatreWorks USA |

RECORDINGS

Acis, Americus, Jay/Ter, Crystal Records

PUBLISHERS

Samuel French, Grey Bird Music

SELECTED COMPOSITIONS AND PERFORMANCE HIGHLIGHTS

ORCHESTRAL

Inferno (2019) –viola, cello, and chamber orchestra (20")

Commission: San José Chamber Orchestra (additional partners TBA) **Premiere:** Trianon Theatre, San Jose, CA, 2019

Movable Home (2015) – string orchestra (18")

Commission: San José Chamber Orchestra/Takoma Ensemble/ String Orchestra of New York **Premiere:** Trianon Theatre, San Jose, CA, 10.11.15, National Sawdust, NYC 2.12.16, Takoma, MD 4.9.16.

Elastic Band (for chamber orchestra, 2015) - clarinet, strings, and 2 percussion (16")

Commission: New Orchestra of Washington **Premiere:** Gonda Theatre, Georgetown University, DC/AMP-Strathmore, MD. 10.2.15 & 10.3.15. **Recording:** Acis label (2017)

The First Step Of the Journey (2014, part of a larger work-in-progress) – orchestra (5")

Commission: Angel Gil-Ordóñez/Georgetown University Orchestra. **Premiere:** Spagnuolo Gallery, Georgetown University, Washington DC. 10.23.14

Sweet Stillness (work-in-progress) – solo vocal quartet (SATB), chorus, chamber orchestra (15")

Past Imperfect (1990) - chamber orchestra (15")

Premiere: Koger Arts Center, Columbia, S.C., 7.15.90. **Winner/Reading:** 5.17.96, Riverside Symphony.

Concerto (in the Form of Variations) for Viola and Orchestra (1988, Rev. 1989) (21")

Winner: 1988 ASCAP Foundation Morton Gould Young Composer Award, 1989 New Music Orchestral Project competition (NOA). **Premiere:** 1.19.90, Carnegie Hall (Paul Neubauer, viola; Jorge Mester, conductor; The National Orchestral Association).

One Evening's Poems - A Song Cycle (1983, Rev. 1987) - soprano, tenor, and chamber orchestra (14")

Winner: 1983 Malloy Miller Composition Award. **Premiere:** Boston University Composers' Forum series, 5.83. **Other performances:** 11.84, 2.87.

CHAMBER/VOCAL

#45miniatures (2018) – for solo piano (2")

Commission: Nicholas Philips. **Premiere:** TBA

All Things Are Set Ablaze (2017) – for vocal trio (7")

Commission: ModernMedieval Trio of Voices (Jacqueline Horner-Kwiatek, Martha Cluver, Eliza Bagg) based on Hildegard of Bingen's writings. **Premiere:** 5.9.2018 *Shenson Chamber Music Concerts*, National Museum of Women in the Arts.

Johansen (2016) – for solo violin, or viola, or cello (3")

Commission: the *Johansen International Competition* (2018). **Premiere:** 3.14.18 Washington D.C.

Arias with Dance Glitch - for violin and viola (2016, the piece requires singing and optional choreography in movement 3) (15-20")

Commission: Irving M Klein International String Competition for Ariel Horowitz and Lauren Siess. **Premiere (tour):** 8.20.16 Maybeck Studio, Berkeley, CA. **Additional performances:** 8.21 Palo Alto, CA, 8.24 Portland, OR, 8.27 Ashland, OR, 9.8 Washington, D.C., 9.12 National Sawdust, NYC. **Other performance:** 10.22.2017 Loeffler Family Alumni Series, Levine Music. **Choreography:** Paul Emerson, Company E. **NB:** *This work may be performed as either a 15" concert work or as 20" semi-staged dance with choreography.*

Continuance - for mezzo soprano and tenor viol (5")

Commission: Jacqueline Horner-Kwaitak & Elizabeth Weinfeld (2016). **Premiere:** 2.4.16 Spectrum, NYC **Other performance:** 2.11.16 Bruno Walter Auditorium, NYC

Uncle Hokum's Fiddle - for solo violin (2013) (6") [Also: transcribed for viola]

Commission: Irving M. Klein International String Competition (2013). **Premiere:** 6.8.13 San Francisco, CA. Youjin Lee, Wyatt Underhill et al **Other performance:** National Sawdust, NYC, Kevin Lin 1.13.16

When The World Disintegrates Before Your Eyes - for solo viola (2013) (6") [Also: transcribed for violin]

Commission: Irving M. Klein International String Competition (2013). **Premiere:** 6.8.13 San Francisco, CA. Dana Kelley **Additional performances:** 9.26.15 Washington DC, Derek Smith; 1.1.16 Here and Now Festival Bargemusic, NY, Andrew González, National Sawdust, NYC, Ting Li 1.13.16.

Triptych: Dark Waters, Parting, Approaching Home - for solo cello (2013) (8")

Commission: Irving M. Klein International String Competition (2013). **Premiere:** 6.8.13 San Francisco, CA. Sarina Zhang, Tavi Ungerleider, et al; 4.27.14 & 5.4.14 Phillips Collection, Wash DC, Jaques-Pierre Malan (recital with Amit Peled)

Lord Of Misrule - for voice and mixed rock ensemble (4"). Lyrics Joel Phillip Friedman

The Emily Songs (work-in-progress) – for voice and guitar (and rock band) (15")

A song cycle (in the popular vein) of poems by Emily Dickinson.

Heart! We Will Forget Him! 4.27.14 American University Workshop: *Sound Collage*

Tomorrow Never Knows (2009) (arrangement of the Lennon & McCartney song) – mixed septet and electronics (5")

Premiere: Adorno Ensemble, 1.16.09, San Francisco, CA.

Strawberry Fields Forever (2008) (arrangement of the Lennon & McCartney song) – eight cellos (5")

Commission: California Summer Music. **Premiere:** 7.18.08, Pebble Beach, CA.

Fantasy in Endenich (2008, rev. work-in-progress) – for cello and piano (plus speaking/singing roles) (15")

Commission: Joshua Roman – vc; Evelyne Luest – pno. **Premiere:** 6.9.08 Symphony Space, NYC

Trio de Janeiro (1998) - flute, cello, piano/synthesizer (15")

Commission: NJ Chamber Music Society & Seton Hall Univ. **Premiere:** 4.21.98, Seton Hall Univ.

Extreme Measures (1997) - violin, cello, prepared piano (15")

Premiere: 2.15.98, Miller Theatre (M. Gustavsson - vl; S. Chapman - vc; E. Luest - pno).

Elastic Band (1996, rev. 2004, 2007) - clarinet, string quartet, and percussion (21")

Premiere: 3.8.96, Speculum Musicae, Miller Theatre. 2.6.00, Eberli Ensemble/Music at the Anthology, 2.16.07, Adorno Ensemble, Santa Clara University 2006, New York Chamber Ensemble, Cape May Festival, NJ, 6.01.04. **Premiere of 4-movement version:** 1.16.09, Adorno Ensemble (San Francisco)

One into One - A Song Cycle (1995, with subsequent revisions) - soprano and piano (20") (*In The Solitude Of Sounds, What the Living Do, One Into One*)

Commission: Susan Narucki. **Premiere:** 4.9.95, Miller Theatre, Susan Narucki, sop; Allison Voth, pno. **Additional performances of individual songs or cycle:** 5.7.95, Golden Fleece Opera, Susan May - sop, Barbara Lee - pno; 3.20.00, Seton Hall Univ., Susan Narucki - sop, Alan Feinberg - pno; National tour, 2000; Princeton Univ, 92nd St. Y, Monadnock Festival, 11.06.09, Santa Clara University New Music Festival, Nancy Wait-Kromm, sop, Hans Boepple, pno

Recording: 2004, Narucki/Feinberg (Americus).

Pas de Deux (1994, rev. 2001) - cello and piano (20")

Commission: Pamela Dillon. **Premiere:** 2.26.95, Miller Theatre, Maria Kitsopoulos, vc; Allison Voth, pno. **Additional performances:** 4.23.98, 7.15.01, 12.9.01

Recording: 9.20.02, Fred Sherry – vc, Stephen Gosling – pno

Quicksilver (1994) - flute and tape (3' 30")

Commission: Margaret Lancaster. **Premiere:** Miller Theatre, 4.26.94, Margaret Lancaster. **Additional performances:** 10.20.95, 4.96, 4.97.

Two by Two (1994) - 2 fanfares for trumpets (or 2 trombones) (1' 20")

Composed for Carl Albach of the Orchestra of St. Luke's. **Concert Premiere:** Kathryn Bache Miller Theatre, Chris Gekker and David Krauss trumpets, February 18, 1994. **Additional Performance:** Caramoor Music Festival

Flauto Oscuro (1984, rev. 1991) - solo flute (or alto flute) (7")

Premiere: Boston Univ Composers' Forum series, Marianne Gedigian, 12.84. **Additional performances:** Margaret Lancaster, 7.85, 2.91, 4.97.

THEATER/DANCE/FILM

Fallings (work-in-progress) - a multi-media chamber music theater piece (3 person cast, solo violinist, mixed ensemble and chorus, and pre-recorded sound), Seth Friedman, libretto

Workshop: Duffy Composers Institute/Virginia Arts Festival (2006); *Out Of the Box Festival* Notre Dame de Namur University (April 2012), Lucas Fellowship, Montalvo Arts Center (2012-2013)

Home (2018) – score for puppetry theater piece (play written and directed by Evolve Puppets)

Score for evening-length puppetry piece written and directed by Evolve Puppets (Tonya Khordoc and Barry Weil, Co-Artistic Directors). Slated for 2018 season (TBA)

Arias with Dance Glitch - for violin and viola (2016, both parts require singing and choreographic movement) (15")

See under Chamber/Vocal

Red Ice (2009-2011) (written and directed by Ralph Hyver, HRW Productions) (91")

Score for full-length supernatural-thriller independent feature film. Official Selection: Sf IndieFest's *Another Hole In the Head* (6.3.11/6.11.11) and Chicago Horror (9.23.11) Festivals. Distribution: Entertainment 7 (LA).

The Gravity of Honey (2007) (Play by Bruce Rodgers)

Incidental music. Chester Theatre Co. (MA). Starring Bairbre Dowling and Vincent Dowling (Artistic Director of Ireland's National Theatre), directed by John Greenleaf, October 2007.

T Tables (2005) (6")

Dance work scored for solo voice. Sally Hess, choreography; John Alston, bass-baritone

Premiere: Faculty Dance Concert, LPAC Swarthmore College, 2.06.05. **Additional performance:** DanceNOW/NYC Festival, Joe's Pub (NYC), 9.17.05.

Twelfth Night (2004)

Incidental music for Cincinnati Playhouse in the Parks/NEA Shakespeare in American Communities production visiting 25 schools and over 9,000 students in Ohio, Kentucky, Indiana, and West Virginia., Jan-Feb 2005.

Stew! (1991-92) - Educational Music Theater Piece (Joel Phillip Friedman, book, lyrics, music)

Commission: Meet The Composer's Education Residency Program (in cooperation with P.S. 25 in Yonkers, the NOA, and the Hudson River Museum). **Premiere:** 4.16.92.

A Vindictive Poem for a Hot Summer's Evening (1989) - A Malevolent Comic Opera. Bela-Lisa Friedman, libretto

Commission: American Opera Projects, Inc. **Premiere:** 11.89.

"Knock On The Door" - from the musical revue Let Freedom Sing (1987-88)

Commission: The American Music Theater Festival for LET FREEDOM SING (written for the Bicentennial of the US Constitution). Seth Friedman, lyrics. **Opening night:** Shubert Theater, Phila., PA, 9.12.87. **Additional performance:** Kennedy Center, Wash., D.C., 1.88.

Personals (1985)

Co-composer of award winning Off-Broadway musical. *Ten best shows of 1985* (Clive Barnes, NY Post); nominated for 4 Outer Critics Circle Awards (winning 1) and 4 Drama Desk Awards including *Best Score* and *Best Musical*; winner 1980 American College Theater Festival, showcased at Kennedy Center, Wash., D.C., USO tour of Europe. Published by Samuel French. **Opening night:** 11.24.85, Minetta Lane Theater, New York, NY. **Additional performances:** over 100 cities worldwide (including London's West End). **Recording:** 1999, Jay Records. **Publisher:** 1985, Samuel French

CHORAL

Sweet Stillness (work-in-progress) – solo vocal quartet (SATB), chorus, chamber orchestra (15")

Meditations: Ubi caritas – Locust iste - mixed choir in 3 sections and solo cello (7:30")

Commission: Frederick Binkholder/Georgetown University Chamber Singers. **Premiere:** Fall 2016, TBA

This Is Why I Weep (2013) – solo vocal quartet (SATB) and chorus (SATB) (5")

Five Songs of Edward MacDowell (1988-89) - mixed chorus and piano (15")

Commission: the Birchtree Group, Ltd.

ARRANGEMENTS

Tomorrow Never Knows (2009) (arrangement of the Lennon & McCartney song) – mixed septet & electronics (5")

Commission/Premiere: Adorno Ensemble, 1.16.09, San Francisco, CA.

Strawberry Fields Forever (2008) (arrangement of the Lennon & McCartney song) – eight cellos (5")

Commission: California Summer Music. **Premiere:** 7.18.08, Pebble Beach, CA.

Slow Dance and Quick March (1990) - Contrabassoon, piano (8")

Commission: Laudenslager Music Productions. **Premiere:** Susan L. Nigro (contrabassoon), September 10, 1991 at Clarion State College, PA. Arrangements of Harold Laudenslager's LITTLE SUITE for orchestra (Op.23). **Recording:** 1996, Crystal Records (*Little Tunes For the Big Bassoon*)

Five Songs of Edward MacDowell (1988-89) - mixed chorus and piano (15")

Commission: the Birchtree Group, Ltd.

ADDENDUM

ADDITIONAL EDUCATION

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| The Walden School: Teacher Training Institute (TTI), Level I | 2007 |
| Columbia University Electronic Music Studio: electronic music with Arthur Kreiger; computer music with Brad Garton | 1993-94 |
| The Conductors Institute: composer/conductor participant | 1990 |
| Center for Electronic Music: computer/MIDI technology with Howard Massey | 1989 |
| The Juilliard School: piano, ear training with Mary Anthony Cox | 1987-89 |
| MIT Experimental Music Studio: computer music with Barry Vercoe | 1984 |
| Composition Master Classes: Luciano Berio, Elliott Carter, David Diamond, Bernard Rands | 1981-84 |
| Composition Studies: Theodore Antoniou, George Edwards, Charles Fussell, Fred Lerdahl, Jonathan Kramer, Marjorie Merryman, Robert Sirota | 1978-98 |
| Berklee College of Music: jazz composition, theory, and performance, arranging with Michael Scott | 1978-79 |
| Trumpet Studies: Seymour Rosenfeld, Peter Chapman, Andre Côme, Charles Lewis | 1976-82 |

ADDITIONAL TEACHING

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| Private Teaching | 1980-Present |
| <i>Composition, Theory, Analysis, Ear Training, Counterpoint, Orchestration, music theater composition, popular songwriting, Jazz Arranging, Music History</i> | |
| Preparatory Division | 1990-94 |
| Manhattan School of Music Preparatory Division; The Juilliard School Pre-College; Thurnauer School of Music <i>Theory/Analysis, Composition, Counterpoint, Ear Training</i> | |

RELATED EXPERIENCE

EDITORIAL/ORGANIZATIONAL

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|---|---------------------|
| Library of Congress | 1995-97 |
| Consulting Editor, George and Ira Gershwin's <i>Pardon My English</i> , and <i>Strike Up the Band!</i> | |
| Amberson Group/Jalni Publications | 1995-96 |
| Editing/copying work for touring version of Leonard Bernstein's <i>West Side Story</i> | |
| Columbia University | 1994-97 |
| Editorial Board, Current Musicology Columbia University Press | |
| Manhattan School of Music | 1991-92 |
| Performance Librarian for school ensembles | |
| Orchestra of St. Luke's | 1991 |
| Production Coordinator for performances and recordings | |
| Freelance music editor/copyist | 1980-1996 |
| For Maestro Leonard Bernstein, Paul Sadowski (Music Publishing Services), Barbara Kolb, Anthony Strilko (Apollo Music Services) | |
| Music criticism | 1988-1997 |
| Consultant for the <i>New York State Council on the Arts</i> | |
| Program annotation | 1982-present |
| <i>The Choral Arts Society of Washington, Underground Composers, Hudson River Museum, Columbia Composers, Seton Hall University</i> | |
| Music journalism | 2013-14 |

Including interviews of Pulitzer-prize winning composer Steve Stucky, composer Armando Bayolo

CURATORIAL

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| Hudson River Museum, “Art of Music” and “SummerJazz” | 1990-91 |
| Artistic Director of both concert series at Yonkers, NY art museum | |
| Columbia University Columbia Composers | 1994-95 |
| Co-Director, concert series (Miller Theater) | |
| Underground Composers (Boston-based composers consortium) | 1982-88 |
| Co-Founder/Co-Director, contemporary music performance series | |

COMMERCIAL/INDUSTRIAL WORK (SELECTED)

| | |
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| Wine Ring, Inc. | 2014-present |
| Composing Musical Identity and scoring of company’s social media and app launch videos | |
| Gamestop, Inc./Kaleidoscope Marketing and Communications, Inc. | 2009 |
| (Micil Ryan, producer, Kaleidoscope Marketing and Communications, Inc.) – Music for Gamestop, Inc. corporate convention in Las Vegas (starring comedian/rap star Wali Collins) | |
| Caribiner, Inc. | 1990 |
| Seth Friedman, creative director - Music for assorted presentations | |

ADJUDICATING (SELECTED)

| | |
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| Bernard/Ebb Songwriting Awards | 2017 |
| Adjudicator, songwriting Competition | |
| National Endowment of the Arts FY2016 & FY2017 Art Works Music Panel | 2015-2016 |
| NEA Music Panelist | |
| Mentor Composer/Panel Discussion Atlas Performing Arts Center | 2014 |
| Panel discussion with composers Steve Antosca, Armando Bayolo, and Washington Post Critic Stephen Brookes | |
| Irving M Klein International String Competition | 2013 |
| Adjudicator for competition, commissioned composer | |
| California Association of Professional Music Teachers/MTNA | 2007 |
| Adjudicator, Composers Competition | |
| Gilmore and Mary Roelofs Stott Commission | 2005-06 |
| Adjudicator and Panel chair | |
| South Carolina Arts Commission | 2000 |
| Adjudicator for composition grant panel | |

CONDUCTING

1979-present

Boston University's *Omnibus* concert series; *Underground Composers*; Brandeis University, USO tour through Europe and United States, *Personals*; Notre Dame de Namur University *Fallings*; *various performances of own works*.

GUEST LECTURES (SELECTED)

| | |
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| Stanford University | 2015-2018 |
| Weekend Beatles intensive/Continuing Studies Program | |
| Washington Performing Arts | 2015-present |
| Donor engagement lectures and listening parties in private homes | |
| New Orchestra of Washington | 2015-2016 |
| Pre-concert talks | |
| The Washington Chorus | 2014 |
| <i>The Enduring Impact of Giuseppe Verdi</i> , panel moderator with Anne Midgette and Saul Lilienstein | |
| Baltimore Symphony Orchestra/Levine Music | 2013-present |
| <i>Symphonic Explorations</i> : Saturday pre-concert lecture B series | |
| Fairfax Symphony Orchestra | 2013-2014 |
| <i>And In Closing....</i> : post-concert series host and preconcert talks | |
| Stanford University Program in Writing and Rhetoric | 2010-2013 |

The Beatles: Why are they still relevant in today's music and media market?

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| Notre Dame de Namur <i>Out Of the Box Festival</i> | 2011 |
| <i>Scoring an Independent Film: Composing Drama On Screen and Behind the Scenes - a demo/discussion on scoring the independent supernatural thriller/horror film <i>Red Ice</i>. April 18, 2011</i> | |
| Adorno Ensemble (Pith Music Webcast) | 2008 |
| <i>Elastic Band: The Beatles and the Avant-Garde Scene</i> | |
| UNAFF (United Nations Association Film Festival) | 2008 |
| <i>Post-concert Q&A with director Adrian Wills, director of <i>All Together Now</i> (documentary on the collaboration between The Beatles and Cirque du Soleil: the making of <i>Love</i>). October 26, 2008</i> | |
| Philadelphia Orchestra | 2006 |
| <i>Pre-Concert Conversation Series (Branford Marsalis <i>Marsalis And More</i> program), January 19-21, 2006</i> | |
| Swarthmore College | 2005-2006 |
| <i>Dance and Music: A Social Dialogue (Music/Dance 10):</i> <i>Experimental 1960's Music & Dance (with Sally Hess); 1920's Jazz/Lindy Hop/Charleston (with Kemal Nance); Blues, R&B, and Rock (with Sharon Friedler).</i> | |
| Seton Hall University | 1998-2000 |
| <i>Honors Program: <i>Lewis Carroll's Influence on Music</i> (Works by David Del Tredici, Grace Slick/Jefferson Airplane, John Lennon/The Beatles); <i>The Musical Explosion: 20th Century Music In The First Two Decades</i> (Works by Schoenberg, Webern, Stravinsky).</i> <i>Trio de Janeiro: A Fusion of Latin and Classical Music</i> (Pre-concert lecture-demonstration, International Chamber Music Festival). | |
| Speaker on Musical Theater & The Beatles | 1980-present |
| <i>Columbia University, New England Theater Conference, West Orange Rotary Club, Renaissance Club, South Orange, private events.</i> | |

COURSES PREPARED TO TEACH

(**Bold** indicates courses previously taught at Swarthmore College, Georgetown, Seton Hall, Santa Clara, Notre Dame de Namur, and Stanford Universities, or privately)

COMPOSITION/THEORY/ANALYSIS

Composition
Music theory
Ear Training/Musicianship
Counterpoint (Species, Modal, Tonal, Canon & Fugue)
Orchestration
Tonal Analysis
20th Century Analysis
 Composition for Music Theater*
 Jazz Composition and Arranging*
Rock and Pop Composition/Songwriting*
Music Plus Drama (graduate analysis seminar)
I Am the Very Modern Model Of the Major Musical (Opera, Musicals, and the Rock Musical: Differing Models of Music Theater)

HISTORY

The Music of Broadway
The History of Jazz
 Musical Theater and Jazz - a Cross Pollination
The History of Rock
 Basic Western History surveys

* topics routinely taught within private composition

Music of the Beatles

Music & Civilization - Historical Survey
 Beethoven - the Late Period
Music History for Majors - Historical Survey

TECHNOLOGY

Macintosh Basics
 Basic MIDI and Sequencing (Digital Performer)
 Basic Digital Recording (Digital Performer)
Music Notation, Engraving, and Editing
Sibelius Notation Software*

INTERDISCIPLINARY

Music/Dance 10: team-taught class with dance faculty, required for Majors
 Shifting Paradigms - Shifting Meters (a cross-disciplinary course illustrating how paradigmatic shifts in human thought in the fields of science-technology, philosophy, politics, and music are interconnected.)
 The History of Music & Technology

OTHER

Jazz/Rock ensemble coaching (and performance on bass, guitar, and vocals)

ADDITIONAL UNIVERSITY ACTIVITIES

Managed and upgraded department computer lab; faculty advisor and performer (electric bass and vocals) in student jazz/rock band; Pilot project in streaming audio and web-based course delivery; initiated and organized concerts, masterclasses, art exhibits; coordinated and participated in public performances of student works; Curriculum review & WASC accreditation (Santa Clara, Seton Hall, and Notre Dame de Namur Universities).

PROFESSIONAL MUSIC ORGANIZATIONS

ASCAP, College Music Society, Dramatists Guild, The Washington Chorus (bass 1 section).