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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** 2015  
*Nomination*
- Montalvo Arts Center** 2012-2015  
*Composition Fellow (Lucas Artists Residency Program)*

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

**SELECTED COMMISSIONS**

	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

	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, 9/29/2019

**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**

**Bomb(ast) & Circumstance (from the series #45miniatures)** (2018) – for solo piano (4")

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

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

**Commission:** ModernMedieval Trio of Voices (Jacqueline Horner-Kwiatk, 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. **Other performances:** 5.10.2018, Virginia Arts Festival; 2018-19 season (East Carolina University, University of Tampa, MetArtsLive, The Cloisters, NYC, etc.)

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

**Commission:** the *Johansen International Competition* (2018). **Semifinals:** 3.14.18 Washington D.C. **Premiere:** 2.7.18, Roth Concert Series, Washington DC

**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 **Other 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)

**Elastic Band** (2017) – Septet version: clarinet, string quintet, and percussion (21”)

**Premiere:** 10.7.17, Inscape, Christ Church, Georgetown, DC. **Other performance:** 10.22.17, Episcopal Church of the Redeemer, Bethesda, MD

“**Pure Happenstance,**” from **Elastic Band** (2018) – Trio version: clarinet, piano, and percussion (5”)

**Premiere:** 5.19.18, National Chamber Ensemble, Gunston Arts Center, Arlington, VA

**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 May 2019 (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

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

### ADDITIONAL TEACHING

<b>Private Teaching</b>	1980-Present
<i>Composition, Theory, Analysis, Ear Training, Counterpoint, Orchestration, music theater composition, popular songwriting, Jazz Arranging, Music History</i>	
<b>Preparatory Division</b>	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

<b>Library of Congress</b>	1995-97
Consulting Editor, George and Ira Gershwin's <i>Pardon My English</i> , and <i>Strike Up the Band!</i>	
<b>Amberson Group/Jalni Publications</b>	1995-96
Editing/copying work for touring version of Leonard Bernstein's <i>West Side Story</i>	
<b>Columbia University</b>	1994-97
Editorial Board, <b>Current Musicology</b> Columbia University Press	
<b>Manhattan School of Music</b>	1991-92
Performance Librarian for school ensembles	
<b>Orchestra of St. Luke's</b>	1991
Production Coordinator for performances and recordings	

<b>Freelance music editor/copyist</b>	<b>1980-1996</b>
For Maestro Leonard Bernstein, Paul Sadowski (Music Publishing Services), Barbara Kolb, Anthony Strilko (Apollo Music Services)	
<b>Music criticism</b>	<b>1988-1997</b>
Consultant for the <i>New York State Council on the Arts</i>	
<b>Program annotation</b>	<b>1982-present</b>
<i>The Choral Arts Society of Washington, Underground Composers, Hudson River Museum, Columbia Composers, Seton Hall University</i>	
<b>Music journalism</b>	<b>2013-14</b>
Including interviews of Pulitzer-prize winning composer Steve Stucky, composer Armando Bayolo	
<b>CURATORIAL</b>	
<b>Hudson River Museum, “Art of Music” and “SummerJazz”</b>	<b>1990-91</b>
Artistic Director of both concert series at Yonkers, NY art museum	
<b>Columbia University Columbia Composers</b>	<b>1994-95</b>
Co-Director, concert series (Miller Theater)	
<b>Underground Composers</b> (Boston-based composers consortium)	<b>1982-88</b>
Co-Founder/Co-Director, contemporary music performance series	
<b>COMMERCIAL/INDUSTRIAL WORK (SELECTED)</b>	
<b>Wine Ring, Inc.</b>	<b>2014-present</b>
Composing Musical Identity and scoring of company’s social media and app launch videos	
<b>Gamestop, Inc./Kaleidoscope Marketing and Communications, Inc.</b>	<b>2009</b>
(Micil Ryan, producer, Kaleidoscope Marketing and Communications, Inc.) – Music for Gamestop, Inc. corporate convention in Las Vegas (starring comedian/rap star Wali Collins)	
<b>Caribiner, Inc.</b>	<b>1990</b>
Seth Friedman, creative director - Music for assorted presentations	
<b>ADJUDICATING (SELECTED)</b>	
<b>Bernard/Ebb Songwriting Awards</b>	<b>2017</b>
Adjudicator, songwriting Competition	
<b>National Endowment of the Arts FY2016 &amp; FY2017 Art Works Music Panel</b>	<b>2015-2016</b>
NEA Music Panelist	
<b>Mentor Composer/Panel Discussion Atlas Performing Arts Center</b>	<b>2014</b>
Panel discussion with composers Steve Antosca, Armando Bayolo, and Washington Post Critic Stephen Brookes	
<b>Irving M Klein International String Competition</b>	<b>2013</b>
Adjudicator for competition, commissioned composer	
<b>California Association of Professional Music Teachers/MTNA</b>	<b>2007</b>
Adjudicator, Composers Competition	
<b>Gilmore and Mary Roelofs Stott Commission</b>	<b>2005-06</b>
Adjudicator and Panel chair	
<b>South Carolina Arts Commission</b>	<b>2000</b>
Adjudicator for composition grant panel	
<b>CONDUCTING</b>	
	<b>1979-present</b>
Boston University's <i>Omnibus</i> concert series; <i>Underground Composers</i> ; Brandeis University, USO tour through Europe and United States, <i>Personals</i> ; Notre Dame de Namur University <i>Fallings</i> ; <i>various performances of own works</i> .	
<b>GUEST LECTURES (SELECTED)</b>	
<b>Stanford University</b>	<b>2015-2018</b>
Weekend Beatles intensive/Continuing Studies Program	
<b>Washington Performing Arts</b>	<b>2015-present</b>
Donor engagement lectures and listening parties in private homes	

<b>New Orchestra of Washington</b>	<b>2015-2016</b>
Pre-concert talks	
<b>The Washington Chorus</b>	<b>2014</b>
<i>The Enduring Impact of Giuseppe Verdi</i> , panel moderator with Anne Midgette and Saul Lilienstein	
<b>Baltimore Symphony Orchestra/Levine Music</b>	<b>2013-present</b>
<i>Symphonic Explorations</i> : Saturday pre-concert lecture B series	
<b>Fairfax Symphony Orchestra</b>	<b>2013-2014</b>
<i>And In Closing....</i> : post-concert series host and preconcert talks	
<b>Stanford University Program in Writing and Rhetoric</b>	<b>2010-2013</b>
<i>The Beatles: Why are they still relevant in today's music and media market?</i>	
<b>Notre Dame de Namur <i>Out Of the Box</i> Festival</b>	<b>2011</b>
<i>Scoring an Independent Film: Composing Drama On Screen and Behind the Scenes</i> - a demo/discussion on scoring the independent supernatural thriller/horror film <i>Red Ice</i> . April 18, 2011	
<b>Adorno Ensemble (Pith Music Webcast)</b>	<b>2008</b>
<i>Elastic Band: The Beatles and the Avant-Garde Scene</i>	
<b>UNAFF (United Nations Association Film Festival)</b>	<b>2008</b>
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	
<b>Philadelphia Orchestra</b>	<b>2006</b>
Pre-Concert Conversation Series (Branford Marsalis <i>Marsalis And More</i> program), January 19-21, 2006	
<b>Swarthmore College</b>	<b>2005-2006</b>
<i>Dance and Music: A Social Dialogue</i> (Music/Dance 10): <i>Experimental 1960's Music &amp; Dance</i> (with Sally Hess); <i>1920's Jazz/Lindy Hop/Charleston</i> (with Kemal Nance); <i>Blues, R&amp;B, and Rock</i> (with Sharon Friedler).	
<b>Seton Hall University</b>	<b>1998-2000</b>
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>Trio de Janeiro: A Fusion of Latin and Classical Music</i> (Pre-concert lecture-demonstration, International Chamber Music Festival).	
<b>Speaker on Musical Theater &amp; The Beatles</b>	<b>1980-present</b>
Columbia University, New England Theater Conference, West Orange Rotary Club, Renaissance Club, South Orange, private events.	

### 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  
**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

\* topics routinely taught within private composition



**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).