

Richard Festinger

Composer

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“Festinger’s music is notable for its combination of propulsive energy with an impeccable sense of poise and balance... in his chamber music, in which all the participating performers carry equal weight, there is an immediately discernible clarity [within] a constantly shifting harmonic landscape.” – *2011 Tanglewood Festival program*

“Whether you’ve known Mr. Festinger’s works for a long time or they are new to you, this... will open up a world of an American master.” - *The Brother’s Balliet, WQXR Radio*

HIGHLIGHTS

Recent Grants

Recipient of a 2014 commissioning grant from the Serge Koussevitzky Music Foundation in the Library of Congress for a new work for the Afiara String Quartet

Grants from the National Endowment for the Arts, the Alice M. Ditson Fund at Columbia University, and the Roger Shapiro Fund for Contemporary Music for recording THE COMING OF AGE with the New York New Music Ensemble for release on the NAXOS INTERNATIONAL label.

Morrison Artists Concert Series

Artistic Director of the Morrison Artists Chamber Music Series, San Francisco’s oldest presenter of top echelon chamber music, featuring spring 2016 performances by the Amphion Quartet, cellist Jay Campbell, the Calefax reed quintet, and New York Polyphony

Latest Recordings

Diary of a Journey, NAXOS American Classics CD 8.559399, featuring performances by the New York New Music Ensemble and guest artists of DIARY OF A JOURNEY, THE COMING OF AGE, LAWS OF MOTION and A DREAM FORETOLD.

THE WAY THINGS GO – TARA O’CONNOR and PEGGY KAMPMEIER perform works for flute and piano, including Richard Festinger’s THE WAY THINGS GO. Bridge Records BCD-9467, released February 1, 2016.

Film

OUTSIDE IN, a short film by Beate Rygiert, music by Richard Festinger, view at the following link: <http://www.beaterygiert.de/de/film/>.

Recent Premieres

CUMMINGS SETTINGS, for soprano, Bb clarinet and cello, 2015. Texts of E.E. Cummings. Commissioned by the Resonant Bodies Festival. World premiere performance September 8, 2015, Resonant Bodies Festival, Merkin Concert Hall, New York, New York, with Lucy Shelton, soprano.

Recent Commissions

CARELESS LOVE, A new work for baritone, clarinet, horn, violin, viola, cello and piano for the San Francisco Contemporary Music Players, to be premiered in January 2017 at the San Francisco Conservatory of Music.

CURRICULUM VITAE

Grants, Awards and Honors

Recipient of a 2014 commissioning grant from the Serge Koussevitzky Music Foundation in the Library of Congress for String Quartet No. 3 for the Afiara String Quartet.

Recipient of a recording grant from the Alice M. Ditson Fund, for recording THE COMING OF AGE, 2012.

Recipient of a grant from the Roger Shapiro Fund for Contemporary Music, for recording THE COMING OF AGE, 2012.

Recipient of a National Endowment for the Arts Access to Artistic Excellence grant for recording THE COMING OF AGE, 2011.

Recipient of a MetLife Creative Connections grant through Meet the Composer in support of touring performance of LE PIANISTE, written for pianist Marilyn Nonken, 2009.

Recipient of an Argosy Foundation Grant in support of the composition and recording of a new string quartet for the Afiara Quartet, 2010.

American Music Center CAP Grant to support premiere performances of EQUINOX, for clarinet and chamber orchestra by the San Francisco Chamber Orchestra, 2008

Recipient of an American Composers Forum Subito Grant in support of the recording of THE WAY THINGS GO for flute and piano, 2008.

Recipient of a Ross McKee Foundation grant in support of the composition and performance of *Le Pianiste* (to be premiered in spring of 2009), 2008.

Recipient of a MetLife Creative Connections grant through Meet the Composer in support of the premiere performance of INSECT VOICES, 2007.

American Music Center CAP Grant to support premiere performances of Concerto for Piano and Nine Instruments by Network for New Music, 2007.

Recipient of a recording grant from the Alice M. Ditson Fund at Columbia University for New Millennium recording project, 2007.

2007 American Composers Forum Commission for *Equinox* for clarinet and chamber orchestra for the San Francisco Chamber Orchestra.

Commissioning grant from the Pew Charitable Trust for CONCERTO FOR PIANO AND NINE INSTRUMENTS for Network for New Music in Philadelphia, 2006.

Recipient of a recording grant from the Argosy Foundation for New Millennium recording project, 2005.

Recipient of a faculty research grant for recording from San Francisco State Univ. 2005.

Grants, Awards and Honors (continued)

Recipient of the 2005 Academy Award in Music from the American Academy of Arts and Letters.

2004 Joint Aaron Copland House and Hoff-Bartelson Music School commission for the composition A MACHINE FOR INTERPRETING DREAMS.

Commissioning award from the Paul Fromm Foundation at Harvard University, 2002, for a new work for the Cygnus Ensemble of New York.

Mary Flagler Cary Trust commission for the composition of a new work for soprano and chamber ensemble for the Guggenheim Works and Process series, 2001

Barlow Foundation commission for the composition of a percussion duo for the San Francisco Contemporary Music Players, 1999.

Alice M. Ditson Fund grant to support post production of a compact disk recording of recent chamber music for the CRI label, 1998.

Composer in Residence, Festival of New American Music, Sacramento, 1997.

Commissioning Grant from the Serge Koussevitzky Music Foundation in the Library of Congress, 1997, for a new work for the Laurel Trio.

Commissioning grant from the Paul Fromm Foundation at Harvard University, 1995, for a new work for the New Millennium Ensemble.

Winner of the 1995 Boston Chamber Ensemble competition for VIOLUMINESCENCE, for violin and chamber orchestra, 1995.

Second Prize, Music Teachers National Association Annual Composers Competition for TWINNING, for violin and piano, 1994.

National Endowment for the Arts Recording Grant, to support the recording of SEPTET for Centaur Records, 1994.

Meet the Composer Grant, 1994.

June in Buffalo Festival Participant, 1994.

Grants, Awards and Honors (continued)

Aaron Copland Fund for Music Recording Grant, to support the recording of SEPTET for Centaur Records, 1994.

Walter Hinrichsen Award from the American Academy of Arts and Letters, 1993.

Wellesley Composers Conference Fellow, 1993.

Meet the Composer Grant, 1991.

Jerome Foundation Commissioning Grant, 1990.

Edward MacDowell Colony Norlin/MacDowell Fellow, 1982

Margaret Jory Copying Assistance Grant from the American Music Center, 1982.

Prometheus Orchestra Composition Competition winner for Piano Concerto, 1982.

Roslyn Schneider Eisner Award for Creative Achievement, 1982.

Nicolo di Lorenzo Prize in Musical Composition, First Prize, 1981.

George Ladd Grand Prix de Paris for Musical Composition, 1978-1980

Alfred Hertz Memorial Fellowship, 1977.

University of California Regents' Fellowship, 1976.

Residencies

Composer in Residence, Bogliasco Foundation, Liguria Study Center for Arts and Letters, Bogliasco, Italy, October-November 2016.

Artist Residency, Dora Maar House, Ménerbes, France, March 2013.

Artist Residency, Yaddo, Saratoga Springs, New York, October-November 2012.

Artist Residency, Fundación Valparaíso, Mojácar, Almeria, Spain, January 2011.

Artist Residency, Ucross Foundation, Clearmont, Wyoming, April-May, 2009.

Composer in Residence, Festival of New American Music, Sacramento, Nov. 2008.

Artist Residency, Yaddo, Saratoga Springs, New York, May-June, 2007.

Composer in residence, Oberfálzer Küntzlerhaus, June-July 2007.

Composer in Residence, the Aaron Copland House, April-May 2005.

Composer in Residence, the Hoff-Bartleson Music School, Annual Festival of Contemporary Music, May 2005.

Composer Fellow, Rockefeller Foundation Study and Conference Center in Bellagio, Italy, March 2005.

Residencies (continued)

Composer in Residence, Centre International d'Accueil et d'Echanges des Récollets, sponsored by the Ministère des Affaires Etrangères, Paris, France, Jan.-Feb. 2005.

Composer in Residence, Cité Internationale des Arts, Paris, France, December 2004.

Composer in Residence, Bogliasco Foundation, Liguria Study Center for Arts and Letters, Bogliasco, Italy, October-November 2004.

Edward MacDowell Colony Fellow, September-October, 2004.

Edward MacDowell Colony Fellow, Summer 2002

Composer in Residence, Festival of New American Music, Sacramento, Nov. 2001.

Composer in Residence, Central Conservatory, Beijing, China, Oct-Nov 2001.

Cité Internationale des Arts, Paris, France, Winter 2001.

Yaddo Residency, Saratoga Springs, New York, Winter-Spring 2001.

Virginia Center for the Creative Arts Residency, Spring 2001

Institute de Recherche et Coordination de la Musique et l'Acoustique (IRCAM) Akademie d'Ete, June 2001.

The Camargo Foundation, Cassis, France, Fall 2000.

Visiting Scholar, Center for Computer Research in Music and Acoustics, Stanford University, 1996-1997.

Composer in Residence, Festival of New American Music, Sacramento, 1997.

Center for Computer Research in Music and Acoustics, Stanford University, Summer Workshop in Computer Music, 1991.

Edward MacDowell Colony Residency, 1985.

Edward MacDowell Colony Residency, 1983.

Edward MacDowell Colony Norlin/MacDowell Fellow, 1982

Recordings

A SERENADE FOR SIX, recorded by the New Millennium Ensemble "Here Comes Everybody", Composers Recordings Inc. CD 772, released January, 1998.

SEPTET, recorded by the Earplay ensemble on the "Earplay" CD, Centaur Records, Inc., CRC 2274, released February 1996.

TRIPTYCH, for unaccompanied flute, recorded by Samuel Baron, "East-West" LP, Contemporary Recording Studios, CRS_8738, released 1986.

RICHARD FESTINGER, CHAMBER MUSIC. Includes the compositions TAPESTRIES, TRIONOMETRY, STRING QUARTET and TWINNING; Composers Recordings Inc. CD 832, released October 1999.

Recordings (continued)

NEW MILLENNIUM ENSEMBLE performs chamber music of RICHARD FESTINGER. Includes the compositions PERIPETEIA, PIANO VARIATIONS, TRIPTYCH, CONSTRUCTION EN METAL ET BOIS, and AFTER BLUE; Bridge Records CD 9245, released February 2008.

DIARY OF A JOURNEY – NEW YORK NEW MUSIC ENSEMBLE performs chamber music of RICHARD FESTINGER. Includes the compositions DIARY OF A JOURNEY, THE COMING OF AGE, LAWS OF MOTION and A DREAM FORETOLD. Naxos International CD 8.559399, released March, 2014.

THE WAY THINGS GO – TARA O’CONNOR and PEGGY KAMPMEIER perform works for flute and piano, including Richard Festinger’s THE WAY THINGS GO. Bridge Records BCD-9467, released February 1, 2016.

Published Music

AFTER BLUE (1998, 16'), for flute/Piccolo, Clarinet/Bass Clarinet, Violin, Violoncello, Percussion (1), and Piano. Edition C.F. Peters No. 67897.

TAPESTRIES (1997, 15'), for Violin, Cello and Piano. Edition C.F. Peters No. 67895.

TRIGONOMETRY (1996, 16'), Flute, Cl./B.Cl. and Piano. Edition C.F. Peters No. P67819.

WINDSONGS (1996, 7'), for Flute, Oboe, Clarinet, Horn and Bassoon. Edition C.F. Peters No. 67896.

VIOLUMINESCENCE (1995, 11'), for Violin Solo and Chamber Orchestra (2121 2110 P(1), Harp, Strings). Edition C.F. Peters No. 67898.

STRING QUARTET (1994, 23'), for Two Violins, Viola and Violoncello. Edition C.F. Peters No. P67771.

TWINNING (1994, 12'), for Violin and Piano. Edition C.F. Peters No. P67772.

A SERENADE FOR SIX (1993, 16'), for Flute, Clarinet/Bass Clarinet, Violin, Violoncello, Percussion (1), and Piano. Edition C.F. Peters No. P67609.

TWO LITTLE PIANO PIECES (1992, 5'), Fallen Leaf Publications in Contemporary Music, No. 52, Fallen Leaf Press, Berkeley, California.

VARIATIONS FOR PIANO (1988, 12'), Edition C. F. Peters No. 67651.

SEPTET (1987, 12'), for Flute, Clarinet, Violin, Viola, Violoncello, Percussion (1), and Piano. Edition C.F. Peters No. 67538.

IMPROMPTU (1985, 12'), for Clarinet and Piano. Fallen Leaf Publications in Contemporary Music, No. 37, Fallen Leaf Press, Berkeley, California.

TRIPTYCH (1979, 12'), for Solo Flute. Fallen Leaf Publications in Contemporary Music, No. 36, Fallen Leaf Press, Berkeley, California.

All other works published by Wildcat Canyon Press, www.rafestinger.com/WCP.html.

Positions Held

Artistic Director, Morrison Artists Chamber Music Series, San Francisco.

Interim Director, School of Music and Dance, San Francisco State University, 2010.

San Francisco State University, Professor of Theory and Composition, 1990 to present.

University of California at Davis, Visiting Assistant Professor of Music, 1989-1990.

Moser Consulting Group, 1985-1988.

Dartmouth College, Visiting Assistant Professor of Music, 1983-1984.

University of California at Berkeley, Lecturer in Music Theory, 1982-1983.

Education

University of California, Berkeley, Ph.D., Music Composition; conferred June, 1983.

University of California, Berkeley, M.A., Music composition; conferred June, 1978.

San Francisco State University, B.M. Magna Cum Laude, emphasis in Composition; degree conferred May, 1976.

Berklee College of Music, jazz arranging and composition, 1970_72; no degree taken.

Stanford University; undergraduate curriculum, 1965_68; no degree taken.

Stanford University; graduate studies in Computer Science, 1985-86.

California State University, San Jose; graduate studies in Computer Engineering, 1985.

California State University Hayward Computer Science studies, 1984_85.

Administrative Positions

Coordinator, Symposium on the Music of Andrew Imbrie, Morrison Hall, University of California, Berkeley, April 10, 2011, with the Boromeo String Quartet and other guests.

Artistic Director of the Morrison Artists concert series in San Francisco, 2011-present.

Interim Director, School of Music and Dance, San Francisco State University, 2010.

Djerassi Foundation Music Panelist, 2006.

President of Board of Directors of the Earplay Ensemble, 1987-1994, 2001-2005.

Director, Composition Program, California State University Summer Arts Festival, Long Beach, 1996-1998.

New England Foundation for the Arts Music Panelist, 1983.

List of Works

CARELESS LOVE, for baritone voice, clarinet, horn, violin, viola, cello and piano, 2016. Texts by A.E. Stallings. World premiere performance January 20, 2017, San Francisco Conservatory of Music Concert Hall, the San Francisco Contemporary Music Players, with Daniel Cilli, baritone and Steven Schick, conductor.

THE MOON IS HIDING, for soprano and cello, 2016, Text by E.E. Cummings. World premiere performance February 12, 2017, Noe Valley Chamber Music, San Francisco, California, with Christine Brandes, soprano and Marcy Rosen, cello.

CUMMINGS SETTINGS, for soprano, Bb clarinet and cello, 2015. Texts of E.E. Cummings. Commissioned by the Resonant Bodies Festival. World premiere performance September 8, 2015, Resonant Bodies Festival, Merkin Concert Hall, New York, New York, with Lucy Shelton, soprano.

STRING QUARTET No. 3, 2015. Commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress for the Afiara String Quartet. World Premiere performance May 8, 2015, Morrison Artists Series, McKenna Theater, San Francisco.

DOUBLE TAKE, for solo violin, 2014. Commissioned by Earplay for its 30th Anniversary Season in 2015. World Premiere performance March 16, 2015, ODC Theater, San Francisco, with Terrie Baune, violin.

INCOGNITO, for soprano and baritone, 2014. Commissioned by Lucy Shelton for SongFest. World premiere performance June 8, 2014, Thayer Hall, The Colburn School, Los Angeles, with Winnie Nieh, soprano, and Steven Eddy, baritone.

WINDS OF MAY, for soprano and two classical guitars, 2014. Commissioned by Vox n Plux. World premiere performance to take place during the 2014-15 concert season.

TO A PILGRIM II, version for Bb clarinet and viola, 2013. To be premiered during the spring of 2015.

LOVE WANDERS THERE, for soprano and two classical guitars, 2013. Commissioned by Vox n Plux. World premiere performance Nov. 8, 2013, Festival of New American Music, Sacramento, CA, by Vox n Plux.

KLEINEN DOCH EMSIGEN, For flute, clarinet, viola and cello, 2013. Commissioned by Earplay. World premiere performance May 20, 2013, O.D.C. Theater, San Francisco, by the Earplay ensemble.

PORTRAIT, For violin solo, 2012. Commissioned by the Irving M. Klein International String Competition. Premiere performances Knuth Hall, San Francisco State University, San Francisco, June 9-10, 2012, by violinists Su Hyun Park, Natalie Lin, Alexandra Switala and Emma Steele. European premiere June 14, 2012, Torino Italy, by violinist Leonardo Boero.

UPON THE VIOL, For cello solo, 2012. Commissioned by the Irving M. Klein International String Competition. Premiere performances Knuth Hall, San Francisco State University, San Francisco, June 9-10, 2012, by cellists Richard Narroway, Chris Irvine, Je Kim and Austin Huntington.

VIOLACANTA, For viola solo, 2012. Commissioned by the Irving M. Klein International String Competition. Premiere performance Knuth Hall, San Francisco State University, San Francisco, June 9-10, 2012, by violist Sarah Harball.

List of Works (continued)

TO A PILGRIM, for bass clarinet and cello, 2011. Premiere performance March 25, 2011, Composers Inc. series, Old First Church, San Francisco, CA, John Sackett, bass clarinet, and Jean-Michel Fonteneau, cello.

SPRING ICE, for soprano, violin, and pre-recorded sounds, 2010. Commissioned by the University of Manitoba in Winnipeg for soprano Sarah Kirsch and violinist Oleg Pokhanovsky. Premiere performance March 31, 2010, University of Manitoba, Winnipeg.

RÉCIT, for solo viola (2009-14), commissioned by Lois Martin. World premiere performance May 10, 2015, concert of the League/ISCM, Tenri Cultural Center, New York, NY, Lois Martin, viola.

LE PIANISTE, for piano (2008-2009), commissioned by the Argosy Foundation for pianist Marilyn Nonken. Premiere performance March 21, 2009, The Music Gallery, Toronto, Ontario, Canada.

EQUINOX, for Clarinet and Chamber Orchestra (2008), clarinet solo with piano, harp, percussion and strings (5-4-3-3-1), commissioned by the American Composers Forum for the San Francisco Chamber Orchestra. Premiere Feb. 5-8, 2009 in San Francisco with Dimitri Achkenazy, clarinet.

LEGERDEMAIN, for solo hand percussion (2008), commissioned by Daniel Kennedy. Premiere performance November 15, 2008, Festival of New American Music, Sacramento, California.

INSECT VOICES, for soprano, flute, violin, cello, percussion and cd playback (2007), on Japanese and Korean texts. Commissioned by the Ringling College of Art and Design. World Premiere performance February 28, 2008, the Selby Gallery, Sarasota, Florida.

THE LOCUST TREE, for a cappella chorus (SATB), on texts by William Carlos Williams (2007), commissioned by Volti. World premiere Nov. 3-4, 2007, St. Mark's Lutheran Church, San Francisco, Robert Geary conducting.

CONCERTO for PIANO and NINE INSTRUMENTS, for flute, clarinet, trumpet, horn, violin, viola, cello, contrabass, piano and percussion (2007, rev. 2009), commissioned by Network for New Music. World Premiere April 20, 2007, Swarthmore College, Swarthmore, Pennsylvania.

BETWEEN THOUGHT AND THING, for flute, trumpet, horn, violin, viola, cello, piano and percussion (2006), written for the Contemporary Music Ensemble of the State University of New York at Stony Brook. World Premiere November 9-10, 2006, Tenri Culture Center, New York.

THE WAY THINGS GO, for flute and piano (2006), commissioned by Tara Helen O'Connor for a cd recording funded by Avery Fisher Young Artist Award, forthcoming from Bridge Records. World Premiere performance June 25, 2011, at the SLC Library Auditorium, 2011 Utah Arts Festival, Carlton Vickers, flute and Jed Moss, piano.

FROM THE BEGINNING - STRING QUARTET No. 2 (2005), commissioned by Earplay. World Premiere May 23, 2005, San Francisco International Arts Festival, Herbst Theater, Veterans War Memorial, San Francisco.

A MACHINE FOR INTERPRETING DREAMS, for oboe, violin, cello and piano (2005), commissioned jointly by the Hoff-Bartleson School and Copland House, World Premiere May 10, 2005 at the Hoff Bartleson School, Scarsdale, New York.

List of Works (continued)

LAWS OF MOTION, for flute, clarinet, viola, cello and piano (2005), commissioned by the Empyrean Ensemble. World Premiere Jan. 23, 2005, Mondavi Center for the Arts, University of California, Davis.

HIDDEN SPRING, for flute/alto flute, oboe/English horn, violin, cello, guitar 1/ mandolin, and guitar 2 (2004), commissioned by the Paul Fromm Foundation at Harvard University for the Cygnus Ensemble, World Premiere December 8, 2004, by Cygnus at Sarah Lawrence College, Bronxville, New York.

THE COMING OF AGE, for soprano, flute, clarinet, violin, viola, cello and piano (2003), commissioned by the Mary Flagler Cary Trust for the Works and Process series at the Guggenheim Museum of New York. World Premiere May 18-19, 2003, at the Guggenheim Museum.

DIARY OF A JOURNEY, for clarinet, violin, viola, cello, percussion and piano (2003), commissioned by the Washington Square Contemporary Music Society at New York University. World Premiere performance March 26, 2003, Merkin Hall, New York.

LA VUE DU PONT MARIE, for large orchestra (2001), commissioned by the Redwood Symphony. World Premiere February 10, 2002 at the College of Notre Dame, Belmont, California, Eric Kujawsky conducting.

A DREAM FORETOLD, for flute, clarinet, cello and piano (2001), commissioned by the New York New Music Ensemble. World Premiere performance November 11, 2001 as part of the Sonic Boom Festival, at the Knitting Factory, New York.

CONSTRUCTION IN METAL AND WOOD, for percussion and piano (2001), commissioned by the Aprodu-Miroglio Duo (Paris, France). World Premiere October 18, 2001, at the University of Maryland.

CROSSFIRE, for two percussionists (2000), commissioned by the Barlow Foundation at Brigham Young University for the San Francisco Contemporary Music Players. World Premiere December 4, 2000, Center for the Arts at Yerba Buena Gardens, San Francisco.

LITTLE ROUND MOON, for mixed chorus (SATB) to a text of William Carlos Williams (2000), commissioned by the San Francisco State University Chamber Singers. World Premiere May 19, 2000, St. Stephens Episcopal Church, San Francisco.

PERIPETEIA, for clarinet, violin and cello (1999), commissioned by the Alter Ego Ensemble. World Premiere May 11, 2002 by the New Millennium ensemble, Merkin Concert Hall, New York.

ON THE LIGHTNESS OF THE MOON, for clarinet, violin, viola and piano (1998), commissioned by the Left Coast Ensemble. Premiered January 26, 1999 at the Veterans War Memorial, San Francisco.

AFTER BLUE, for flute/piccolo, clarinet/bass clarinet, violin, cello, piano and percussion (1998), commissioned by the Paul Fromm Foundation at Harvard University for the New Millennium Ensemble. World Premiere December 1, 1999, by New Millennium, Merkin Hall, New York.

DAJUNSO MA DOR DA DUCA, for women's chorus, based on a traditional Romanian folk song (1997), commissioned by Kitka. World Premiere March 6-8, 2008 by the San Francisco Choral Artists, Saint Gregory of Nyssa Church, San Francisco.

List of Works (continued)

TAPESTRIES, for violin, cello and piano (1997), commissioned by the Serge Koussevitzky Foundation in the Library of Congress for the Laurel Trio. World Premiere November 6, 1997, by the Laurel Trio at the Festival of New American Music at Sacramento State University, Sacramento, California.

WINDSONGS, for woodwind quintet (1996), commissioned by the City Winds. World Premiere May 31, 1997 at Hellman Hall, San Francisco Conservatory of Music, San Francisco.

TRIGONOMETRY, for flute, clarinet/bass clarinet and piano (1996), commissioned by the U.C. Davis Contemporary Music Players. World Premiere April 13, 1996, by Tod Brody, flute, Peter Josheff, clarinets, and Karen Rosenak, piano, at the Wyatt Pavillion, University of California, Davis

VIOLUMINESCENCE, for violin and chamber orchestra (1995). World Premiere November 13, 1995 by the Berkeley Symphony Orchestra, with Joseph Edelberg, violin; winner of the 1995 Boston Chamber Ensemble competition, performed September 28, 1996 at the Longy School of Music, Cambridge, Massachusetts, with Bela Keyes, violin.

TWINNING, for violin and piano (1994), commissioned by the California Association of Professional Music Teachers. Second place winner of the Music Teachers National Association Annual Composers Competition. World Premiere January 27, 1995, with Frederick Lifshitz, violin and Karen Rosenak, piano, at the annual meeting of the the Music Teachers National Association in San Francisco, California.

STRING QUARTET No. 1 (1994), commissioned by the Alexander String Quartet. World Premiere November 19, 1996 by the Alexander String Quartet on the Composers Inc. series, Veterans War Memorial, San Francisco.

A SERENADE FOR SIX, for flute, clarinet/bass clarinet, violin, cello, piano and percussion (1993), commissioned by the New York New Music Ensemble. World Premiere November 8, 1993 by the New York New Music Ensemble at Merkin Hall, New York, David Gilbert conducting.

SMOKIN' WITH COCUSWOOD, for oboe, string quartet and piano (1992), commissioned by the San Francisco Contemporary Music Players. World Premiere March 1, 1993 by the San Francisco Contemporary Music Players, Veterans War Memorial Green Room, Stephen Mosko conducting, William Banovetz, oboe.

HEAD OVER HEELS, for MIDI keyboard, computer and synthesizer (1992), commissioned by Earplay. World Premiere October 23, 1992 in Knuth Hall at San Francisco State University, with pianist Karen Rosenak.

THREE LITTLE PIANO PIECES, for piano solo (1992), commissioned by Fallen Leaf Press. World Premiere November 10, 1992, with Betty Woo, piano, at the Festival for New American Music at Sacramento State University, Sacramento, California.

OCTET, for flute/piccolo, oboe/English horn, clarinet/bass clarinet, horn, violin, viola, cello and piano (1991), commissioned for Parnassus by the Jerome Foundation. World Premiere April 16, 1991 at Merkin Hall, Hebrew School for the Arts, New York, by Parnassus, Anthony Korf conducting.

SONATA FOR CELLO AND PIANO (1990), commissioned by Laszlo Varga. World Premiere March 13, 1990, by Earplay, Cowell Theater, Fort Mason Center for the Arts, San Francisco, with Laszlo Varga, cello and Karen Rosenak, piano.

List of Works (continued)

VARIATIONS, for solo piano (1988), commissioned by Earplay. World Premiere October 13, 1988, by Karen Rosenak at the University of California in Davis.

SEPTET, for flute, clarinet, violin, viola, cello, percussion and piano (1987), commissioned by Earplay. World Premiere November 23, 1987, by the Earplay ensemble, First Unitarian Church, San Francisco, California, conducted by the composer.

IMPROMPTU, for clarinet and piano (1985). World Premiere July 7, 1985, First Unitarian Church, San Francisco, California, Peter Josheff, clarinet, and Karen Rosenak, piano.

LETTERS AND THE WEATHER OF SIX MORNINGS: EIGHT SONGS TO POEMS OF JANE COOPER, for soprano and piano (1984). Premiered May 12, 1984, Rollins Chapel, Dartmouth College; Katharine DeBoer soprano and Kathryn Southworth piano.

PAYSAGES MODERNES, for large orchestra (1983). Doctoral dissertation, University of California, Berkeley unperformed.

PRELUDE, for clarinet and piano (1982). World Premiere May 30, 1982, Eisner Awards Concert, University of California, Berkeley.

SONG: BEAUTY IS A SHELL FROM THE SEA, for chamber chorus (SATB) and ten instruments, on a text by William Carlos Williams (1981). World Premiere April 15, 1981, Sonar Plexus series, Hertz Hall, University of California, Berkeley, various artists.

CONCERTO FOR PIANO AND ORCHESTRA (1980). Winner of the Prometheus Orchestra's 1982 composition competition.

TRIPTYCH, for unaccompanied flute (1979). World Premiere May 5, 1979, the American Center, Boulevard Raspail, Paris France, Leslie Lind, flute.

MATIN, computer generated tape composition (1978), realized at the Center for Computer Research in Music and Acoustics, Stanford University. World Premiere April 30, 1982, Sonar Plexus series, Hertz Hall, Berkeley, California.

ONTOGENESIS, for flute, clarinet, violin, cello and piano (1978). World Premiere June 6, 1978, East Bay Center for the Performing Arts New Music Ensemble, Berkeley Piano Club, Berkeley, California.

AVIAN LANDSCAPES, electronic tape composition (1977). World Premiere January 27, 1978, the Collective Ear series, College of Marin, San Raphael, California.

...IN DELIRIUM OF SUNRISE, for string quartet (1977). World Premiere October 26, 1977, Hertz Hall, University of California, Berkeley; various artists.

CHEVILLE, for large orchestra (1976). World Premiere March 13-14, 1977, Hertz Hall, University of California, Berkeley, by the University Symphony Orchestra, Michael Senturia conducting.

DIVERTIMENTO, for oboe, clarinet, violin and cello (1976). World Premiere June 5, 1976, McKenna Theater, San Francisco State University, various artists.

MOVEMENTS, for guitar solo (1976). World Premiere March 12, 1976, Knuth Recital Hall, San Francisco State University, Richard Festinger, guitar.