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**Bruce Christian Bennett, Ph.D.**  
***Curriculum Vitae***

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**Education**

- Ph.D. Music Composition, University of California, Berkeley, 1999  
Dissertation: “*Canciones de amor y la noche*, an original composition on texts by Federico García Lorca for voice, electronics, and twelve players”  
Committee: Richard Felciano (Chair), John Thow, Edmund Campion
- M.M. Music Composition, San Francisco Conservatory of Music, 1993  
Thesis: “*an exaltation of larks*, an original composition for string quartet”
- B.A. Music, Reed College, 1990  
Thesis: “Atonality and the Problem of Harmony: An Analysis of Alban Berg's Op. 6, No. 1 and *this night wounds time*, an original composition for Symphony Orchestra”

**Experience**

Self-employed

Freelance composer, performer, and audio engineer, 1995–present  
composing, producing, arranging, conducting, performing, acting, recording, editing, mixing (live and studio), and mastering

Avid, Berkeley, California ([www.avid.com](http://www.avid.com))

Senior Technical Writer, 2006–present (full time), 2003–2006 (contract),  
2001–2003 (full time)

Authored and edited manuals across the entire Avid audio product line, including multiple editions of the Pro Tools Reference Guide, audio interface guides, Sibelius, and plug-ins guides; and provided musical expertise for Pro Tools and Sibelius software development

San Francisco State University, Lecturer, 2006–2015

Graduate Composition Workshop (MUS-730)  
Survey of Electronic Music (MUS-504)  
Fundamentals of Computer Music (MUS-438)  
Introduction to the Electroacoustic Music Studio (MUS-436)  
Undergraduate Composition Workshop (MUS-425)  
Twentieth-Century Techniques (MUS-420)  
Orchestration (MUS-415)  
Tonal Counterpoint (MUS-405)

Reed College, Visiting Artist, 2005–2006

Lectured on techniques of contemporary composition and electronic music

Submersible Music, Seattle, Washington

Technical Writer, 2004–2008 (contract)  
Authored manuals for the DrumCore and KitCore product line

Tulane University, Assistant Professor, 2005  
Visiting Assistant Professor, 2003–2005  
Harmony (MUSC-151/152)  
Tonal Analysis (MUSC-201)  
Twentieth-Century Techniques (MUSC-202)  
Beginning Composition (APMS-221)  
Introduction to Computer Music (MUSC-230-Honors)  
Counterpoint (APMS-302)  
Intermediate Composition (APMS-321)  
The Music of Elliott Carter (MUSC-492)  
The Music of Igor Stravinsky (MUSC-492)  
Interactive Computer Music Systems (MUSC-492)  
Computer Music Composition (APMS-495)  
Methodology and Analysis (APMS-794)

Rocket Network, Inc., San Francisco, California  
Technical Support Specialist, 2000–2001 (full time)  
Provided technical support and authored manuals for online collaboration

Berkley Integrated Audio Software, Petaluma, California ([www.bias-inc.com](http://www.bias-inc.com))  
Technical Support Engineer and Technical Writer, 1999–2000 (full time),  
2000–2002 (contract)  
Authored and edited manuals for all BIAS products, provided end-user support and training, and created and presented product demonstrations at major international trade shows (AES in New York and San Francisco, NAMM in Los Angeles, and the Musik Messe in Frankfurt am Main, Germany)

University of California, Berkeley, Instructor, 1996–1998  
Beginning Musicianship (Music 20)  
Introduction to Music (Music 27)  
First-Year Harmony (Music 60 A/B)

Solano College, Instructor, 1998  
Music Fundamentals (Music 5)  
Jazz and Popular Music in America (Music 7)

Berkeley Young Musicians Program, Instructor, summer 1998  
Composition, Music Theory, Piano Class, and Secondary Piano

### **Assistantships**

University of California, Berkeley  
Counterpoint (Music 154A), Reader, fall 1998  
Graduate Research Assistant to Professor David Wessel, spring 1998  
University Chorus (Music 144), Assistant Director, 1995–96

### **Grants and Honors**

Subito Grant from the American Composers Forum, 2010  
Grants from Meet the Composer, 2008 and 2009  
Fromm Foundation Commission, Harvard University, 2003

Finalist in the ASCAP Foundation Morton Gould Awards, 1997  
Graduate Division Fellowship, University of California, Berkeley, 1995–1997  
Helen Williams Wallace and Morton Walker Scholarship, University of California, Berkeley, 1995  
Bella Zellerbach Cross Scholarship, University of California, Berkeley, 1994  
Composition Fellow, Oregon Bach Festival, 1994  
Prix Maurice Ravel, Fontainebleau, France, 1993  
Finalist in the ASCAP Foundation Grants to Young Composers, 1989  
Reed Summer Creative Scholarship Grant, 1988

### **Guest Lectures and Interviews**

Interviewed on KALX by Mark Jeffery, May 2015

San Francisco State University, April 2009: “The musical language of Berg’s *Lulu*”

San Francisco State University, April 2008: “The musical language of Berg’s *Wozzeck*”

University of Washington, DXArts, Seattle, February 2006: “*from the ashes* for septet”

Reed College, Portland, Oregon, December 2005: “A Brief History of Electronic Music”

Composition Colloquium, University of California, Berkeley, September 2005: “*from the ashes* for septet”

Conducted WTUL Radio Interview with Barton and Priscilla McLean (The McLean Mix), March 2005

Conducted WTUL Radio Interview with David Wessel on contemporary developments in computer music, February 2005

Louisiana State University, November 2004: “Possibilities for a grammar and syntax of harmony based on simple frequency modulation (FM) algorithms”

Conducted WTUL Radio Interview with Robert Rowe on Interactive Computer Music, February 2004

Audio Engineering Society (AES), Tulane University Chapter, November 2003: “Beat Munging: Loop and Rhythmic Editing Based on Transient Detection”

Annenberg Center for Communication, University of Southern California, June 2000: “Digital Audio Applications for Multimedia”

Grinnell College, April 2000: “Musical Topographies: Mapping and Navigating Spectrally Modeled Harmonic Fields”

North Bay Multimedia Association, July 1999: “Digital Audio Applications for Multimedia”  
University of Washington, May 1999: “*Sketches* for cello and electronics: Strategies for Composing Interactive Electroacoustic Music with MAX/MSP”

Composition Colloquium, University of California, Berkeley, February 1999: “*Schematic Nocturne* for solo piano: Spectra, Harmonic Fields, and Topographical Approaches to Music Composition”

Center for New Music and Audio Technologies, University of California, Berkeley, October 1998: “FM Synthesis: Instrument Design and Compositional Applications”

University of Washington and Portland State University, May 1998: “*Fracture* for tenor saxophone and electronics: Strategies for Composing Interactive Electroacoustic Music with MAX”

### **Conferences, Festivals, and Master Classes**

Pop-Up New Media Festival, 2015  
Silver City, New Mexico

9<sup>th</sup> Annual Festival of Contemporary Music, 2011  
San Francisco, California

8<sup>th</sup> Annual Festival of Contemporary Music, 2010  
San Francisco, California

Berkeley Symphony Under Construction program, 2009–2010

7<sup>th</sup> Annual Festival of Contemporary Music, 2009  
San Francisco, California

Festival of New American Music, 2008  
Sacramento, California

6<sup>th</sup> Annual Festival of Contemporary Music, 2008  
San Francisco, California

College Music Society Pacific Central and Southern Chapters Conference, 2008  
Santa Barbara, California

Society for Composers, Inc. Region II Conference, 2007  
The Aaron Copland School of Music at Queens College, CUNY

Bellingham Electro-Acoustic Festival, 2006  
Western Washington University, American Museum of Radio and Electricity

Electronic Music Midwest, 2006  
Lewis University

College Music Society and Society for Composers, Inc. joint National Conference, 2006  
San Antonio, Texas

Society for Composers, Inc. Region VI Conference, 2006  
Rice University

International Computer Music Conference (ICMC), 2004  
University of Miami

Society for Composers, Inc. Region VIII Conference, 2003  
Central Washington State University

NOW Festival, 2003  
Pleasant Hill, California

Society for Composers, Inc. National Conference, 2002  
University of Akron

College Music Society Central Pacific Chapter Annual Meeting, 2002  
California State University, Stanislaus

College Music Society Central Pacific Chapter Annual Meeting, 2001  
San Francisco Conservatory of Music

CNMAT Spring Concert Exchange, 2001  
University of California, Berkeley

CNMAT Spring Concert Exchange, 2000  
University of California, Berkeley and Stanford University

SEAMUS National Conference, 2000  
University of North Texas

College Music Society Central Pacific Chapter Annual Meeting, 2000  
California State University, Stanislaus

Society for Composers, Inc. Region VII Conference, 2000  
California Institute of the Arts

Society for Composers, Inc. Region VIII Conference, 1999  
Marylhurst University

CNMAT Spring Concert Exchange, 1999  
University of California, Berkeley; Stanford University; University of Washington

SEAMUS National Conference, 1999  
San Jose State University

Society for Composers, Inc. National Student Conference, 1999  
University of Texas, Austin

West Coast Electroacoustic Exchange, 1998  
University of California, Berkeley; University of Washington; Simon Fraser University; Portland State University

Composition Master Class with Wayne Peterson, 1998  
University of California, Berkeley

Composers Symposium—Oregon Bach Festival, 1994  
Composition master classes with Robert Kyr and Arvo Pärt

American Conservatory in Fontainebleau, 1993  
Composition master classes with Betsy Jolas and Philippe Manoury

Composition Master Class with Elliott Carter, 1992  
San Francisco Conservatory of Music

### **Academic Government and Service**

Departmental Curriculum Committee, 2003–2005  
Collaborated on curricular and program development for the Newcomb Music Department at Tulane University

Departmental Hiring Committee, 2004  
Assisted in the evaluation of applications and selection for the position of Director of Bands at Tulane University

Graduate Assembly Delegate, 1996–1998  
Served as an elected representative of the Music Department to the Graduate Assembly of the University of California, Berkeley: served on the Graduate Assembly funding committee, the Educational Improvement Grant Project (EIGP) committee, and the EIGP Coordinator hiring committee

Graduate Committee Representative, 1996–1997  
Served as an elected representative of the graduate students in composition to the Graduate Committee of the Music Department at the University of California, Berkeley

### **Professional Affiliations**

#### ASCAP

Member of the Board of Directors for Earplay (a San Francisco–based new music ensemble): 2000–2003, 2009–present (President of the Board of Directors 2001–2002, Chair of the Programming Committee 2002–2003 and 2009–present, Treasurer 2009–2015)

Member of the American Composers Forum: 2009–present

Member of the College Music Society: 1999–present (Secretary of the Pacific Central Chapter 2001–2003)

Member of the Society of Composers, Inc.: 1999–present (member of the Executive Committee and Newsletter Editor 2001–2006)

Member of the International Computer Music Association: 2000–present

Member of the Society for Electro-Acoustic Music in the United States: 1999–present (SEAMUS Journal Editorial Review Board 2004–present)

***Frente al mar* for high lyric soprano and piano accompaniment (in progress)**

text by Octavio Paz

- I. *llueve en el mar*
- II. *no tiene forma*
- III. *las olas se retiran*
- IV. *muere de sed*

for Alexandra Sessler

Duration: TBD

**octet for six oboes and two English horns (2016)**

Composed for Laura Reynolds

Duration: ca. 6' 30"

**small art – nine pieces for solo piano (2015)**

Duration: ca. 10'

Performance History:

- Premiere at Ridgecrest Presbyterian Church: Lee Alan Nolan, piano (September 10 & 11, 2016)
- Ridgecrest Presbyterian Church: Lee Alan Nolan, piano (October 16, 2016)
- PianoFight! in San Francisco: Lee Alan Nolan, piano (November 1, 2016)
- Ridgecrest Presbyterian Church: Lee Alan Nolan, piano (April 22 & 23, 2017)
- Center for New Music, San Francisco, California: Lee Alan Nolan, piano (April 29, 2017)

**twasome for flute and clarinet (2015)**

Composed for Tod Brody and Peter Josheff on the occasion of Earplay's 30<sup>th</sup> season

Duration: 4'

Performance History:

- Premiered at ODC Theater, San Francisco, California: Tod Brody, flute and Peter Josheff, clarinet (May 18, 2015)
- SF Music Day: Tod Brody, flute and Peter Josheff, clarinet (September 26, 2016)
- Festival of New American Music, Sacramento, California: Tod Brody, flute and Peter Josheff, clarinet (November 7, 2016)

**Blast! for two trumpets, four microphones, twelve speakers, and computer (2013)**

Composed in collaboration with David Schiff

Commissioned by Reed College for the opening of the Reed Performing Arts Center

Duration: 11'

Performance History:

- Premiered at the opening of the Reed Performing Arts Center, Portland, Oregon: Brian McWhorter and Sarah Viens, trumpets and Bruce Bennett, computer (September 20, 2013)

**Of Memory for symphony orchestra (2009)**

- I. *Erato*
- II. *Terpsichore*
- III. *Euterpe (on hold)*

Commissioned by the Berkeley Symphony as part of their Under Construction series

Duration: 15'

Performance History:

- Public reading of *Terpsichore* at St. John's Presbyterian Church, Berkeley: Berkeley Symphony (February 7, 2010)
- Public reading of *Erato* at St. John's Presbyterian Church, Berkeley: Berkeley Symphony (December 6, 2009)

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***Translucent Night* for trumpet and computer (2008)**

Commissioned by Tom Dambly

Duration: 11'

Performance History:

- Premiered at the Festival of New American Music, Sacramento, California: Tom Dambly, trumpet and Bruce Bennett, computer (November 13, 2008)
- sfSound series, San Francisco: Tom Dambly, trumpet and Bruce Bennett, computer (September 13, 2009)
- 8th Annual Festival of Contemporary Music at the San Francisco Community Music Center: Tom Dambly, trumpet and Bruce Bennett, computer (August 7, 2009)
- pNEUma: A concert of music for winds, strings, and silicon at the Fenway Center, Boston: Tom Dambly, trumpet and Bruce Bennett, computer (November 13, 2010)
- San Francisco State University Contemporary Music Ensemble, Knuth Hall: Henry Hung, trumpet and Bruce Bennett, computer (October 10, 2011)

***Growth* for video and audio (2007)**

Commissioned by and in collaboration with video artist Keith Cottingham

Duration: 4' 30"

Performance History:

- Installed at the Ronald Feldman Fine Arts Gallery, New York (October 20–November 24, 2007)

***Schema* for soprano saxophone and computer (2006)**

Commissioned by Michael Zbyszynski

Duration: 12'

Performance History:

- Premiere at the 2006 Bellingham Electro-Acoustic Festival (BEAF), Bellingham, Washington: Michael Zbyszynski, soprano saxophone and Bruce Bennett, computer (December 3, 2006)

***from the ashes* for septet (2005)**

Commissioned by Earplay and the Fromm Foundation

Duration: 20'

Performance History:

- Premiere at Herbst Theatre, San Francisco: Earplay (September 26, 2005)
- Herbst Theatre, San Francisco: Earplay (February 8, 2010)

***Music and sound* for Maria Lee's animated short film *The Wardrobe* (2001)**

Commissioned by Maria Lee

Duration: 5'

Performance History:

- Presented at SIGGRAPH 2001

***Stretch* for digital audio (2000–2001)**

Duration: 18' 24"

Performance History:

- Premiere at the CCRMA Ballroom, Stanford University (April 19, 2000)
- Center for New Music and Audio Technologies, Berkeley (April 22, 2000), 8-channel diffusion
- Radio broadcast: Foldover on WOBC 91.5 FM in Oberlin, Ohio (February 25, 2002)
- Pulse Field Exhibition, Atlanta, Georgia (January 18–February 28, 2003)
- Electric Rainbow Festival, Dartmouth College (August 22, 2003)
- Faculty Recital, Tulane University, Dixon Recital Hall, New Orleans (April 25, 2004), 4-channel version
- ICMC 2004, University of Miami (November 1–6, 2004)
- Radio broadcast: RTQE curated by Gregory Taylor on WORT 89.9 FM in Madison, Wisconsin (November 7, 2004)
- High Voltage, Louisiana State University, Baton Rouge (November 8, 2004), 12-channel diffusion



- Tulane University, Dixon Recital Hall, New Orleans (December 4, 2004), 8-channel diffusion
- Quadrophonia, Reed College, Eliot Chapel, Portland, Oregon (March 3, 2006), 4-channel version
- 2006 SCI National Conference in San Antonio, Texas (September 16, 2006), 4-channel version
- 2006 Electronic Music Midwest at Lewis University (October 16, 2006), 9-channel diffusion
- Surrounded #2 at Sub-Mission Studios, San Francisco (March 8, 2007), 4-channel version
- San Francisco International Headphone Festival (October 13, 2007)
- Reed College, Kaul Auditorium, Portland, Oregon (June 4, 2008), 4-channel version
- pNEUma: A concert of music for winds, strings, and silicon at the Fenway Center, Boston (November 13, 2010), 4-channel version with video "key: macro/micro" by Peter Bill
- Bing Auditorium, Stanford University (March 13, 2015), 25.7-channel diffusion

### **Sketches for cello and electronics (1999–2000)**

- I. *Allegro pizzicato*
- II. *Misterioso senza misura*
- III. *Glissandi senza misura*
- IV. *Allegro con fuoco*

Commissioned by Hugh Livingston

Duration: 20'

Performance History:

- Premiere at the Center for New Music and Audio Technologies, Berkeley: Hugh Livingston, cello and Bruce Bennett, live electronics (May 15, 1999)
- Meany Theater, Seattle: Hugh Livingston, cello and Bruce Bennett, live electronics (May 19, 1999)
- CCRMA Ballroom, Stanford University: Hugh Livingston, cello and Bruce Bennett, live electronics (April 20, 2000)
- Center for New Music and Audio Technologies, Berkeley: Hugh Livingston, cello and Bruce Bennett, live electronics (April 21, 2000)
- Peabody Conservatory, Baltimore: Hugh Livingston, cello (September 19, 2000)
- CMS Central Pacific Chapter annual meeting at the San Francisco Conservatory of Music: Hugh Livingston, cello and Bruce Bennett, live electronics (March 9, 2001)
- Center for New Music and Audio Technologies, Berkeley: Hugh Livingston, cello and Bruce Bennett, live electronics (March 10, 2001)
- Faculty Recital, Tulane University, Dixon Recital Hall, New Orleans: Helen Gillet, cello and Bruce Bennett, live electronics (April 25, 2004)

### **Canciones de amor y la noche on texts by Federico García Lorca for voice, electronics, and twelve players (1996–1998)**

- I. *crepúsculo*
- II. *Noche*
- III. *noche oscuro*
- IV. *Cruz*
- V. *noche transluciente*
- VI. *Madrugada*
- VII. *epílogo*

Duration: 25'

Performance History:

- Premiere of *Noche* and *Cruz* at Hertz Hall, Berkeley: Berkeley New Music Project, Rajna Klaser, mezzo-soprano, conducted by the composer (April 20, 1996)
- Premiere of complete cycle at Hertz Hall, Berkeley: Berkeley New Music Project, Rajna Klaser, mezzo-soprano, conducted by the composer (May 9, 1998)

### ***Schematic Nocturne for solo piano (1997)***

Commissioned by Lee Alan Nolan

Discography: "The Fogg Project," TROY1288 on Albany Records, 2011

Finalist in the ASCAP Foundation Morton Gould Awards, 1997

Winner of the John Muir Gold Award at the 2009 Yosemite international film festival: "Yosemite Schematic," a video short by Peter Bill set to an excerpt of a performance of *Schematic Nocturne* by Lee Nolan

Duration: 13'

Performance History:

- Premiere at the San Francisco Conservatory of Music: Lee Alan Nolan, piano (May 30, 1997)
- Hertz Hall, Berkeley: Lee Alan Nolan, piano (November 1, 1997)
- SCI National Student Conference, Austin: Maimy Fong, piano (February 26, 1999)
- SCI Region VII annual conference at the California Institute of the Arts: Lee Alan Nolan, piano (January 29, 2000)
- CMS Central Pacific Chapter annual meeting at California State University, Stanislaus: Lee Alan Nolan, piano (February 18, 2000)
- Faculty Recital, Tulane University, Dixon Recital Hall, New Orleans: Akiko Tsukamoto, piano (April 25, 2004)
- 2006 SCI Region VI Conference, Rice University, Shepard School of Music, Houston: Brian Connelly, piano (February 9, 2006)
- Aaron Copland School of Music, LeFrak Concert Hall, New York: Alkesandra Kocheva, piano (November 17, 2007)
- 6th Annual Festival of Contemporary Music, San Francisco Community Music Center: Jerry Kuderna, piano (August 16, 2008)
- Carson-Newman College, Jefferson City, Tennessee: Ryan Fogg, piano (March 4, 2010)
- Knuth Hall, San Francisco: Ryan Fogg, piano (March 12, 2010)
- CNMAT, Berkeley: Ryan Fogg, piano (March 13, 2010)
- Coe College, Cedar Rapids, Iowa: Ryan Fogg, piano (March 16, 2010)
- Northwestern College, Orange City, Iowa: Ryan Fogg, piano (March 17, 2010)
- Rice University, Houston, Texas: Ryan Fogg, piano (March 20, 2010)
- Kerrytown Concert House, Ann Arbor, Michigan: Ryan Fogg, piano (April 4, 2010)
- Lilypad, Cambridge, Massachusetts: Hubert Ho, piano (August 22, 2013)
- Renaissance Arts Academy, Los Angeles, California: Hubert Ho, piano (August 30, 2013)
- Center for New Music, San Francisco, California: Lee Alan Nolan, piano (April 29, 2017)

### ***the demon in checkered pants for brass quintet (1997)***

Duration: 5'

Performance History:

- Premiere at Hertz Hall, Berkeley: Berkeley New Music Project (May 3, 1997)
- SCI National Conference at the University of Akron: The Paragon Brass Quintet (April 19, 2002)

### ***Four Pieces for mixed chorus [SATB] on Richard Howard's translations of texts by Charles Baudelaire (1996–1997)***

I. *Hymn*

II. *A Pagan's Prayer*

III. *Meditation*

IV. *The Abyss*

Commissioned by Joseph Jennings and the University Chorus (University of California, Berkeley)

Duration: 12'

Performance History:

- Premiere of *A Pagan's Prayer* at Hertz Hall, Berkeley: Joseph Jennings conducting the University Chorus (March 8, 1996)

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***Fracture for tenor saxophone and electronics (1995)***

Commissioned by Michael F. Zbyszynski

Duration: 10'

Performance History:

- Premiere at the Center for New Music and Audio Technologies, Berkeley: Michael Zbyszynski, tenor saxophone (December 9, 1995)
- Hertz Hall, Berkeley: Michael Zbyszynski, tenor saxophone (January 27, 1996)
- Center for New Music and Audio Technologies: Michael Zbyszynski, tenor saxophone (April 24–26, 1998)
- University of Washington, Seattle: Michael Zbyszynski, tenor saxophone (May 14, 1998)
- The Western Front, Vancouver, British Columbia: Michael Zbyszynski, tenor saxophone (May 15, 1998)
- Portland State University: Michael Zbyszynski, tenor saxophone (May 18, 1998)
- Campbell Hall, Stanford University: Gary Scavone, tenor saxophone (April 29, 1999)
- The Center for New Music and Audio Technologies, Berkeley: Gary Scavone, tenor saxophone (May 14, 1999)
- SEAMUS Y2K at the University of North Texas: Todd Miles Gentzel, tenor saxophone (March 11, 2000)
- Radio broadcast: The Latest Score on WOMR 92.1 FM, Provincetown, Massachusetts (January 29, 2002)
- Faculty Recital, Tulane University, Dixon Recital Hall, New Orleans: Alan Cohen, tenor saxophone (April 25, 2004)

***Snakebyte for electronic wind instrument (1994)***

Commissioned by Michael F. Zbyszynski

Duration: 7'

Performance History:

- Premiere at Hertz Hall, Berkeley: Michael Zbyszynski, WX7 (April 26, 1995)
- SEAMUS99 in San Jose, California: Ernie Mansfield, EWI (March 28, 1999)
- Center for New Music and Audio Technologies: Ernie Mansfield, EWI (April 24, 1999)

***. . . how sad to hear day turn to dark for English horn and guitar (1994)***

Commissioned by Elizabeth Merrill

Duration: 6'

Performance History:

- Premiere at Hertz Hall, Berkeley: Elizabeth Merrill, English horn and Ross Thompson, guitar (November 9, 1994)
- 9th Annual Festival of Contemporary Music at the San Francisco Community Music Center: Laura Reynolds, English horn and Ross Thompson, guitar (July 30, 2011)

***The night shines forth . . . for twelve players (1994)***

Duration: 8'

Performance History:

- Premiere at the Hult Center for the Performing Arts, Eugene, Oregon: musicians of the 1994 Oregon Bach Festival, conducted by Alasdair Neale (July 7, 1994)
- Hertz Hall, Berkeley: Berkeley New Music Project, conducted by the composer (October 22, 1994)
- Hertz Hall, Berkeley: public reading by the Ensemble InterContemporain, conducted by David Robertson (April 17, 1999)
- The Big Top, New Orleans: New Orleans New Music Ensemble, conducted by Chris Kohl (May 26, 2005)
- San Francisco State University Contemporary Music Ensemble, Knuth Hall, San Francisco, conducted by the composer (May 12, 2011)

**. . . a dog named Jethro . . . a cat named Felix for wind quintet (1993)**

I. *Largo cantabile*

II. *Allegro molto con brio*

Winner of the Prix Maurice Ravel at Fontainebleau

Duration: 10'

Performance History:

- Premiere at la Salle du Jeu de Paume in Fontainebleau, France: The Ligeti Quintet, conducted by the composer (August 3, 1993)
- U.S. premiere at Hertz Hall, Berkeley: Citywinds (November 6, 1998)
- Arizona State University: ASU Graduate Wind Quintet (April 21, 2000)
- 2007 San Francisco Chamber Wind Festival at the San Francisco Conservatory of Music: The Avenue Winds (July 21, 2007)

**Prelude for chamber orchestra (1993)**

Duration: 3'

Performance History:

- Premiere at the San Francisco Conservatory of Music: conducted by the composer (April 18, 1993)
- Hertz Hall, Berkeley: public readings by the University Orchestra, conducted by David Milnes (May 6 and 8, 1997)

**Litanies for solo voice, mixed chorus [SATB], organ, and electronics on Richard Howard's translation of texts by Charles Baudelaire (1993)**

I. *Litany*

II. *Meditation*

III. *Prelude*

IV. *Prayer*

Electronics realized at E. L. Wiegand Electronic Composition Studio

Duration: 14'

Performance History:

- Premiere at the San Francisco Conservatory of Music: Othello Jefferson, tenor, conducted by the composer (February 5, 1993 and April 18, 1993)
- *Litany* and *Meditation* at Sonic Circuits II in Northfield, Minnesota (May 1, 1994)
- *Litany* and *Meditation* at Hertz Hall, Berkeley (April 20, 1996)
- *Litany* and *Meditation* at Cultural Labyrinth 2, San Francisco (September 27, 1997)

**Textures I and Textures II for tape (1992)**

Realized at E. L. Wiegand Electronic Composition Studio

Duration: 9' and 3' 30"

Performance History:

- San Francisco Conservatory of Music (April 18, 1993)
- *Textures I* at EX-STATIC in Melbourne, Australia (November 8–10, 1996)
- *Textures II* at Sonic Residues in Melbourne, Australia (December 21, 1997)
- *Textures II* at SCI Region VIII conference at Marylhurst University (October 30, 1999)
- Natural Disasters at the ACME Art Gallery in New Orleans (April 2005)

**Speaking in Tongues for tape (1992), 8-channel version (2004)**

Realized at E. L. Wiegand Electronic Composition Studio

Available on State of the Union 2.001, EMF Media: EM128-2

Duration: 1'

Performance History:

- SCI Region VIII conference at Marylhurst University (October 30, 1999)
- Tulane University, Dixon Recital Hall, New Orleans (December 4, 2004), 8-channel version
- Surrounded #2 at Sub-Mission Studios, San Francisco (March 8, 2007), 4-channel version
- pNEUma: A concert of music for winds, strings, and silicon at the Fenway Center, Boston (November 13, 2010), 4-channel version

**Mourning for tape (1992)**

Realized at E. L. Wiegand Electronic Composition Studio

Duration: 6'

Performance History:

- San Francisco Conservatory of Music (April 18, 1993)
- Sonic Residues in Melbourne, Australia (December 21, 1997)
- Tulane University, Dixon Recital Hall, New Orleans (December 4, 2004)
- Natural Disasters at the ACME Art Gallery in New Orleans (April 2005)
- San Francisco International Headphone Festival (October 13, 2007)
- Festival of Contemporary Music, San Francisco (August 8, 2009)

**Rain for tape (1992)**

Realized at E. L. Wiegand Electronic Composition Studio

Duration: 3' 30"

Performance History:

- San Francisco Conservatory of Music (April 18, 1993)
- Cultural Labyrinth 3 in San Francisco (October 25, 1997)
- Natural Disasters at the ACME Art Gallery in New Orleans (April 2005)
- San Francisco International Headphone Festival (October 13, 2007)
- Festival of Contemporary Music, San Francisco (August 8, 2009)

**Music for Theatre for tape (1992)**

Realized at E. L. Wiegand Electronic Composition Studio

Commissioned by Marc Sabin for the premiere production of *Perfectly Frank*

Duration: 40'

Performance History:

- San Francisco State University, 1992

**An Exaltation of Larks for string quartet (1992)**

I. *Allegro con fuoco*

II. *Andante con sordino*

III. *Largo*

IV. *Finale*

Duration: 30'

Performance History:

- Premiere of *Andante con sordino* at the San Francisco Conservatory of Music: Rilke String Quartet (April 18, 1993)
- Hertz Hall, Berkeley: public reading by the Arditti String Quartet (February 25, 1995)
- Premiere of *Finale* at Hertz Hall, Berkeley: Del Sol Quartet (May 8, 1999)
- *Andante con sordino* at the SCI Region VIII annual conference at Central Washington University: Kairos Quartet (April 11, 2003)
- *Andante con sordino* Leavenworth, Washington: Kairos Quartet (May 11, 2003)

***Three Epigrams for violin and piano (1991)***

- I. *Slow*
- II. *Quite Fast*
- III. *Very Slow*

Duration: 4'

Performance History:

- Premiere at the San Francisco Conservatory of Music: Anna Pressler, violin and Katherine Boyes, piano (December 13, 1991)
- San Francisco Conservatory of Music: Mia Lee, violin and Katherine Boyes, piano (April 18, 1993)
- Public reading by members of the San Francisco Contemporary Music Players: Roy Malan, violin and Joan Nagano, piano (March 1995)
- University of California, Santa Cruz: SIRIUS, Mark Menzies, violin and Sandra Brown, piano (February 19, 1997)
- Hertz Hall, Berkeley: SIRIUS, Mark Menzies, violin and Sandra Brown, piano (February 21, 1997)
- CMS Central Pacific Chapter annual meeting at California State University, Stanislaus: Leah Carl, violin and John Hillebrandt, piano (February 23, 2002)
- 2008 CMS SuperRegional Conference at Westmont College in Santa Barbara, California: Philip Ficsor, violin Steve Hodson, piano (March 15, 2008)
- Washington Composers Forum Transport Series Concert, Seattle, Washington: Michael Jinsoo Lim, violin and Cristina Valdés, piano (March 19, 2008)
- Empyrean Ensemble at Old First Church, San Francisco, California: Hrabba Atladottir, violin and Michael Orland, piano (October 26, 2008)
- Empyrean Ensemble at the Mondavi Center for the Arts, Studio Theater, Davis, California: Hrabba Atladottir, violin and Michael Orland, piano (November 16, 2008)
- San Francisco State University Contemporary Music Ensemble, Knuth Hall, San Francisco: Kristine Pacheco, violin and Nick Bacchetto, piano (October 10, 2011)

***Etude for solo electric guitar and signal processing (1991)***

Commissioned by Josh Gerwin

Duration: 10'

Performance History:

- Premiere at the San Francisco Conservatory of Music: Geof Lipman, electric guitar (April 23, 1992)
- San Francisco Conservatory of Music: Matthew Grasso, electric guitar (April 18, 1993)

***Incidental music for David Mamet's *The Water Engine* for alto saxophone, two trumpets, double bass, trap kit, piano and organ, and string quartet (1991)***

Commissioned by Tom Jansson

Duration: 40'

Performance History:

- Premiere at Reed College, Portland, Oregon: music conducted by the composer, produced and directed by Tom Jansson (February 7–9, 1991)

***This Night Wounds Time for symphony orchestra (1990)***

Duration: 4'

Performance History:

- San Francisco Conservatory of Music: reading by the San Francisco Conservatory Orchestra, conducted by the composer (December 18, 1992)

***Meditation for clarinet and (optional) signal processing (1989)***

Published by Small Press Collective, Portland (1989)

Duration: 6'

Performance History:

- Premiere at the San Francisco Conservatory of Music: Charles Messersmith, clarinet (March 13, 1992 and April 18, 1993)
- Hertz Hall, Berkeley: Devin Tau, clarinet (April 20, 1996)
- NOW Festival, Pleasant Hill, California: Matt Ingalls, clarinet (February 22, 2003)
- Faculty Recital, Tulane University, Dixon Recital Hall, New Orleans: Katie Sejba (April 25, 2004)

***Music for clarinet, alto saxophone, snare drum, two timpani, and piano (1989)***

Duration: 6'

Finalist in the ASCAP Foundation Grants to Young Composers, 1989

Performance History:

- Premiere at Reed College, Portland, Oregon (May 5, 1989)

***Six Short Pieces on a Series of Pitches by Arnold Schönberg for two treble instruments in C [flute and/or violin] (1989)***

I. *Moderate*

II. *Fast*

III. *Slow*

IV. *Moderate*

V. *Very Fast*

VI. *Moderate*

Duration: 4'

Performance History:

- Premiere at the San Francisco Conservatory of Music: Stacey Pelinka, flute and Emily Qin, violin (November 1, 1991)
- San Francisco Conservatory of Music: Kirsten Larsen and Ned McGowan, flutes (April 18, 1993)
- Hertz Hall, Berkeley: Michael Zbyszynski, flute and Tom Swafford, violin (February 7, 1997)
- CMS Central Pacific Chapter annual meeting at California State University, Stanislaus: Leah Carl and Joe Tovar, violins (February 23, 2002)
- San Francisco State University Contemporary Music Ensemble, Knuth Hall, San Francisco: Kristine Pacheco and Brandon Morris, violins (October 10, 2011)

***Five Spanish Songs on texts by Federico García Lorca for soprano, clarinet, guitar, harpsichord, five-string viola [or violin/viola], and cello (1988)***

I. *Nocturno Esquimatico*

II. *Cancion Cantada*

III. *Cancion Tonta*

IV. *Cancion Inutil*

V. *Cancion del Naranja Seco*

Commissioned by the Reed Summer Creative Scholarship Grant Fund, 1988

Duration: 20'

Performance History:

- Premiere at Reed College, Portland, Oregon: conducted by the composer (May 5, 1989)

***Etude for solo flute (1988)***

Published by Small Press Collective, Portland (1988)

Duration: 4'

Performance History:

- Premiere at Reed College, Portland, Oregon: Kristen Gygi, flute (April 15, 1988)
- San Francisco Conservatory of Music: Heidi Julien, flute (January 24, 1992)
- San Francisco Conservatory of Music: Stacey Pelinka, flute (April 18, 1993)