

THOMAS I. WHITMAN

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EDUCATION

UNIVERSITY OF PENNSYLVANIA, Ph.D. in Musical Composition, 1992.

Dissertation Composition: *Into the Light* for baritone and large orchestra, after a poem by James Wright.  
Advisor: George Crumb.

Ph.D. Essay in Music Theory: "Melodic Genres in *Wozzeck*."  
Advisor: Eugene Narmour.

Studies in composition with George Crumb, Jay Reise, and Richard Wernick.  
Studies in music theory and historical musicology with Leonard Meyer, Eugene Narmour, and Gary Tomlinson.

SWARTHMORE COLLEGE, B.A. in Music, Phi Beta Kappa and With Distinction in Course, 1982.

Composition studies with Thomas Oboe Lee, Gerald Levinson, and Joan Panetti.  
Liberal Arts program included extensive coursework in English Literature and Philosophy.

Additional composition studies with:

Narcis Bonet, Écoles d'Art Américaines, Fontainebleau, France, Summer 1982.  
Louis Calabro and Marta Ptazynska, Bennington College, Summer 1980.  
Max Lifchitz, Columbia University (private study), Spring 1980.

AWARDS

Recipient of an Independence Foundation Fellowship for the Arts, 2011. Funded project: the composition and recording of a film score in collaboration with filmmaker Eugene Martin and Network for New Music. This grant included funding to study film composition techniques and technology with film composer Patrick de Caumette.

Composer/participant at the National Conference of the College Music Society in Richmond, Virginia, at which a scene from my opera *A Scandal in Bohemia* was performed [juried competition], 10/11.

Recipient of a Community Partner's Grant from the Philadelphia chapter of the American Composers Forum to create a work for performance in area public schools, fall 2010.

American Composers Forum of Los Angeles, 2nd Annual Composers Competition: award for *Rossetti Songs*, 11/10.

Participant in the New Voices Project : *Decameron*, co-sponsored by International Opera Theater and the American Composers Forum, 5/10 [juried competition].

Composer/participant in the Pacific Contemporary Music Center's New Music Festival,  
Los Angeles, CA, 4/00 [juried competition].

Finalist in the ALEA III International Composition Contest, Boston University, 1995 for  
"The Deathwatch Beetle" from *The Descent*.

Artist Residency, MacDowell Colony, Peterborough, New Hampshire: Summer 1990.

Artist Residencies, Yaddo Colony, Saratoga Springs, New York: Fall 1988; Spring 1989.

Helen L. Weiss Prize for *Sea Canes*, University of Pennsylvania, 1989.

Mellon Graduate Fellowship, University of Pennsylvania, 1988/89.

Dean's Fellowship, University of Pennsylvania, 1987/88, 1986/87 (honorary).

Luce Scholarship for one year of studying and teaching in Bali, Indonesia, 1986/87.

New Music for Viols Competition, Viola da Gamba Society of Japan:  
Second Prize for *In Nomine, Galliard and Pavan*, 1986.

Dean's Award for Distinguished Teaching, University of Pennsylvania, 1986.

Teaching Fellowships, University of Pennsylvania, 1985/86, 1984/85.

ASCAP Foundation Grant for *Deux Sonnets de Louise Labé*, 1984.

University Fellowship, University of Pennsylvania, 1983/84.

Phi Beta Kappa, 1982.

Presser Award as outstanding music major at Swarthmore, 1981.

Barnard Scholarships for advanced instrumental study at Swarthmore, 1979-82.

## TEACHING EXPERIENCE

SWARTHMORE COLLEGE, Professor, 2014; Associate Professor, 2004-2014; Assistant Professor, 1992-2003; Instructor (part-time), 1990-92.

Teaching responsibilities include:

### 1. COMPOSITION & THEORY:

Teach harmony, counterpoint, and analysis at all levels. Act as coordinator for all instructors involved in theory, musicianship, and keyboard harmony.

### 2. WORLD MUSIC:

Founder and co-Director, Gamelan Semara Santi, Fall 1997 - present.

Lead rehearsals and performances by student musicians and dancers on campus every semester;

Gamelan Semara Santi was profiled in a 10 minute broadcast on WHYY-TV, aired in 2010.

Many additional off-campus performances in collaboration with students and other faculty, including:

Philadelphia Shakespeare Theater, 4/10.

WHYY's technology center in Philadelphia, 10/09.

West Chester University, 4/09; Longwood Gardens, 11/04; Cabrini College, 4/04.

Performed as part of the Philadelphia Orchestra's 2003-04 subscription series, with concerts at the Kimmel Center in Philadelphia and Carnegie Hall in New York City, October 2003.

Featured on the "Sunday Showcase" broadcast on WHYY-91 FM, October 2003.

Performed at the first Philadelphia Festival of World Music at The Painted Bride in March 2002.

Recruited and served as a host for I Wayan Rai and I Gusti Ayu Srinatih, visiting instructors of Balinese music and dance at Swarthmore, spring 1996.

Directed Balinese Gender Wayang Ensemble 1990-92.

Developed a new cross-cultural course, "Encounters with 'the Other': Exoticism in Eastern and Western Music," in collaboration with James Freeman of the music faculty, spring 1995.

Advised several senior theses in ethnomusicology.

### 3. MUSIC HISTORY & LITERATURE:

Developed a new Writing Course, "Beethoven and the Romantic Spirit," for non-majors.  
Teach an Honors Seminar in the music of Gustav Mahler and Benjamin Britten.  
Taught portions of survey courses in Baroque, Nineteenth-Century, and Twentieth-Century music.

### 4. PERFORMANCE (WESTERN MUSIC):

Guest Conductor, Swarthmore College Orchestra and Chamber Orchestra.  
Conducted rehearsals and concerts. Repertoire: 18th through 20th centuries.  
Taught upper-level course in conducting and orchestration.

Director, Swarthmore Early Music Ensemble 1996/7, 1992/3, Spring 1991.  
Responsibilities: auditioning students, selecting and arranging works, coaching, conducting, and playing in rehearsals and concerts. Repertoire: medieval, renaissance, and baroque.  
Advisor, Program in Individual Instruction, 1990-present.  
Audition students (both current and prospective) for scholarships; coach student chamber groups.  
Assisted Department in reorganizing the program; drafted and implemented new procedural guidelines.

### 5. MUSIC EDUCATION:

Created a Performing Arts Education course (Writing Intensive), spring 2009.  
Mentor and assist students in various education projects that are not for academic credit.

### ADDITIONAL TEACHING EXPERIENCE

HAVERFORD COLLEGE, Visiting Assistant Professor (concurrent with appointment at Swarthmore), Fall 1994.

Taught course in the rudiments of notation, theory, and musicianship.  
Guest-conducted the Haverford-Bryn Mawr Orchestra.

UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL, Visiting Lecturer, 1989/90.

Taught theory and musicianship for both undergraduates and graduate students.  
Created new course in Asian Music for graduate and upper-level undergraduate students.  
Directed Balinese Gender Wayang Ensemble.

ACADEMY OF INDONESIAN PERFORMING ARTS (ASTI), Luce Scholar, Bali, Indonesia, 1986/87.

Created new course in the rudiments of Western music notation and theory for Balinese musicians.

UNIVERSITY OF PENNSYLVANIA, Teaching Fellow, 1984/5 and 1985/6.

Developed a new introductory theory course for non-majors.  
Taught two-semester survey of music history (Gregorian chant to the present).  
Received a Dean's Award for Distinguished Teaching, 1986.

### SELECTED SERVICE AT SWARTHMORE

Lifelong Learning at Swarthmore, New York City campus: teach Beethoven, fall 2014.  
Social Responsibility and Library Committees, 2013-14.  
Humanities Division Chair, Curriculum Committee 2011-13, 2009-10.  
Phi Beta Kappa Committee, many years through 2010.  
Advisory Council to the Dean and Planning Committee on the Broader Educational Experience, 2007-2009.  
Swarthmore Alumni Connection Lectures:  
New York City: March 2008 (topic: Benjamin Britten's *Peter Grimes*)  
New York City: April 2006 (topic: Balinese Music)  
Philadelphia: November 2005 (topic: chamber music of Dvorak, Berg, and Beethoven)  
Department Chair, 2004-2006.  
Faculty Seminar on Community Based Learning, 2006-7..

Performing Arts Librarian Search Committee, 2004-05.  
Faculty Advisor, 1996- present.  
Served as webmaster for the Music Program website, ca. 1997-2005.  
Website Redesign Committee, 2004-05.  
Asian Studies Committee, 1996- present.  
German Studies Committee, 2003- present.  
College Budget Committee, 2003-04.  
Writing Program Task Force, 2001 - 02.  
Cooper Committee, 1999-2002.  
Worked with colleagues in the Education Department to create a new Special Major in Music and Education, 2002.  
Delivered a faculty lecture and led Balinese music workshops for several Alumni Weekends.  
Led a student group in Balinese music for the Philadelphia Launch of the Campaign for Swarthmore, 9/02.  
Arranged for Performances by Visiting Artists (supported by Cooper, Asian Studies, Office of the President):  
    Monks of the Drepung Loseling Monastery, Fall 1997.  
    Symposium: Human Rights in Tibet, Fall 1997.  
    The Prasit Thawon Ensemble (Thai Classical Music), Fall 1996.  
    Many performances by visiting Balinese musicians, dancers, and shadow puppeteers, 1991-present.  
    Several performances of music and dance from North and South India, 1991-present.  
    Anonymous 4, 1991.

#### OTHER SERVICE

Teach Balinese music and dance as a volunteer one day a week to elementary schoolchildren in Chester, PA:  
    Stetser Elementary School, fall 2006-present.  
    Chester Community Charter School. Chester PA 2004-06.  
Arrange for school assemblies featuring Swarthmore College student musicians in Chester (ongoing).  
Participated in an education/outreach project by Network for New Music to introduce opera to children at Wilson Middle School, NE Philadelphia, 2012.  
Visiting Academic Review Committee to assess the Music Department at Occidental College, 3/09.  
Directed the Miquon Chamber Players, an after-school music program for 2<sup>nd</sup>-6<sup>th</sup> graders, at the Miquon School, Conshohocken, PA (2000-2005)  
Collaboratively taught a two-day course in composition of text and music (with Nathalie Anderson) at J.R.Masterman High School, Philadelphia, April 2005.  
Lecture / demonstrations about Balinese Music and Dance for students at Mastery Charter School, the Miquon School, the School at Rose Valley, and other schools.  
Give guest lectures on various topics in music history and literature at Girl's High School in Philadelphia.  
Serve as Block Captain for West Mount Airy Town Watch, a neighborhood organization.

#### FACULTY DEVELOPMENT

Participant in "Building Musical Intuitions: Teaching Music Theory at a Liberal Arts College," a Mellon 23 Workshop hosted by Scripps and Pomona Colleges, Claremont California, July 2008.

#### SELECTED PAPERS AND LECTURES

"Crossing Cultural Boundaries in 21st Century Composition"  
Delivered at Akademi Seni Tari Indonesia, 1/2013.

Lectures on my own compositions delivered at:  
    Philadelphia Chamber Music Society Pre-concert lecture, Independence Seaport Museum, 2/2012.  
    Cosmopolitan Club and Rosenbach Museum, Philadelphia, 1/2009.  
    Westchester University, 11/99 and fall 2002.  
    California State University at Los Angeles, 4/00.  
    Haverford College, 11/94.  
    Swarthmore College (many lectures, including several faculty lunches and a talk on Alumni Weekend '02).

Lecture/Demonstrations in Balinese music delivered at:  
    Pennsylvania State University, Ogontz Campus, 11/93.  
    Bryn Mawr College, 6/92.  
    Haverford College, 10/88, 10/90, 10/95, 4/99.

Syracuse University, 11/88.  
University of Pennsylvania, 2/88.

"Balinese Approaches to Musical Form."

Delivered in March, 1989 to the Mid-Atlantic Chapter of the American Musicological Society.

"Melodic Genres in *Wozzeck*."

Ph.D. Essay in Music Theory, University of Pennsylvania, 1988.

## MEMBERSHIPS

American Society of Composers, Authors, and Publishers; American Musicological Society; AAUP;  
Society for Ethnomusicology; National Association for Music Education; Phi Beta Kappa.

## ADDITIONAL EXPERIENCE AND TRAINING IN PERFORMANCE

### 1. BALINESE MUSIC:

Intensive study with Indra Sadguna, I Nyoman Ariawan and I Wayan Lantir in Bali in 2007, 2011, and 2013.

Intensive study with I Madé Gerindem while in Bali as a Luce Scholar, 1986/87.

Performed with Gamelan Sekar Kembar, Yale University, and with Gamelan Mitra Kusuma, Washington DC.

Studied Balinese Drumming and Gong Kebyar with I Nyoman Rai, University of Maryland at Baltimore, 1994-6.

Study Balinese Drumming and Gong Kebyar with I Nyoman Suadin, Gamelan Mitra Kusuma, 1997-present.

### 2. ORCHESTRAL CONDUCTING:

Conducting studies with:

Richard Wernick, University of Pennsylvania, 1984/5.

Charles Bruck, Pierre Monteux School, Hancock, Maine, Summers 1983 and 1984.

Karl Österreicher, Hochschule für Musik, Vienna (private study), Spring 1983.

Narcis Bonet, Conservatoire de Musique, Fontainebleau, France, Summer 1982.

Guest Conducting appearances:

Unerhörte Musik festival, Berlin Kunstakademie, Germany, 6/91.

North/South Consonance Ensemble, New York City, 1/91.

UNC New Music Ensemble, Chapel Hill, NC, 11/89.

Pierre Monteux Festival Orchestra, summers 1983 and 1984.

Numerous appearances with the Swarthmore College Orchestra and Chamber Orchestra, 1981-present.

President and Conductor, Penn Composers' Guild, University of Pennsylvania, 1984-6.

### 3. CELLO, BAROQUE CELLO, VIOLA DA GAMBA:

Studied cello privately with Harry Wimmer, New York City, 1975-1982.

Many years of experience performing chamber, orchestral, and solo repertoire.

Studied baroque cello and viols with Mary Anne Ballard, Catharina Meints and Kenneth Slowik, 1983-88.

Performed with many early music groups, including those of Penn, UNC Chapel Hill, and Swarthmore.

Summer studies:

Baroque Performance Institute, Oberlin College, 1985; 1988.

Conservatoire de Musique, Écoles d'Art Américaines, Fontainebleau, France, 1982.

Bennington College, 1980.

Aspen Music School, 1977.

Founding member of the Penn Viol Consort, the Henley Consort, and Musica Delphina.

## FOREIGN LANGUAGES

Indonesian, German, and French; some familiarity with Balinese (Bahasa Bali), Italian and Hebrew.

COMPOSITIONS (selected works are published on ScoreStreet.net)

#### I. COMMERCIAL RECORDINGS:

*The Princess and the Man with a Pure Heart* for violin, cello, and narrator, based on an episode from the Mahabharata.

Date of composition: 2011.

Commissioned and recorded by Auricolae.

CD released by the British label Avie Records (AV 2292), 2014.

*Quartet* for piano and strings.

Date of composition: 2003.

Commissioned and Recorded by Network for New Music.

CD released by Albany Records (Troy 838), 2006.

*Ori* (2003) for string quartet (concert version) and *The Seven Deadly Sins* for cello solo (1994).

Recorded by North/South Consonance (*Ori*) and David Szepessy (*Seven Deadly Sins*).

CD released by North/South Recordings N/S R 1040, 2005.

*Romanza* (1994) for solo piano.

Commissioned and recorded by Max Lifchitz for North/South Consonance.

Released on North/South Recordings, N/S R 1014 [a two-CD box entitled “The American Collection”, with works by Bassett, Wolpe, Rands, and others], 1997.

*Aubade* (1992) for english horn, piano, percussion, and double bass.

Commissioned and recorded by James Freeman with Orchestra 2001.

Released on CRI CD 723 along with music of Crumb, Schwantner, and others.

#### II. MUSIC FOR FILM, DANCE, AND THE STAGE:

Soundtrack score to *Minding Swarthmore*, a documentary film by Shayne Lightner produced in honor of the Sesquicentennial Celebrations of Swarthmore College, 2014.

Soundtrack score to *Beirut, Philadelphia*, a documentary film by independent filmmaker Eugene Martin, 2012. Funded by an Independence Foundation Fellowship for the Arts, Whitman composed the score and conducted/recorded it at a scoring session with musicians from Network for New Music.

*The Princess and the Man with a Pure Heart* for violin, cello, and narrator, based on an episode from the Mahabharata.

Commissioned by Auricolae. Performed at multiple public school assemblies in the Philadelphia area, 2011- present.

Prologue, Ciappelletto’s Scene, and Intermezzi from *Decameron*, a collaborative opera commissioned by International Opera Theater and American Composer’s Forum. Libretto by Karen Saillant. Portions rehearsed and recorded in Saluzzo, Italy, 9/10. World premiere production: 11/10 at the Prince Theater in Philadelphia. Subsequent performances in Italy in summer of 2011.

*A Scandal in Bohemia*. Chamber opera in two acts, after the story by A. Conan Doyle. Libretto by Nathalie Anderson.

Concert performance by Orchestra 2001 at the Kimmel Center, Philadelphia, 2/09.

Revised version composed 2012.

World premiere staged production planned for March 2014 by Boston Metro Opera.

Soundtrack music for *The Other America*, a film by independent filmmaker Eugene Martin, 2005.

Score was recorded by Whitman with members of Gamelan Semara Santi in February 2005.

*Cross Hatch* for piano and Balinese gender wayang, in collaboration with dancer/choreographer Aryani Manring, 2003.

Premiere: 2/03 at Swarthmore College; subsequent performances at Bryn Mawr College and at the Philadelphia Fringe Festival.

*Sukey in the Dark*: chamber opera in one act; libretto by Nathalie Anderson; 2001.

Commissioned by Orchestra 2001. World Premiere production: October 2001.

*Ori* for string quartet and dancers, in collaboration with choreographers Sharon Friedler and Sally Hess, 2000.  
Premiered 4/00 at Swarthmore College.  
Also performed 6/00 at the Silesian Dance Theatre in Bytom, Poland.

*The Black Swan*, chamber opera in two acts after the novella by Thomas Mann; libretto by Nathalie Anderson; 1996.  
Excerpts premiered in concert version at Swarthmore College, 11/96.  
World Premiere Production: September 1998 by Orchestra 2001, with stage direction by Sarah Caldwell.

*The Seven Deadly Sins*, for solo cello and dancers, in collaboration with choreographer Sharon Friedler, 1993.  
Commissioned by the Dance Program, Swarthmore College.  
Premiere: 4/94 in Swarthmore

### III. CONCERT MUSIC:

*The Corner* for Wind Ensemble, 2014.  
Premiered by the Swarthmore College Wind Ensemble, 3/14 at Swarthmore College.

*Inside/Outside* for Mixed Chamber Ensemble (western instruments) and Balinese Gamelan Gong Kebyar, 2012.  
Commissioned by Orchestra 2001. Premiere: 4/12 at the Ethical Society, Philadelphia.

*At War's End: Three Poems* by Walt Whitman for Chamber Choir (SATB), Harp, Viola, Violoncello, and Piano, 2011.  
Commissioned by Network for New Music for the Network Ensemble and members of the Mendelssohn Club. Premiered 2/12 at the Independence Seaport Museum, Philadelphia.

*Sonata* for Violin and Piano, commissioned by Marcantonio Barone and Barbara Govatos, 2011. Premiered 6/11 at Delaware Chamber Music Festival.

*Rossetti Songs* for soprano and piano, 2005; revised and enlarged 2011.  
Premiere: 3/11 at Swarthmore College.  
Early version performed in an arrangement for soprano and chamber orchestra by composer/arranger Mark Alburger, 4/06.

*Diabelli Variation*, for piano and clarinet. 2009.  
Commissioned by Network for New Music to commemorate its 25<sup>th</sup> anniversary  
Premiere: 5/10 at Settlement Music School, Philadelphia.

*Celebration* for Handbell Choir. 2009.  
Commissioned by Summit Presbyterian Church in Philadelphia to commemorate its 125<sup>th</sup> anniversary.  
Premiere :11/09 at Summit Presbyterian Church, NW Philadelphia.

*Suara Suadin* for ten instruments. 2009.  
Commissioned by North/South Consonance to commemorate its 30<sup>th</sup> anniversary.  
Premiere: 2/10 in New York City.

*Midsummer Idyll* for Oboe d'amore and piano. 2009.  
Commissioned by Orchestra 2001 in honor of James Freeman's 70<sup>th</sup> birthday.  
Premiere: 12/09 at Swarthmore.

*Holmes Suite*: instrumental selections from *A Scandal in Bohemia* arranged for Piano and Strings. 2007.  
Commissioned by the Settlement Music School in Philadelphia as part of its Centennial Celebration.  
Premiere: 2/2008 at the Independence Seaport Museum, Philadelphia.

*How Beautiful is Thy Dwelling* for SAB choir, 2004.  
Performed by the Chester Children's Choir and the Swarthmore College Chamber Choir, 5/04.

*Quartet* for piano and strings, 2003.  
Commissioned by Network for New Music.  
Premiere: 10/03 at the New Music Delaware Festival, University of Delaware; and at Temple University.  
Many subsequent performances, including one at a Philadelphia Orchestra "Postlude" Concert at the Kimmel Center.

*If Music be the Food of Love* for children's chorus and piano, 2002; revised 2013.  
Premiered by the Chester Children's Chorus, May 2003.

*Babylon* for chorus and orchestra, 2002. Poem by Nathalie Anderson, after Psalm 137.  
Commissioned by the Philadelphia Singers. Premiered April 2005, Irvine Auditorium, University of Pennsylvania.

*Fantasy Duo* for cello and piano, commissioned by cellist David Szepessy, 2000.  
Premiere: May 2002.

*Ori* for string quartet (concert version), 2000.  
Premiered by North/South Consonance, NYC, May 2001.

*G.H.C.!* for chamber orchestra, 1999.  
Commissioned by Orchestra 2001 to honor George Crumb's 70<sup>th</sup> birthday.  
Premiere: fall 1999.

*Afterimage* for symphony orchestra, 1999.  
Premiere: 4/99 by the Swarthmore College Orchestra.

*Two Songs* on Poems by Linda Pastan for soprano and piano, 1997.  
Premiere: 2/98 at Swarthmore College.

*The Descent: Four Songs* on Poems by Linda Pastan for mezzo-soprano, viola, and piano, 1995.  
"Snapshot," "Memorial Gardens," and "Elegy" (from *The Descent*) for mezzo-soprano, viola, and piano, 1995.  
Premiere: 4/96 Unerhörte Musik Festival, Berlin, Germany.

"The Deathwatch Beetle" [from *The Descent*] for mezzo-soprano, viola, and piano, 1995.  
Finalist in the ALEA III International Composition Contest, 1995.  
Premiere: 9/95 at Boston University.

*Vocalise* for clarinet with viola, piano, and percussion, 1994.  
Commissioned by ALEA III.  
Premiere: 2/95 at Boston University, Theodore Antoniou conducting.  
Network for New Music: 4/97 at Settlement Music School, Philadelphia.

*Romanza* for solo piano, 1994.  
Commissioned by North/South Consonance.  
Premiere: 3/94 in New York City.  
Performed by 1994 celebration of the 15th anniversary of the Luce Scholars program, Washington D.C.

*Aubade* for english horn, piano, percussion, and double bass, 1992.  
Commissioned by Orchestra 2001.  
Premiere: 2/93 in Philadelphia.  
Performed by Orchestra 2001 in Moscow during its tour of Russia in October 1993.  
Featured at the Pacific Contemporary Music Center's New Music Festival in Los Angeles, 4/00.

*Into the Light* for baritone and large orchestra; poem by James Wright; 1992.

*Blow, Northerne Wind* for four treble voices or wind instruments, 1990.  
Premiere: 11/96 at Swarthmore.

*Ricercar* for two bass viols, 1989.  
Commissioned by Swarthmore College to commemorate the retirement of Peter Gram Swing.  
Premiere: 5/89 at Swarthmore.

*Poem* for english horn and chamber orchestra, 1989.  
Premiere: UNC New Music Ensemble, Chapel Hill, 10/89.  
Orchestra 2001, Philadelphia, 1/92.

*Sea Canes* for mezzo-soprano and nine instruments, 1988.  
Helen L. Weiss Prize, University of Pennsylvania, 1989.  
Premiere: Penn Composers' Guild, Philadelphia, 4/89.



North/South Consonance Ensemble, New York City, 1/91.  
Unerhörte Musik festival, Berlin Kunstakademie, Germany, 6/91.

*Fantasy for August Wenzinger* for six-part viola da gamba consort, 1988.  
Premiere: Baroque Performance Institute, Oberlin College, 7/88.

*In Nomine, Galliard and Pavan* for viola da gamba consort, 1986.  
Second Prize, New Music for Viols Competition, Viola da Gamba Society of Japan, 1986.  
Premiere: University of Pennsylvania Consort of Viols, 3/86.  
Ueno University, Tokyo, Japan, 12/86.  
Moravian College Candlelight Concerts, Bethlehem, PA 8/86.

*Haleluhu* for chorus and bells, 1985.  
Commissioned by the Swarthmore College Singers.  
Premiere: 2/86 at the Academy of Music, Philadelphia.  
Multiple performances on tour in Pennsylvania, New York and Massachusetts.

*The Branch Will Not Break: Three Images* for small chorus, string quartet, and harp, 1984.  
Commissioned by the Swarthmore College Department of Music.  
Premiere: 12/84 at Swarthmore.  
Revised version premiered 5/89 by the 92nd Street YMHA Chorale, New York City.

*Prelude, Vocalise and Presto* for flute and piano, 1983.  
Premiere: 2/84 by the Penn Composers' Guild, Philadelphia.  
Included in contemporary music curriculum at the New School of Music, Philadelphia, Spring 1985.

*Deux Sonnets de Louise Labé* for mezzo-soprano and orchestra, 1982.  
Awarded ASCAP Foundation Grant, 1984.  
Premiere: 4/82 at Swarthmore.

*Centennial Fanfare* for brass, 1981.  
Commissioned by the Swarthmore College Office of Alumni Affairs for its hundredth anniversary.  
Premiere: 11/81 at Swarthmore.

*Fantasia* for two cellos, 1981.  
Premiere: 3/81 at Swarthmore.  
Delaware Valley Composers, Philadelphia, 2/82.

*Five Songs on Words by Wallace Stevens* for voice and piano, 1980.  
Premiere: Swarthmore College, 3/81.  
Included in the 1981 Festival for Contemporary Music at the University of Delaware.

*Three Pieces* for woodwind trio, 1980.  
Premiere: Swarthmore College, 3/81.

*Duo* for violin and cello, 1980.  
Performed at a reading/workshop at Columbia University, Spring 1980.

*Three Movements for Piano*, 1980.  
Premiered in recital by Max Lifchitz, New York City, 4/80.

#### IV. PERFORMANCE ART

Participated as composer/performer in a collaborative performance with dancer/choreographer June Finch and Provincetown Danceworks, Provincetown, MA, 8/09.

World Music / fusion pieces created in collaboration with students, faculty, and guest artists at Swarthmore College:  
*Seven X Eight*, Fall 2000.  
*Batu-Batu Tukene*, Fall 1999.  
*Dha Terikita Cak*, Fall 1998.  
*Improvisation*, Spring 1996.

## V. CURRENT AND FUTURE PROJECTS

*Sonata* for Clarinet and Piano, for Arne Running and Charles Abramovic.

*35!*: fanfare for string orchestra in honor of the 35th anniversary of North/South Consonance.

New work commissioned by Ensemble Eponomeo, based on the writings of Elizabeth Bray; world premiere planned for November 2014 at the Newburyport Maritime Museum (Massachusetts).

New opera: the Children's Opera Project, in collaboration with librettists Nathalie Anderson and Stephen Russell, in honor of Swarthmore College's sesquicentennial. To be performed by Swarthmore College students in collaboration with children from a local public school, with stage direction by Elizabeth Stevens. Production planned for spring 2015.