

Curriculum Vitae of JOHN E. DRUMHELLER
Senior Instructor of Theory and Composition

332 Conrad Drive
Erie, Colorado 80516
Phone: (303)828-9531
E-mail: drumhell@stripe.colorado.edu
Web: <http://stripe.Colorado.EDU/~drumhell/home.html>

EDUCATION:

D.M.A. composition, 8/93, University of Colorado, Boulder, CO

M.M. composition, 5/86, University of Colorado, Boulder, CO

B. Mus. Ed., 7/81, Montana State University, Bozeman, MT

TEACHING EXPERIENCE:

Faculty Positions:

Teaching Professor of Composition and Theory

Director of Music Technology, University of Colorado. 9/06 to present. Duties include teaching composition, technology and theory courses at the graduate and undergraduate level, directing the technology program including the administration of two classroom labs, two advanced project studios, developing curriculum, co-directing the Electronic Music ensemble (BLOrk), and overseeing the maintenance and upgrades of all hardware and software in the labs and studios.

Affiliate Instructor Department of Critical Media Practices – College of Media, Communication, and Information. 9/2015 to present. Duties include creating new curriculum and advising future course development. This is a courtesy appointment.

Composition/Theory faculty Rocky Ridge Music Center, Junior Student Seminar, 2009 & 2010. Duties included teaching two classes of composition and theory six days per week, private composition lessons, and supervising the student orchestra composition.

Interim Director of Music Technology, University of Colorado. 9/05-5/06. Duties include teaching technology and theory courses at the graduate and undergraduate level, directing the technology program including the administration of two classroom labs and one advanced project studio, and overseeing the maintenance and upgrades of all hardware and software in the labs and studios.

Instructor of Music Technology, Composition and Theory, University of Colorado,

9/01-5/05. Duties include teaching private composition students (undergraduate through doctoral level), music technology courses, instrumentation, counterpoint, and sophomore level music theory and aural skills courses.

Interim Director of Music Technology, University of Colorado, 9/98-5/01.

Duties include teaching technology and theory courses and the administration of two general use labs with 15 workstations in each (Macintosh G4 computers and Kurzweil K2000 synthesizers) and one advanced projects lab (Macintosh G4 and G3 computers, digital and analog synthesizers, and ProTools 888 interface). The primary music software packages used in all labs includes Finale, Digital Performer, MAX/MSP/NATO, ProTools, Peak, SuperCollider, and Sound Hack.

Instructor of Music Technology, Composition and Theory, University of Colorado, 9/95-5/96, 9/96-5/98. Duties include teaching music technology classes (which include the Introduction to Music Technology, Intermediate Music Technology, and Advanced Synthesis classes), graduate level theory review classes, undergraduate aural skills classes, private composition lessons (graduate and undergraduate level), and directing the composition seminar. (Full-time appointment.)

Lecturer of Composition, University of Colorado, 9/94-5/95. Duties included teaching private composition lessons, directing the weekly composition seminar and organizing the student composer recitals. (Part-time appointment.)

Teaching Assistant Positions:

Graduate Part-time Teaching Instructor for Computer Assisted Music Lab (CAML) at the University of Colorado, 9/89-5/91. Duties included teaching classes in analog and digital electronic music techniques, conducting orientation sessions for the CAML lab, as well as assisting Joseph Lukasik, Director of Technology, with his classes and laboratory maintenance.

Graduate Part-time Teaching Instructor for undergraduate theory classes, University of Colorado, 9/85-5/88. Duties included classroom instruction in aural perception and paper grading for written theory and analysis classes.

AWARDS:

Department of Housing and The Committee on Learning and Academic Support Services Faculty Teaching Award University of Colorado 2001.

Winner of the 1994 Quinto Maganini Award in Composition.

Winner of the 1993 Kayden Colorado Arts Award in Music.

Finalist and Second Prize in Alea III International Composition Competition, Boston, MA, 1992.

Cecil Effinger Graduate Fellowship in Composition, University of Colorado, 1990.

Honors in Composition, University of Colorado, 1989.

Finalist in Omaha Chamber Orchestra Competition, 1987.

COMPOSITION:

The music written during the course of graduate studies at the University of Colorado was composed under the auspices of resident faculty composers Richard Toensing, Luis González, and Charles Eakin. Private lessons were also arranged with visiting composers Leslie Bassett, Michael Colgrass, Max Lifchitz, Alicia Terzian, and Mario Lavista. Analog and digital synthesis was studied with Richard Toensing and Joseph Lukasik. Further studies in algorithmic composition and sound synthesis in LISP at Stanford University with Heinrich Taube, Fernando Lopez Lezcano, and Juan Pampin, as well as studies in digital synthesis and signal processing at the University of California at Berkeley in SuperCollider with James McCartney.

COMPOSITIONS:

Lightning Girl for solo flute and electronics. Commissioned by Colleen White. Premiered at the Dairy Center for the Arts in Boulder, Colorado May 13, 2017.

Rosebuds Dancing for solo Viola de Gamba and fixed electronic media. Commissioned by Ann Marie Morgan. Premiered May 2 & 3, 2015 at the Baroque Chamber Orchestra concerts at the South Broadway Christian Church in Denver, CO and St. John's Episcopal Church in Boulder. Performed at the Happy Hour Chamber Concerts Series in Epiphany Lutheran Church in Denver by Ann Marie Morgan, November 20, 2015. Performed at the Pendulum New Music Black Box Concert at the University of Colorado, Boulder, February 24, 2016. Four performances at the Ars Nova Singers "Stellar Voices" concerts in the Fiske Planetarium in Boulder, CO. August 27 & September 4, 2016.

Realized Ultimate Reality Planet (RURP) *Latoocarfian Dreams* – for Laptop orchestra, premiered March 1, 2014, Boulder, CO.

Sho 'Nuff Michael for tenor saxophone and electronics. Premiered by John Gunteher at the International SuperCollider Symposium, University of Colorado, May 22 2013.

Let Your Light Shine for brass quintet. Premiered by the Colorado Brass Quintet, University of Colorado, May 2, 2013.

Traverse for solo piano. Premiered by Hsin-ay Hsu, University of Colorado, May 2, 2013.

From the Far Away, Nearby for bass clarinet and electronics. Commissioned by Jessica McDanger Lindsey. Premiered March 12, University of Colorado. Performed at the International SuperCollider Symposium by Jessical Lindsey at the University of Colorado, May 21, 2013. Performed at the International Clarinet Society "ClarinetFest®". Performed by Jessica Lindsey, Assisi, Italy, July 2013.

Ice Cirque for solo ten string acoustic guitar and electronics. Composed for Nicolás Spera. Premiered at Pendulum New Music concert February 22, 2012.

Remnants for three vibraphones, found metallic objects and electronics. Commissioned by Sun Dog Percussion. Premiered June 2011, University of North Dakota at Grand Rapids.

Garden Light for Laptop Orchestra, Dancers, and Real-Time video processing. Premiered at the ATLAS Black Box Theater, University of Colorado, February 25 & 26, 2011. Presented at the Denver Art Museum "UNTITLED " event, April 29, 2011. Presented at Media Live 2012, July 15, Boulder Museum of Contemporary Art.

Drones, Modes, and Collections for Laptop Orchestra and Improvisers. Premiered at the "Bridging Imaginary Boundaries" live internet jam with Indiana University Purdue at University of Indiana, New York University, and the University of Colorado, December 12, 2010.

Lost Echoes for flute/narrator and electronics. Collaboration with John Gunther. Premiered September 11, 2009 at "George Crumb at 80 A Celebratory Festival", ATLAS Black Box Theater, University of Colorado. Performed at the Boulder Laptop Orchestra concert with John Gunther, flute, and Lina Bahn, violin. February 24, 2012. University of Colorado.

Wild Orphan for woodwinds, spoken voice, and computer. Collaboration with John Gunther. Premiered in October 2006 at the ATLAS building grand opening at the University of Colorado. Performed at the Black Box theater in the ATLAS Pendulum concert February 2007.

The View Fom Dead Horse Point for solo viola and computer -- commissioned by Erika Eckert, premiered October 2001, University of Colorado faculty recital. Additional performances by Erika Eckert University of Colorado Pendulum New Music series and

by violist Paul Coletti at the Electronic Music Midwest festival 2002, Kansas City, Missouri.

Performed at the International Workshops in Stavanger, Norway, July 2002.

Presented at the 2003 National Conference of the Society for Electro-Acoustic Music in the United States at the University of Arizona, Tempe.

Performed by violist Clint Brown at Southern Methodist University in January, 2004.

Presented at the 2004 International Computer Music Conference in Miami, Florida in November.

Performed by violist Cynthia Fogg at the 13th Annual Ussachevsky Festival at Pomona College, Claremont, CA, January 29, 2005.

Performed at the Guest Artist and Master Class, February 22, 2005, Eastman School of Music.

Performed November 16, 2005, by Aniel Căbal, University of Colorado.

Performed at Colorado College New Music Symposium by Martin Sher, July, 2006.

Performed at the University of Georgia, Erika Eckert, March 31, 2009.

Performed at the University of Colorado, Erika Eckert, January 11, 2011.

Performed by the new music ensemble Bent Frequency "Life Imitates Art" concert with violist Tina Maxwell Clements, Georgia State University. Atlanta, Georgia, March 22, 2011

Performed at the Orford Academy, Eastern Townships, Quebec, Canada. Erika Eckert, Viola. June 2012.

Performed at "Viola Day" by Erika Eckert, Bowling Green State University, Bowling Green, OH, March 2 2013.

Performed at the Bowling Green New Music Festival, by Matthew McBride-Daline.

Bowling Green State University, Bowling Green, OH, October 19, 2013.

Performed at the University of Tennessee, Knoxville, by Erika Eckert, November 31, 2015.

FLUTE VERSION:

Performed by Leanne Hampton at the University of Colorado Boulder, April 2, 2016.

FLIUTE AND PIANO VERSION:

Performed by Julio Zabaleta, flute, and Nathalia, Piano. University of Colorado, Boulder, April 17, 2017

Recorded on the CD "In This World" by Claudia Anderson, Flute, SoYoung Lee, Piano.

Released Spring 2014.

CLARINET DUET VERSION:

Performed by [Spatial Forces Duo], Jessica Lindsey – bass clarinet, and Christy Banks – Bb clarinet, University of Alaska, Fairbanks, AK, November 16, 2013.

Performed at the International Clarinet Society "ClarinetFest®". Performed by Jessica Lindsey and Christy Banks, Lindsey Assisi, Italy, July 2013.

Performed by [Spatial Forces Duo], Jessica Lindsey – bass clarinet, and Christy Banks – Bb clarinet at FaceArt Music Internations, Shanghai, China, January 22, 2014.

Performed by [Spatial Forces Duo], Jessica Lindsey – bass clarinet, and Christy Banks – Bb clarinet, University of North Carolina, Charlotte, January 31, 2016.

Performed by [Spatial Forces Duo], Jessica Lindsey – bass clarinet, and Christy Banks – Bb clarinet, at Audio Foundation sub-basement of the Parisian Tie Factory, Auckland, New Zealand, March 13, 2016.

VIOLIN AND PIANO VERSION:

April 24, 2011, University of Colorado, Rebecca Browne, violin, Kwok Wai Lui, Piano.

VIOLIN VERSION:

October 5, 2009 University of Utah, Lina Bahn, Violin.

April 1, 2009 University of Wisconsin at Madison, Lina Bahn, Violin.

March 31, 2009 Faculty recital, University of Colorado, Lina Bahn Violin.

March 14th, 2009, Issue Project Room, New York City, Lina Bahn Violin.

February 17, 2009, Yong Siew Toh Conservatory of Music, Singapore, Lina Bahn, Violin.

September 21, 2008, 3gen Festival, Lina Bahn violin, Corcoran Gallery of Art, Washington, DC.

September 18, 2015, Center for New Music and Audio Technologies at UC Berkley, Lina Bahn violin.

TUBA VERSION:

Performed March 2008 University of California Santa Barbara, Michael Musick, tuba.

CELLO VERSION:

February 23, 2014 by Megan Knapp, University of Colorado, Boulder.

TRUMPET VERSION:

Premiered by Derek MacDonald, spring 2010, University of Colorado.

Performed by Sarah Stonerock, Montana State University, Bozeman, January 31, 2016.

BASS CLARINET VERSION:

Performed at the 9th Annual UAB Clarinet Symposium by Jessica Lindsey, University of Alabama at Birmingham, March 5, 2011.

Performed by Jessica Lindsey at Southern Utah University, Cedar City, Utah, February 26, 2011.

Performed by Jessica Lindsey, October 30, 2010, Lincoln, Nebraska.

Work shopped by Jessica Lindsey and Adam Marks at the Fall Intensive presented by the Entrepreneurship Center For Music, November 5, 2010, University of Colorado.

Presented at the {Re]Happening Festival with interactive audio and video. Black Mountain College, Asheville NC, April 2015.

ALTO SAXOPHONE VERSION:

Performed by Grant Larson, January 30, 2011, University of Colorado. Presented at the North American Saxophone Alliance, Tempe, AZ, March 15, 2012.

Fly Free With the KGB for the Boulder Laptop Orchestra. Premiered at The International Society for Improvised Music 2008 Conference. Performed at the University of Colorado Black Box Theater, May 2, 2009. Simulcast on Second Life.

Llanto for guitar, flute, violin, viola, and 'cello--commissioned by Kevin Gary (guitar). Premiered 3/12, 1998 at the University of Colorado New Music Festival. Performed on Pendulum New Music concert January 25, 2012, University of Colorado.

Laughter REMIX for digital sound Premiered February 2008, Pendulum New Music, University of Colorado.

Holland Lake, Dawn for flute, oboe, bass clarinet, piano, percussion, and strings -- commissioned by the Modern Chamber Players, premiered March 2000, Modern Music Festival, Boulder, Colorado.

Revised 2014 -- Performed by Colorado New Music Ensemble conducted by Andrew Crust. November 4, 2014, University of Colorado, Boulder, CO.

Ragged Tree at Olive Ridge for String Quartet--Second Prize Alea III International Competition, 1992-premiered 9/92, University of Boston, Boston MA.

Performed 4/95 University of Colorado First Tuesday Series.

Recorded by Chamber Arts Soloists, Contemporary Record Society (CRS CD9766 5/97).

Five Landscapes for large symphony orchestra. Winner of the 1993 Kayden Colorado Arts Award in Music and the 1994 Quinto Maganini Award. World premiere Feb. 11, 1995 by the Norwalk Symphony Orchestra, Norwalk, CN.

Three Pieces for Small Orchestra Based on Paintings by Georgia O'Keeffe--Finalist in Omaha Chamber Orchestra Competition, 1987--first movement, **Blue Lines**, performed by University Symphony Orchestra, 12/89, University of Colorado.

Sketch Book II: Western Sketches for solo Piano--commissioned by Robert Spillman--premiered 2/92, University of Colorado--other performances: 3/92, Denver CO; 10/92 Boulder Public Library, Boulder CO; 11/92, Spearfish SD; 11/92, Central Michigan University, Mt. Pleasant MI; 8/94, University of Colorado; 3/96, S.C.I. National Conference, Memphis, TN; 10/96, University of Memphis, Cindy Cox Masters Recital. Performed by Alejandre Cremaschi, Feb. 22, 2006, University of Colorado.

Spring Hill Variations for flute, clarinet, trumpet, percussion, Piano, and string quintet--commissioned by the Modern Chamber Players. Premiered 2/15, 1998 at the second annual Modern Music Festival, Denver/Boulder, Colorado.

Cloud Peak Fantasy for Trumpet and Piano--commissioned by Terry Sawchuk--premiered 1/91, University of Colorado.

Performed 2/96 by Darryl White, D.M.A. recital, at the University of Colorado; Fall '97, University of Nebraska.

Faculty Artist Recital by Alan Seibert, University of Cincinnati, Tuesday, March 1, 2005.

Prelude for digital audio tape. Performed 2/97 at the University of Colorado Faculty Composers Concert.

Ashes of Stone for solo Alto Flute--performed 3/88, University of Colorado. Revised 9/96, performed by Gregory LaLiberte at the Boulder Museum of Contemporary Art as part of the Modern Chamber Players *Sound Bites* program, 10/5/96.

Revised 2009 for Pendulum New Music Boulder Public Library Concert Series 4/5/09, performed by Cobus du Toit.

Tweakerville for digital audio tape. Performed 10/96 at the University of Colorado Electronic Music Ensemble Fall Concert.

Nuages for digital audio tape. Performed 2/96 at the University of Colorado New music Festival.

"Wednesday: I must not be afraid" for Saxophone Quartet--performed 11/92, University of Colorado.

No More Clouds of Gray; in Memoir Chet Baker for digital audio tape, realized at the CAML lab, University of Colorado, 4/91.

Three Songs From the Void for Alto Voice and Piano--performed 11/89, University of Colorado.

Black Canyon for Chamber Orchestra--performed 10/87, 12/87, 3/88, by the Composers Contemporary Music Ensemble; William O'Beirne, conductor.

Images for Trumpet, Piano, and Percussion--performed 4/87, 3/88, University of Colorado.

Bridger Canyon Sketch Book for solo Piano--performed by Eleanor Elkins, 11/86, 3/88; Robert Spillman, 9/90, University of Colorado.

U Geminorum for five Trumpets--performed spring 1986, Sue Sexton, et. al., Sexton Masters recital, University of Colorado; Spring 1989, Dana School of Music, Youngstown State University, Youngstown Ohio; 5/22, 1993 International Trumpet Guild Conference in Akron, OH.

Performed at the University of Cincinnati, fall 2006 by Jared Chase, et. al.

Histrionoxobus for solo Alto Saxophone-- performed by Dennis Diamond, University of Colorado woodwind faculty.

The Dance of Shiva for Brass Quintet--performed by the University of Colorado faculty brass quintet.

MULTI MEDIA:

Score for the documentary **Wilderness Film Expedition**, 60 minutes, Directed by Robert Schaller, Ontos Media. Premiered November 14, 2008 at the 25th Olympia Film Festival, Olympia, WA.

Collage: Here 和 There. For two channel electronics and randomly generated images. Commissioned by the Mad Cow Arts Festival. Premiered July 7, 2007.

Music for the documentary **Here 和 There.** Winner of the "First Person Genre" category at the Hot Docs International Documentary Challenge, March 2007, Toronto, Canada.

To the Beach, 16mm film; Robert Schaller, film maker. Music realized from audio files processed in MetaSynth and Digital Performer. Showings include 1999 Modern Music Festival, March 1999; Seattle Underground Film Festival, October 15, 1999; Black Maria Film Competition 1999; Pendulum New Music Concert at the University of Colorado, November 7, 2002; Mad Cow Arts Festival, Boulder Colorado, July 7, 2007.

Fall 2014 showings:

18 SEPT 2014 - Zumzeig Cinema, Barcelona, España

27 SEPT 2014 - ANALOGICA, Auer/Ora, Italia

1 OCT 2014 - Filmkoop Wien, Wien, Österreich

4 OCT 2014 - West Germany, Berlin, Deutschland

17 OCT 2014 - WORM, Rotterdam, Nederland

22 OCT 2014 - NDSM Treehouse, Amsterdam, Nederland

6 NOV 2014 - Le Cinématographe, Nantes, France

12 NOV 2014 - L'Etna, Paris, France

19 NOV 2014 - no.w.here, London, United Kingdom

26 NOV 2014 - Studenski centar, Zagreb, Hrvatska

8 DEC 2014 - Unza!, Milano, Italia

10 DEC 2014 - Atelier MTK, Grenoble, France

Wenn wir in höchsten Noten sein, supplemental string quartet music for *In Verge*, an interdisciplinary work for film, dance, and music directed by Robert Schaller. Performed 4/29-29, 1995, University of Colorado.

Music for **Unreported Statistic**, video documentary produced by Michelle Bauer. Aired in 1995 on Denver area cable television.

Triptych for dancers and film. Karen Zwick, choreographer; Robert Schaller, film maker. Performed March 4, 5, 11, 12, 13, 1994, Space for Dance-Flatirons Center for the Arts, Boulder, CO

COMPUTER PROGRAMMING/SOFTWARE:

Participated in a Java course through the University of Colorado at Denver Engineering School with Nicole Nemer, Sun Microsystems Chief Engineer, Spring 2002.

Actively composing with SuperCollider, a language based on SmallTalk, using techniques learned at the University of California at Berkeley during the summer of 2000.

Experience with CLM (Common LISP Music) and CM (Common Music) environments for synthesis and algorithmic composition using techniques learned at CCRMA (Center for Computer Research in Music and Acoustics at Stanford University) workshops during the summer of 1997.

As part of the D.M.A. dissertation requirements, two MIDI interfaced HyperCard stacks were developed. HyperChord is a programmable chord progression identification drill that tracks a student's progress in an interactive environment. Interval Drill is a random pitch generator that tests the student's ability to identify a series of intervals.

CONFERENCES, FESTIVALS, AND COMPETITIONS

International Electronic and Electrical Engineers (IEEE) Digital Signal Processing Denver Area Group Presented examples of my work that use DSP processes. Westminster, CO, September, 2017.

Bowling Green New Music Festival. View from Dead Horse Point performed by Matthew McBride-Daline. Bowling Green State University, Bowling Green, OH, October 19, 2013.

The Brakhage Center Symposium 2012. Performance with the Boulder Laptop Orchestra featuring a live film score for Méliès' A Trip to the Moon. March 17, 2012.

Stockhausen Festival. Assisted Paul Miller with organizing the concerts and served as an engineer. September, 2010, University of Colorado.

Lost Echoes for flute/narrator and electronics. Composed for the George Crumb at 80 a Celebratory Festival, September, 2009.

The View From Dead Horse Point for solo violin and computer presented at the 3gen Festival, Corcoran Gallery of Art, Washington, DC, September 21, 2008. Performed by Lina Bahn of the verge Ensemble.

Collage: Here and There Commissioned for the Mad Cow Arts Festival. Premiered July 7, 2007 in Boulder, Colorado.

The View From Dead Horse Point arranged for solo tuba as part of a presentation entitled "Utilizing technology and other creative methods to enhance your recital". Rocky Mountain States Regional Tuba and Euphonium Conference, May 25, 2007.

The View From Dead Horse Point for solo viola and computer presented at the 13th Annual Ussachevsky Festival at Pomona College, Claremont, California, January 29, 2005.

The View From Dead Horse Point for solo viola and computer presented at the 2004 International Computer Music Conference at the University of Miami.

The View From Dead Horse Point for solo viola and computer presented at the 2003 National Conference of the Society for Electro-Acoustic Music in the United States at the University of Arizona, Tempe.

The View From Dead Horse Point for solo viola and computer presented at the International Workshops in Stavanger, Norway, July 2002.

The View From Dead Horse Point for solo viola and computer presented at Electronic Music Midwest, March 2002, Kansas City, Missouri.

Served as a regional judge for the **National Federation of Music Clubs** Junior Composition Competition, Spring 2002 and 2003. Served as the regional judge for the **Music Teachers National Association** Young Artists Composition Competition Fall 2003.

Colorado Music Festival pre-concert lecture, "Finding a Course Through Oliver Knussen's *Coursing*", July 2001.

Holland Lake, Dawn commissioned by The Modern Chamber Players, premiered March 2001, Modern Music Festival, Boulder, Colorado.

College Music Society regional meeting 2000, Ft. Collins, Colorado. Chaired a paper session and participated as a panelist in a discussion entitled "You want me to teach what?!"

College Music Society regional meeting 1999, Boulder, Colorado. Served as Local Arrangements Chair.

Where the Plains End for solo piano presented at the 1996 S.C.I. National Conference/Imagine 96' Festival. March 26 - 30, Memphis Tennessee.

Nuages for tape and **Where the Plains End** for solo piano performed at the 1996 University of Colorado New Music Festival. February 1996, Boulder, Colorado.

Five Landscapes for orchestra, winner of the 1994 Quinto Maganini Award. Premiere by the Norwalk Symphony Orchestra, February 1995, Norwalk, Connecticut.

Ragged Tree at Olive Ridge for string quartet. ALEA III International Composition Competition finalists concert, September 1992, Boston, Massachusetts.

GUEST LECTURES:

Digital Signal Processing in Music. Delivered to the International Electronic and Electrical Engineers (IEEE). Westminster, CO, Fall 2017.

Remote Translation Lecture concerning sequencing MIDI and audio data. Telconference with Kobe College, Japan. January 14, 2009.

RECORDINGS:

Ragged Tree at Olive Ridge for string quartet. Chamber Arts Soloists, Contemporary Record Society Master Recordings, CRS CD9766. Released 5/97.

Cloud Peak Fantasy for trumpet and piano, performed on the Stargazer album by Alan Seibert, trumpet. Equilibrium Records. EQ 83. Released June, 2007.

View From Dead Horse Point for flute and piano. Recorded by Claudia Anderson and SoYoung Lee on their album **In This World**. 2014

AFFILIATIONS:

Member, ASCAP, The American Music Center, The College Music Society (Rocky Mountain Region Composition representative 1999-2001), Society of Composers Inc., and The Society for Electroacoustical Music in the United States (SEAMUS).

