

John M. Kennedy, A. Mus. D.
Composer/Conductor

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Current Position

Professor of Music, California State University, Los Angeles, 1994-present.

Graduate and Undergraduate Composition, Thesis and Undergraduate Project advising, New Music Ensemble, Contemporary Techniques, Music Since 1945, Orchestration and Arranging, Advanced Orchestration, Musicianship, History of Popular Music in the US.

Music Director/Conductor, the Chamber Players of Los Angeles, est. 2006 as the Los Angeles Chamber Players.

Recent performances include Stravinsky's "L'Histoire du Soldat", the "Octet for Winds", Copland's "Appalachian Spring" Dvorak's "Serenade" opus 44, and Revueltas' "Ocho por Radio" (double bass when not conducting).

Education

The University of Michigan, Ann Arbor

Doctor of Musical Arts: Music Composition (2002)

Minor: Double Bass

Master of Music: Music Composition (1988)

Minor: Double Bass

Baldwin-Wallace College Conservatory, Berea, Ohio

Bachelor of Music in Double Bass (1984)

Minor: Music Theory

Berklee College of Music, Boston, Massachusetts

Studies in Jazz Bass and Arranging (1978-1980)

Major Teachers (Composition)

William Albright, Leslie Bassett, Eugene Kurtz, Fred Lerdahl (University of Michigan)

Loris O. Chobanian (Baldwin-Wallace)

Teaching Interests

Music Composition/Theory, New Music Ensemble, Post-modern Integration of Popular/World Music and Progressive Art Music, History and Analysis of Post 1945 Music, Orchestration.

Current Research Interests: Two Projects on the Intersection of Styles in American Music

A case study of Wayne Shorter's "Nefertiti", the post-tonal influence on that composition and the 1967 Miles Davis Quintet recording, presentation in March, 2010, College Music Society, Los Angeles, Ca and Emporia, Ks.

Frank Zappa Project: a performance of works by Zappa and those that influenced him, performed by the Chamber Players of Los Angeles and members of the Golden State Pops Orchestra, 10-11 season, San Pedro, Ca.

Recent Appointments

Fellow, the American Communities Program of California State University, Los Angeles, 2006.

Research Topic: Incorporating Cross-cultural Improvisation into the College Curriculum. Currently serving on the faculty advisory board and fellowship awards committee of the ACP-CSULA.

Awards/Honors: Music Composition

ASCAP Standard Panel Awards, 2009, annual since 1991.

American Composers Forum-Los Angeles Chapter, Subito Grant, 2004.

Meet the Composer Inc. Grant, 2000.

Finalist, California Association of Professional Music Teachers Commission Competition, 1998.

Charles E. Ives Scholarship, American Academy and Institute of Arts and Letters, 1990.

First Runner-up, Los Angeles Philharmonic Institute Composition Competition, 1990.

Finalist, ASCAP/Rudolf Nissim Orchestral Composition Competition, 1990.

ASCAP Foundation Grant to Young Composers, 1989.

John W. Work III Memorial Foundation Grant, 1989.

First Prize, Young Composer Awards, The Ohio Federation of Music Clubs, 1985.

Professional Activities

Recent Conference Participation

“Armenian youth: silent voices of today or shaping forces for tomorrow: Culture, tradition and ethnic identity through music education in schools” (with Satik Andriasian, UCLA). AHRC Diasporas, Migration and Identities Programme/CRONEM Conference 2009 **Diasporas, Migration and Identities: Crossing Boundaries, New Directions**, June 2009, University of Surrey, Guildford, UK.

Recent and Upcoming Performances of Original Compositions

Desde el Balcòn for bass-baritone and viola, texts: Lorca.

Violist Hong Mei Xiao, and bass-baritone Nicholas Isherwood, November 2007, Los Angeles.

Cell-a-phone Rap, improvisational sound design project with video artist Robert Martin.

Soundwalk 2008, Long Beach, California, September 20, 2008.

Improvisation/Sound Design

Cell-a-phone Rap, an improvisation with audience participation using audience cell phones placed on various sound reflectors (inside a grand piano, heads of bass drum, snare drum) and random texting sounds from the performance space. Final product mixed to participate in an exhibition of cell phone art at the Luckman Fine Arts Gallery, Robert Martin, curator.

Recent Commissions

New work for the Vestfold (Norway) Sinfonietta, Per Christian Arnesen, director.

New work for the Olympia Youth Orchestra, Los Angeles, Ca., Fung Ho, music director.

Research: Principal Investigator (coordinating proposals, artistic direction, research)

Commission and Performance of a new work by French composer Antoine Bonnet.

Premiere of “Fugues, echos, fragments” for mixed octet, November 2007

Secured Funding Source: the French American Fund for Contemporary Music (commission fee).

Administered all aspects of fund raising, artistic direction and publicity from May 2005-November 2007.

During the week preceding the premiere, I coordinated master classes for two soloists, 5 public talks by the composer and rehearsals of three ensembles. The culminating event included performances of Bonnet’s “Nachtstrahl”, my “Desde el Balcon”, Ives’ “The Unanswered Question”, Debussy/Eisler’s “Prelude to the Afternoon of a Faun” and Crumb’s “Mundus Canis”.

Improvisation as a Paradigm for the Study of Other Cultures.

Research Topic, American Communities Program Fellow, CSULA, with the support of the National Endowment of the Humanities.

Performances of Original Compositions at New Music Festivals and Conferences

Pacific Contemporary Music Center, Festival of New Music, Los Angeles, April, 2000.

International New Music Festival, Kwang-ju, Korea, October, 1999.

Focus Festival of New Music, Berea, Ohio, October, 1999.

Crane Festival of New Music, Potsdam, New York, 1999.

International Festival of New Music, Daegu, Korea, 1996.

Pacific Contemporary Music Center, Festival of New Music, Los Angeles, 1996.

The Society of Composers, Inc., 1996 National Meeting, Memphis State University.

The Society of Composers, Inc., 1994 Region VII Meeting, San Diego State University.

The College Music Society Pacific Southern Meeting, Scripps College, 1993.

New Music Festival, Memphis State University, 1988.

New Music and Art Festival, Bowling Green State University, Ohio, 1987.

Presentations: Professional Conferences and Meetings

“Armenian Youth: silent voices of today or shaping forces for tomorrow: Culture, tradition and ethnic identity through music education in schools” (with Satik Andriasian, UCLA). AHRC Diasporas, Migration and Identities Programme / CRONEM Conference 2009 **Diasporas, Migration and Identities: Crossing Boundaries, New Directions**, June 2009, University of Surrey, Guildford, UK.

The Verge Arts Series: Arts and the Community, Trinity Western University, Langley, Canada, October 2008.
Joint presentation with Satik Andriassian (UCLA) on the role of cultural identity in music of youth in Los Angeles and the role of that identity in music borrowed from other cultures into concert, popular and commercial music.

The American Composers' Forum, Los Angeles Chapter, Salon Presentation, October 2006.

Presentation and discussion of my work as a composer, conductor and teacher.

The American Communities Program, CSULA, Annual Conference, June 2006.

Lecture/Demonstration of research on incorporating cross-cultural improvisation into the college curriculum.

The College Music Society Pacific Southern Regional Meeting, CSULA, March 2006.

Moderator, Open Panel Discussion of Milton Babbitt's "The Composer as Specialist (Who Cares If You Listen)" with composer and Babbitt specialist Andrew Mead. Performances, keynote address by Dr. Mead and panel discussion were organized by me as a tribute to Milton Babbitt on his 90th birthday.

The College Music Society Pacific Southern Meeting, University of Nevada, Las Vegas, March 2005.

Lecture/Demonstration on the music of George Crumb, performance of "Mundus Canis" for guitar and percussion, Satik Andriassian, guitar, Kennedy, percussion.

The Aspen Composers Conference, Aspen, Colorado, August, 2004.

Lecture: "The Use of the Guitar in Chamber Music of the 20th Century". A lecture and performance of three movements of Crumb's "Mundus Canis" for guitar and percussion.

Presentations: Pre-concert Lectures

Pre-concert presentations, the Chamber Players of Los Angeles participation in the Chamber Music for Families, the Grand Theater Annex, San Pedro, Ca., January (Beethoven) and May 2009 (American music).

The Los Angeles Philharmonic *Upbeat: Live!* pre-concert presentations.

Panel Discussion/Presentation with percussion soloist Evelyn Glennie and UCSD percussionist Steven Schick, May, 2005.

Interview with Osvaldo Golijov before performance of collaborative student composition "Cryptic Euphony" and Golijov's "Last Rounds", April, 2002.

2000-2001 Season: Three lectures in October, January and February (Donatoni premiere);

Panel Moderator for Copland Centennial in November, 2000.

The music of Bernstein, Bruch, Copland and Rouse (interview), April, 2000.

The music of Messiaen and Lalo, December, 1998.

The music of Copland, Foss, Stravinsky, Moncayo and Revueltas, March, 1998.

The music of Beethoven, Druckman and Brahms, April, 1997.

Interview with Sir Harrison Birtwistle, May, 1996.

The American Youth Symphony Orchestra

Preconcert talk on the music of Lou Harrison (telephone interview), Shostakovich and Beethoven, February 2001.

Presentations: University Guest Lecturer

"Sound and Identity: the Use of Metaphor in 'Smoking Mirrors: Symbia IIA' for solo clarinet and 'Cell-a-Phone Rap' for multiple cell phones, player-less piano, static percussion and audience", October, 2009, Miami University, Oxford, Ohio.

"The Relation Between Musical Gesture and Text in 'Desde el Balcón', for viola and baritone, texts of Federico Garcia Lorca", Denison University, Granville, Ohio and Baldwin-Wallace Conservatory, Berea, Ohio, October, 2009.

"The French Spectral School: Grisey, Murail and Influences on Composition Today"

Baldwin-Wallace College Conservatory, guest lecturer, October, 2003.

"Symbioses of Experience", recent works of John M. Kennedy.

University of Southern California Composer Forum Presentation, January, 2000.

California Institute of Technology, guest lecturer, music history and music theory in-class presentations.

"Music of the European Avant-garde", May, 1998.

"Symbioses of Experience", recent works of John M. Kennedy, May, 1997

Music Director/Conductor: CSULA New Music Ensemble

"The Terry Riley Experience", concert featuring two influential 1960's musicians, Terry Riley and Jimi Hendrix.

Performances of Eric Honour's "Haze", based on Hendrix's "Purple Haze" and Terry Riley's "In C".

Concert included a video prelude to the Hendrix work.

College Music Society Pacific Southern Region Conference, March 2006.
 Works of CMS composers including Eric Honour's "Haze", Jonathan Grasse's "Scenarios for Five", and electric bass on Milton Babbitt's "All Set" (Jeff Benedict conducting).

"Ancients to Moderns", March 2006. New music influenced by the past, Carlos Chavez' "Xochipilli" (Aztec), and Theodore Bell's "Baroque Variations" (Monteverdi).

"Crossover Prism" November 2005. New Music Influenced by Popular Culture and Other Cultures including Eric Honour's "Bear" for sextet (Rock), Alan Hovhannes' "Mihir" for two pianos (Armenian), John Mollo's "Funk in a Box" for saxophone quartet (Funk) and "Benny's Gig" for clarinet and double bass (Jazz, performed by Jeff Benedict on soprano saxophone and Kennedy, double bass).

"Music from Around the World, Around the Room". March 2005. Spatial Music of Henry Brant ("An Era Anytime of Year"), Tan Dun ("Circle with Four Trios, Conductor and Audience"), Charles Ives ("The Unanswered Question", coached student conductor for performance).

World premiere of Drake Mabry's "Silent Durations XVI", November 2004.
 Dedicated to Kennedy and the CSULA New Music Ensemble.

"Indeterminate Mix" November 2004. Works for indeterminate instrumental combinations including HK Gruber's "Three MOB Pieces", Barney Childs' "Any Five", and the premiere of Mabry's "Silent Durations XVI".

CSULA New Music Ensemble and Jazz Orchestra Collaboration, June 2004. Conducted members of the NME and Jazz Orchestra in Milton Babbitt's "All Set"; coordinated rehearsals and guest artist for Morton Gould's "Diversions" for solo clarinet and stage band (Jeff Benedict, conductor).

Santa Barbara New Music Festival, May 2002.
 Collaboration with composer Henry Brant on the performance of his "Horizontals Extending". Also works of Barney Childs, Leslie Bassett and Jack Fortner with the CSULA New Music Ensemble.

Los Angeles Philharmonic Neighborhood Concert, CSULA New Music Ensemble, April, 2002.
 "Cryptic Euphony" a collaborative composition with composers from Cal State LA and the Los Angeles County High School for the Arts, supervised by Osvaldo Golijov, "Music Alive" resident composer of the Los Angeles Philharmonic.

Pasadena City College Noontime Recital Series, April 2000.
 Performance and composition demonstration based on Tan Dun's "In Distance".

Music Director/Conductor: Various Ensembles

Chamber Players of Los Angeles, music director/conductor, since October 2006.
 Stravinsky, "L'Histoire du Soldat", "Octet for Winds", Revueltas, "Ocho por Radio", JS Bach/Kennedy, "Ricercare a 6" from the Musical Offering, Gounod "Petite Symphonie", Dvorak "Serenade" opus 44.

CSULA Symphonic Wind Ensemble, guest conductor, "Emerald Link", May 2003.

Solo Composition Recital, CSLA Faculty Artist Recital Series, April, 2001.
 "Shah Cone" and "Janus II", works of John M. Kennedy.

St. Matthew's Chamber Orchestra Series, Pacific Palisades, CA, April, 2000.
 "Concerto for Percussion and Chamber Ensemble", William Kraft, "In Distance", Tan Dun. Also pre-concert presentations with director Tom Neenan and William Kraft.

California Institute of Technology, Dabney Lounge, April, 2000.
 St. Matthew's Chamber Ensemble, "Concerto for Percussion and Chamber Ensemble", William Kraft, "In Distance", Tan Dun, "Josquin Tropes", John M. Kennedy. Also pre-concert presentation with William Kraft.

Solo Composition Recital, CSLA Faculty Artist Recital Series, May, 1999.
 "Interludes" and "Josquin Tropes", works of John M. Kennedy

Taiwanese/American Composer Forum, Los Angeles, May, 1998
 Works of Koh, Lin, Kraft and Kennedy

Pacific Contemporary Music Center, 1996 Festival of New Music Chamber Ensemble.
 "Spiral VI" and "...still life after death"(first reading of then work-in-progress) of Chinary Ung.

Music of Leslie Bassett, CSLA Faculty New Music Ensemble, April, 1995.
 "Pierrot Songs" and "Nonet".

Pierre Boulez Conductors/Composers Workshop, Carnegie Hall, March, 1993.

Double Bass

Chamber Players of Los Angeles, Alvin Singleton, "Intezar", November, 2009; Beethoven's Septet opus 22, January, 2009.
CSULA Faculty Artist Recital, performance of Morton Gould's "Benny's Gig" with Jeffrey Benedict, soprano saxophone, April 2008.
CSULA Faculty/Guest Artist Recital, Schubert's Quintet in A (the Trout), February, 2007.
Los Angeles Chamber Players, performance of Dvorak's Quintet in G, January, 2007.
Improvisation Performance with UK Spoken Word Artist Anthony Joseph, April, 2005.
Regular performances with flute, guitar and double bass trio. Styles from Baroque to Modern including Jazz and Baroque continuo performance.
Forthcoming performances with clarinetist Roger Arve Vigulf, works of Morton Gould (Benny's Gig) and Paul Hindemith "Duo for Clarinet and 'Cello", 'cello part transcribed by Kennedy for double bass.

Awards/Honors: Academic Fellowships and Professional Education

Humanities Fellow, American Communities Program, CSULA, 2006.
Grant Seed Money, Office of Research and Sponsored Programs, CSULA, 2005, 2004.
Sabbatical, California State University, Los Angeles, Fall 2003- Winter 2004.
Faculty Merit [Salary] Increase, California State University, Los Angeles, '99-'00, '98-'99; '97-'98.
Creative Leave, California State University, Los Angeles, 1998.
Creative Activity Grant, California State University, Los Angeles, 1998.
Elsa Gardner Stanley Award, The University of Michigan, 1989.
Fellowships in Music Composition, The University of Michigan, 1985-1987.

Previous University Teaching Experience

1993-1994 California State University, Northridge.

Assistant Professor of Music

Tonal Counterpoint, Musical Forms, Ear Training Labs, Instrumentation.

1992-1994 Pepperdine University, Malibu, California.

Adjunct Instructor of Music Composition

Composition, Sixteenth Century Counterpoint, Eighteenth Century Counterpoint, Techniques of Twentieth Century Music.

1992-1993 The University of California, Irvine.

Instructor of Music Theory

First year harmony, second year musicianship.

1992 (Fall) Rio Hondo College, Whittier, California

Lecturer in Music Theory

Second year harmony and ear training

1992 (Spring) Cerritos College, Norwalk, California

Lecturer in Music

College Orchestra, Music Appreciation

1990-1991 Kalamazoo College, Kalamazoo, Michigan.

Visiting Composer-in-Residence

Composition, Jazz Arranging; Lecturer; Music Since 1945 and General Education in the Arts.

1988-1989 The University of Michigan School of Music.

Lecturer in Music Composition

Lectures in composition to undergraduates, coordinating three graduate student teaching assistants.

Publications/Presentations: Twentieth Century Music Theory

"Musicianship for the Music of Our Time" (in progress)

A manual and workbook for 20th Century musicianship and style analysis. The work is aural skills based, relying heavily on the understanding of basic concepts of chromatic and post-tonal harmony through aural perception.

"A Scalar Approach to Twentieth-Century Ear Training"

The College Music Society Pacific Southern Meeting, 1994.

"Stravinsky's 'Agon': An Empirical Analysis."
The Society of Composers, Region VII Conference, San Diego, 1994.

Publications: Program Notes

American Youth Symphony Orchestra, Los Angeles California, 2001.
Works of Bartok, Bruch, Liadov, Paganini, Rossini, Shostakovich and Tchaikovsky.

Publications: Recordings of Original Compositions

"Portrait..." for symphony orchestra
The University of Michigan Symphony Orchestra, Gustav Meier, conducting
Vienna Modern Masters "Music from Six Continents" CD series (VMM 3062)

Work with Young Composers

Oswaldo Golijov Residency, Los Angeles Philharmonic (2001-2002)
Site coordinator facilitating classes and Internet coaching between composition students at the Los Angeles County High School for the Arts, Cal State Los Angeles and Mr. Golijov in Boston.
Directing the CSULA New Music Ensemble in interactive demonstrations for student composers

Music Teachers Association of California.

Adjudicator for statewide and regional competitions, "Composers Today", 1998-2003.
Assigned ranking and wrote extensive critiques of compositions from student composers ranging in age from eight years old to adult.

Orange County High School of the Arts, May, 2002.

Presentation of recent chamber and large ensemble pieces.

Los Angeles County High School of the Arts, September 2000, September, 1999.

Presentations on music composition to class of advanced music students.
Introduction to extended instrumental techniques.

Coordinator of Special Projects

"Blues, Boats and Hurricanes", a collaborative performance with UK poet Rommi Smith, March 2006.
Smith, CSULA-British Council Poet in Residence, directed an improvisation, theater and spoken-word production commemorating the events of late August, 2005 in New Orleans.
Coordinated sound design, instrumental and vocal groups and participating student composers.

"Intimate Textologies" the Anthony Joseph Collaboration Project, April 2005.

Collaboration with UK spoken-word artist Anthony Joseph, student composers and student poets at CSULA.
Served as Music Director for the project offering advice on improvisation to the composers as a response to the spoken-word element.
Improvisation on double bass with Anthony Joseph reading from his original works in class and during culminating performance.
Coordination of music throughout the project.

Course Coordinator, California State University Summer Arts, Summer 2000.

"Composer-Performer Collaborative Project"
An innovative program which brought together performers to perform, composers to compose and the two groups to combine their efforts in the spirit of collaboration.
Contract and negotiate with guest artists.
Course development and coordination between resident ensembles, guest artists and administration.
Fiduciary matters including fund raising, scholarship development, operating budget oversight (\$21,000.00).

CSULA Composer-Playwright Arena Theater Works Project, 1999-2001.

This collaborative effort with Jose Cruz Gonzales, CSULA Theater and Dance Department, brings the two creative entities of musical theater together from the beginning of the creative process. Student playwrights and student

composers combine their efforts and work in collaboration with each other, directors and musicians to bring their work out in performance.

Musical direction of the final production

Seek outside funding with Professor Gonzales

Supervise and coordinate meetings and "brainstorming" sessions between students.

Director, Pacific Contemporary Music Center. 1995-present.

Fiduciary oversight

Working with the Board of Directors

Maintaining mailing database

Actively seek funding from university and non-university sources

Host, CSULA/Los Angeles Philharmonic Guest Composer Project, since May, 1996.

Organize colloquiums for Philharmonic composers from around the world [Steven Stuckey (US), Christopher Rouse (US), HK Gruber (Austria), George Benjamin (UK), Unsuk Chin (Korea/Germany), Magnus Lindberg (Fin), William Kraft (USA) and Peter Eötvös (Hungary)].

Coordinate press and advertising

Acquire funding and maintain budget

Coordinate the activities of the guest composers with outside ensembles, the artistic administrator and the director of education of the Los Angeles Philharmonic.

Steering Committee, Asian/Asian American Studies Ford Foundation Project, February, '98- October '98.

A series of five symposiums dedicated to revitalizing current approaches to the area studies curriculum.

Coordinator, Symposium #5, "Resonances and Dissonances: Asian and Asian American Languages, Arts, and Literatures in the Global Context" October, 1998.

Organized three panel discussions, "The Arts as Global and Intersectional Language", "Intersectional Identity in the Arts", and "Artists' Open Forum on the Arts in the Asian and Asian American Studies Curriculum"

Facilitated "Individual Artists in Action", a joint presentation of the work of four "in-house" artists (Mika Cho, visual artist; Hae Kyung Lee, choreographer; Jose Cruz Gonzales, playwright, John M. Kennedy, composer) and the effect of the intersection model on their work.

Miscellaneous Appointments

CSU Office of the Chancellor, Sally Cassanova Pre-doctoral Fellowship Review Panel, 2004-2008.

The American Composers Forum, Los Angeles Chapter, Subito Grant Review Committee, 2004.

Professional Affiliations

The Pacific Contemporary Music Center (executive director), ASCAP, The College Music Society, The Society of Composers, Inc., American Music Center.

Comprehensive List of Original Compositions and First Performances

Symphonic Wind Ensemble

Emerald Link (1999, rev 2002)

Commissioned by Baldwin-Wallace College for the inauguration of President Mark Collier.

Premiered by the B-W Symphonic Wind Ensemble, Dwight Oltman, conducting, October, 1999.

Orchestral

Portrait... (1987)

The University of Michigan Symphony Orchestra, Gustav Meier, cond., Grosses Studio, Internationale Hochschule Mozarteum, Salzburg, Austria, August, 1989.

Broadcast: ORF, Vienna, Austria.

Recording: Vienna Modern Masters (VMM 3032) Music from Six Continents CD series

Fanfare (1985)

Commissioned by the Northern Ohio Youth Orchestra, premiered April, 1985.

Electro-Acoustic

Cell-a-phone Rap (2008) improvisational sound design project with video artist Robert Martin.

Soundwalk 2008, Long Beach, California, September 20, 2008.

Janus II (2001) for clarinet, French horn, violin and spatial amplification

CSULA Faculty Artist Series, April 2001

Epergne (1988) four-channel tape

The University of Michigan Electronic Music Studios

Chamber

Desde el Balcòn (2007) for bass-baritone and viola, texts: Lorca.

Hong Mei Xiao, viola, Nicholas Isherwood, bass-baritone, November 2007.

Two Bagatelles (2004) for string quartet

Dedicated to Nino Rosso.

CSULA student string quartet, May 2004.

Shah Cone (2001) for flute/picc., clarinet, French horn, percussion, violin and 'cello

CSULA Faculty Artist Series, April 2001

Josquin Tropes: homage a Ross Lee Finney (1999) for piccolo, vibraphone and 'cello

CSULA Faculty Artist Recital

Vagrant Sketches (1992-1996) for guitar duo

The Elgart-Yates Duo, July, 1996 performances in Denmark and Austria

Interludes (1993) flute, percussion, violin and 'cello.

The California E.A.R. Unit, June, 1993, Los Angeles, California.

Broadcast: KPFK, Los Angeles.

Fanfare and Processional for Brass Quintet and Organ (1991).

Commissioned by Kalamazoo College, premiered April, 1991.

Lamentations: Hayasdan (1990) for alto saxophone and marimba

Charles Young, saxophone, Scott Parkman, marimba, November, 1992.

University of Windsor, Ontario, Canada.

Three Pieces for String Quartet (1986)

Kwang-ju International Festival of New Music, Korea, October, 1999.

The Armadillo Quartet, September, 1992, Bing Theater, Los Angeles, California.

Broadcasts: KXLU, Los Angeles; KUSC, Los Angeles.

Aurora (1986) for voice, guitar and ensemble

Commissioned by Satik Andriassian, premiered May, 1986.

Solo

Yèr- (1999) solo Bb soprano saxophone

Jeff Benedict, saxophone, May, 1999, Los Angeles, California.

Yèr- (1999) solo alto flute

Salpy Kerkonian, flute, March, 1999, Los Angeles, California.

Smoking Mirrors (Symbia IIa) (1995) solo Bb Clarinet

Hyun Sik Lim, clarinet, October, 1996, Youngnam International Contemporary Music Festival, Daegu, Korea.
Helen Goode Castro, clarinet, February and May, 1996, Los Angeles, California

Smoke and Mirrors (Symbia II) (1995) solo alto saxophone

Jeff Benedict, saxophone, April, 1995, Los Angeles, California.

Symbia I (1988, rev 1993) solo double bass

Ken Filiano, double bass, February, 1993, Santa Monica, California.
David Yavornitzsky, double bass, December, 1990, Salt Lake City, Utah.

Choral

Josquin Tropes: homage a Ross Lee Finney (1997) soprano, tenor, baritone, flute, harp, 'cello

Cal State LA Faculty Artist Ensemble, May, 1997, Los Angeles, Ca.

Iridescent Songs: Opaline Reflections (Steele) (1996) chamber choir, clarinet and piano.

Golden Eagle Singers of Cal State LA, Marcus Eley, clarinet, Paul Floyd, piano, William Wells Belan, conducting, March, 1996, Los Angeles, California.

Works for Theater

MusicPlay

An improvisational/educational work for children.

The Assassin's Wife

A theater work with Jose Cruz Gonzales, April, 2000, Los Angeles, Ca.

Transcriptions

Bach, JS. Ricercare a 6 from the Musical Offering for oboe, clarinet, bassoon, 2 French horns, trumpet, trombone, double bass.

Harrison, Lou. "Suite No.2 for Strings". Original four-part version transcribed for saxophone quartet.

Hindemith, Paul. Ludus Minor, transcribed violoncello part to double bass.

New Music Ensemble Coaching and Conducting Repertoire

Babbitt, Milton	All Set
Bassett, Leslie	Nonet
Bassett, Leslie	Pierrot Songs
Bassett, Leslie	Sextet
Berio, Luciano	O King
Bonnet, Antoine	Fugues, echos, fragments (premiere performance)
Bonnet, Antoine	Nachtstrahl
Brant, Henry	An Era Anytime of Year
Brant, Henry	Horizontals Extending (with Brant conductor 1)
Chavez, Carlos	Xochipili
Chihara, Paul	Willow, Willow
Childs, Barney	Any Five
Copland, Aaron	Appalachian Spring (original chamber version)
Crumb, George	Mundus Canis: A Dog's Life (percussionist)
Crumb, George	Music for a Summer Evening: Makrokosmos III
Diemer, Emma Lou	Hommage to Czerny, Crumb and Cowell
Dong, Kui	Blue Melody
Dun, Tan	Circle with Four Trios, Conductor and Audience
Dun, Tan	In Distance
Fortner, Jack	Dark Music
Grasse, Jonathan	Scenarios for Five

Gruber, HK	Three MOB Pieces
Harbison, John	Mirabai Songs
Ives, Charles E.	The Unanswered Question (chamber strings)
Kennedy, John M.	Aurora
Kennedy, John M.	Interludes
Kennedy, John M.	Janus II
Kennedy, John M.	Josquin Tropes (instrumental version)
Kennedy, John M.	Josquin Tropes: homage a Ross Lee Finney
Kennedy, John M.	Shah Cone
Koh, Fan Lan	Quintet
Kraft, William	Concerto for Percussion and Chamber Ensemble
Kraft, William	Pierrot Mute
Riley, Terry	In C
Shen, Ching-Tan	Recollection
Stravinsky, Igor	L'Histoire du Soldat
Stravinsky, Igor	Octet for Wind Instruments
Stravinsky, Igor	Pastorale
Stravinsky, Igor	Septet
Ung, Chinary	...still life after death
Ung, Chinary	Spiral VI

Conducting Repertoire, non-Modern

Bach, JS/ John M. Kennedy	Ricercare a 6 from the Musical Offering, arranged for winds and strings
Debussy, Claude	Prelude to the Afternoon of a Faun (13 instrument arrangement from Schoenberg's Verein concerts)
Dvorak, Antonin	Serenade for Winds and Strings, e minor, opus 44
Gounod, Charles	Petite Symphonie
Revueltas, Sylvestre	Ocho por Radio
Villa-Lobos, H	Sextour Mystique

References

Available on request