

## **JAMES OLIVERIO**

### **Biographic Overview**

James Oliverio is internationally known as a creative artist, educator and producer, and is a frequent keynote speaker and consultant to digital media, industry and education programs. He has served as Director of the Digital Worlds Institute at the University of Florida since January 2001, with full professorships in Digital Media and in Music.

Special recognition includes the Inaugural “Peoria Prize for Creativity” (2005) for producing the globally distributed performing arts collaboration entitled “Hands Across the Ocean” and the “Most Courageous and Creative” Award in the High Bandwidth Challenge at the 2001 global SuperComputing Conference. Oliverio holds five Emmy Awards from the Atlanta chapter of the National Academy of Television Arts and Sciences, along with numerous national grants and commissions. His work in internationally–distributed performing and digital arts has been featured on CNN International and the BBC.

Oliverio’s invention of the NetroNome™ has advanced network–based musical performance to a global scale. He has partnered with research institutions around the world to create “In Common Time” (ICT), a series of globally distributed performing arts collaborations. ICT has been featured in specially commissioned real–time events including “Non Divisi” for the Internet2, at the Los Angeles Convention Center for SIGGRAPH 2005, at the 2006 College Music Society National Conference and the 2007 Ingenuity Festival of Art and Technology.

In addition to performances of his orchestral scores by ensembles including the Cleveland Orchestra and the symphonies of Atlanta, Pittsburgh, Columbus, Oliverio has produced for and collaborated with Jazz @ Lincoln Center, the New York Philharmonic, the New York City Ballet and the Film Society of Lincoln Center. He served as Artistic Consultant on a number of projects with Wynton Marsalis, including the Millennial commission of “All Rise”, which premiered with the New York Philharmonic under the baton of Kurt Masur and enjoyed subsequent performances at the Concertgebouw and with major international ensembles including the London and Los Angeles Philharmonics and the Boston and Chicago Symphonies.

Prior to becoming the Founding Director of the Digital Worlds Institute at the University of Florida, Oliverio served as the Artist in Residence at the Georgia Institute of Technology, and also as Founding Director of AudioLab in the Graphics, Visualization and Usability (GVU) Center in the Georgia Tech College of Computing. Previously he served as Visiting Associate Professor of Music and Director of Music Technology at Georgia State University.

**Professional Positions**

Professor and Director  
Digital Worlds Institute  
University of Florida  
January 2001-present

Associate Professor  
- Director of the Graphics, Visualization  
and Usability (GVU) Audio Lab  
- Artist in Residence  
Georgia Institute of Technology  
August 1995-December 2000

Associate Professor  
- Director of Music Technology  
Georgia State University  
August 1991-June 1995

Producer and Director  
OMI Studios  
Atlanta, Georgia USA  
September 1981-June 1995

**HONORS and AWARDS**

Inaugural “**Peoria Prize for Creativity**” (2005) for producing the globally-distributed performing arts collaboration entitled “Hands across the Ocean”

**CNN International**, feature story on the global distributed performing arts projects of the Digital Worlds Institute (broadcast 22 times in April 2002).

“**Most Courageous and Creative**” Award in the High Bandwidth Challenge, global SuperComputing Conference Denver, 2001. Sponsored by Qwest.

**Five Emmy Awards** for Excellence in Music and Sound Design from the Atlanta chapter of the National Academy of Television Arts and Sciences (1985-1998).

**Pulitzer Prize and Grawemeyer Award nominations** from the Cleveland Orchestra and Lincoln Center for the “Timpani Concerto #1” (1992).

**Eighteen ASCAP Awards** (1990-2008) for excellence in music composition from the American Society for Composers, Authors and Publishers.

**National Endowment for the Arts Fellowships** (1986 and 1995).

**Commissions** from the ACM/SIGGRAPH (2005), the Pittsburgh Symphony, the Atlanta Symphony, the Columbus Symphony, Meet the Composer NYC and numerous other agencies including the Lila Wallace/Readers Digest Foundation and the Atlanta Committee for the Olympic Games.

## **ADMINISTRATIVE and PROJECT MANAGEMENT OVERVIEW**

**Professor and Director of the Digital Worlds Institute**, University of Florida. Responsible for creating and building an interdisciplinary arts and media program, founded in the College of Fine Arts and College of Engineering. During its first year, the Institute garnered significant international attention for the University with its “Dancing Beyond Boundaries” project at the global SuperComputing Conference and its subsequent three-minute feature on CNN International. By the end of its second academic year, the Institute had designed and moved into its Research, Education and Visualization Environment (REVE) and supported the graduation of the first cohort of students in the Digital Arts and Sciences (DAS) program. By the end of the third year, the Institute had designed and built three state-of-the art media and visualization studio-labs on the UF campus, achieved an international reputation in real-time intercontinental distributed collaborations and been invited to showcase its work at SIGGRAPH 2005, the world’s premiere art and technology conference. Director’s responsibilities included design, negotiation and management of the \$1.6 million REVE renovation, vision and management of the University’s major Sesquicentennial production of “DREAM MACHINE” (DVD and Immersive Theatrical Version), growth and development of the Digital Media program and service as primary architect of the State of Florida’s new taxonomy for the emerging academic field of Digital Media. Current research includes funded projects incorporating interactive digital media, globally distributed virtual environments, media design and authoring with interdisciplinary partners in fields including Architecture, Business, Communications, Engineering, Fine Arts, Medicine, Humanities, Public Health and Social Sciences (January 2001 – present).

**Technology and Scoring Advisor** for the Film Society of Lincoln Center and Jazz at Lincoln Center for the live orchestral accompaniment of the 1923 silent film “Body and Soul,” Lincoln Center, September 2000.

**Artistic Consultant and Project Director** – Wynton Marsalis/New York Philharmonic/Jazz at Lincoln Center Millennium commission entitled “All Rise,” a full evening work scored for full symphony orchestra, jazz orchestra and large chorus that premiered at Avery Fisher Hall December 29-30, 1999, live national broadcast. (Project period May-December 1999).

**Director of Music Technology**, Georgia Institute of Technology, Atlanta, Georgia. Responsible for program and curriculum development, grants and research, computer labs and multimedia initiatives at the Department and University levels. (1994-2000).

**Music Technology and Scoring Advisor** for Jazz at Lincoln Center for the Wynton Marsalis/New York City Ballet commission entitled "Them Twos," which premiered June 3, 1999 at the State Theater, Lincoln Center, NY.

**Director of AudioLab** in the Graphics, Visualization and Usability Center of the college of Computing, Georgia Institute of Technology. AudioLab is housed in the multimillion-dollar Georgia Center for Advanced Telecommunications Technology (GCATT). Responsibilities include research, development and project implementation initiatives including the Dance Technology Project (1997-99), funded research for DENON Nippon Columbia (1996-present), program development with the Interactive Media Technology Center (IMTC) and joint research with the School of Psychology and College of Computing in audio and visually-based systems for Human Computer Interaction (1996-2000).

**Coordinating Music Producer** for Jazz at Lincoln Center's "Ellington at 100" tribute broadcast on Live from Lincoln Center. This project featured the New York Philharmonic in concert with Wynton Marsalis and the Lincoln Center Jazz Orchestra under the baton of Kurt Masur. World Premiere, April 7, 1999.

**Director of Music Technology**, School of Music, Georgia State University. Responsible for program and curriculum development. Administrative and teaching duties in the Music Industry Program (1990-1994).

**Senior Producer for Recordings and New Media**, Georgia State University's Rialto Theater. Negotiation and design consultation for the renovation and refurbishment of the theater's technology facilities (1993-94).

**Producer and Director of OMI Studios**, Recording Studio Management, specializing in Film and Television Post Production for national accounts (1982-92).

**Artistic Director**, Living Composers, Inc. a community non-profit arts organization dedicated to the promotion of the work of living composers and artists. Responsibilities including Grants, Special Projects and Programming (1991-95).

## **EDUCATION**

**Bard College**, Master of Fine Arts (MFA), Annandale-on-Hudson, NY 1995.  
**University of Georgia**, ABJ in Communications, *cum laude*, 1980. Athens, GA.  
**Cleveland Institute of Music**, Studies in Composition and Electronic Music, 1974-1976, Cleveland, Ohio.

## **Representative Keynotes, Papers, Presentations and Research Activities**

**Keynote Speaker:** College Music Society National Conference – University of San Antonio, Texas (September 13, 2006) *Distributed Collaboration In Virtual Space:Progress on a Global Scale*

**Invention and Preliminary Patent (2006):** the NetroNome™ and NOME™ systems as a result of previous and ongoing work in online globally-distributed collaboration. The NetroNome™ allows multiple groups of geographically-separated musicians and performers to achieve ensemble synchronicity in live performances spanning diverse continents. The NetroNome Online Media Experience (NOME™) integrates live or pre-programmed graphical and media components into a real-time interactive media composition and /or performance.

**Journal of the International Digital Media and Arts Association (IDMAA) -** *Design and Implementation of Accessible Digital Media Classrooms and Studios: Facilitating both Interpersonal and Intercontinental Collaborations* (Fall 2004)

**Proceedings of the VSMM 2004 -** Virtual Systems in Multi Media, Softopia, Japan. **CODEX:** Distributing Digital Media and Live Symphonic Music Across Genres, Cultures and Continents

**Keynote Speaker: VISIONARTE** – Lake Como, Italy (November 18, 2003)  
TOPIC: *NON DIVISI: the Implementation of Internationally Distributed Media Systems*

**Keynote Speaker:** SBCM Conference – University of Campinas, Brazil (August 7, 2003) *Emergent Technologies for Audio in Distributed Collaboration and Virtual Environments*

**Plenary Speaker: First International Conference for Digital Media and Performance Arts**–Doncaster, United Kingdom (June, 29, 2003) TOPIC: *Using Immersive Media & Distributed Collaboration to Enhance Education*

**Proceedings of the VSMM 2003-** Virtual Systems in Multi Media, Montreal. *Extending Virtual Heritage Beyond the Local Site: Creating An International Digital Network*

**Plenary Speaker:** SUNY Conference on Instructional Technology (New York) **CIT 2003** – (May 29, 2003) TOPIC: *Using Immersive Media & Distributed Collaboration to Enhance Education*

**Keynote Speaker: Media in Motion 2003** – Silicon Valley, CA (April 25, 2003)  
TOPIC: *Use of Real-Time Systems for Internationally Distributed Collaboration*

**Keynote Speaker: IEEE SAINT 2003** – Orlando, FL (January 31, 2003)

TOPIC: *FOLDING SPACE: Learning Through Collaboration and Immersion*

**Keynote Speaker: SYLLABUS 2002** – Boston, MA (October 30, 2002)

TOPIC: *FOLDING SPACE: Learning Through Collaboration and Immersion*

**Invited Tutorial** : Virtual Systems in Multi Media 2002 – Gyeongju, Korea (Sept 2002) TOPIC: *Which Comes First in the 21<sup>st</sup> Century: Art, Technology or Esthetics?*

**Invited Presentation:** Monaco Dance Festival 2002 – Monte Carlo, Monaco. (December 2002) TOPIC: *International Distributed Collaboration with High-speed Networks*

**Conference Chair:** International Conference on Auditory Display (ICAD 2000) at the Georgia Center for Advanced Telecommunications Technology. April 2002.

**Proceedings of the Human Factors and Ergonomics Society, 1999.** Paper: *“Can Audio Enhance Visual Perception and Performance in a Virtual Environment?”* Davis, Scott, Oliverio and Pair.

**International Council of Fine Arts Deans, New Zealand, 1999.** Paper: *“Large –Scale Multimedia Performance as a Teaching Tool for Fine Arts Technology.”*

**Extended Csound Project,** Analog Devices, MIT Media Lab, Interactive Media Technology Center and DENON Nippon Columbia (1997-2000)

**Lyricos Project,** sponsored by Texas Instruments, shared patent (1997)

**Figure Mobile,** sponsored by DENON Nippon Columbia (Tokyo) 1995-97

**1997 National Conference of the Association for Technology in Music Instruction.** Paper: *Emergent Behavior in Networked Musical Performance.*

**Proceedings of the 1996 International Computer Music Conference, Hong Kong.** *Design and Implementation of a Multimedia Opera.*

**1996 Summer Olympic Games** – Atlanta. Created and produced the full evening large-scale multimedia opera “StarChild” at the Georgia Tech Olympic Village. Also produced the Emmy Award winning Public Television broadcast of the opera with a half-hour “making of” documentary in collaboration with Dystar Television.

## **GRANTS and SPONSORED RESEARCH PROJECTS**

**Reducing Alcohol and Drug Use in American Youth Through Interactive Digital Media** Principal Investigator, responsible for the initial concept and development of the Interactive Digital Media (IDM) system. Working with collaborators in the College of Public Health and Health Professions and the Center for the Arts in Healthcare Research and Education (CAHRE). Initial funding of \$68,818 from the Research Opportunity Seed Fund (Spring 2008).

**Smallwood Foundation** Principal Investigator, funded to design and implement a pilot project to integrate the Digital Arts into the teaching of Science, Technology, Engineering and Mathematics (STEM) areas. Initial funding of \$25,000 from the Smallwood Foundation (Spring 2008).

**Virtual Reality Aids, Inc.** Principal Investigator, funded to design and implement a pilot project to study the effectiveness of interactive virtual environments as a means of transferring appropriate social skills in autistic American teenagers. First phase funding of \$20,000. Spring (2008).

**Integrated Situational Awareness System (ISAS).** Principal Investigator, responsible for the initial concept and development of the ISAS, which emerged as a result of previous and ongoing work in online globally-distributed performing arts collaboration. ISAS combines current research and developments in strategic fields including computer science, graphics and visualization, federated databases, GIS, mobile and wireless devices and mechanical, electrical and aerospace engineering. ISAS current research and development focus is in creating a robust and multi-faceted system to enhance information acquisition, understanding and resultant decision-making in areas including local law enforcement, terrorist threats, military operations, joint-agency disaster relief efforts and Homeland Security. Initial funding of \$75,000 from the Research Opportunity Seed Fund (Fall 2006-Spring 2007)).

**DARPA Urban Challenge** (2006) New research collaboration and joint proposals with Centers located within the University of Florida's Department of Mechanical and Aerospace Engineering and Electrical and Computer Engineering (Center for Intelligent Machine And Robotics (CIMAR) and the Machine Intelligence Lab (MIL) on the development of graphical and visualization systems related to the University's entry in the DARPA Urban Challenge.

**Distance Collaboration Facility Design and Implementation** (2005-06) Retained to oversee research expenditures of approx \$500,000 to design two distributed collaboration facilities (for the UF Research and Engineering Education Facility (REEF) near Eglin Air Force Base and the Digital Knowledge Exchange in the United Kingdom).

**Distributed Collaboration Technology Development** (2004-present) with external research partners and engineering affiliates including Internet2, the National Center for Supercomputing Applications (NCSA), the Access Grid community, AARNet-Australia's Research and Education Network, GrangeNet, Purdue University, Boston University, and corporate sponsor inSORS.

**Doncaster Education City, United Kingdom:** retained as consultant on the development of academic and arts initiatives to develop curriculum and grow new internationally-connected academic programs. Initial phase funded at \$45,000. Second phase expected at \$225,000. (Fall 2004-present)

**United States Airforce DURIP/ UF Aerospace and Mechanical Engineering:** retained to design and implement an immersive virtual environment system to support the development of an autonomous Micro Aerial Vehicle (MAV) for the Air Force. First round of funding at nearly \$500,000, second round funded at \$900,000. November 2003- present.

**REVE Renovation:** support for the design and implementation of the new Research, Education and Visualization Environment (REVE) in the historic Norman Gym on the University of Florida campus. The resultant facility houses a high-end immersive classroom / theater, as well as a Virtual Production Studio and Digital Media production suite. The entire space is also wired and active using Internet2 high-speed video and data channels for international collaboration.

Amount \$1.6 million.

Period of Support: June 2002-May 2003.

**UF Distance, Executive and Continuing Education:** support to create a number of Access Grid nodes to facilitate distributed collaboration in research and education. Implementation of both fixed and portable nodes used for international and Internet2 enabled conferencing.

Amount: \$150,000.

Period of Support: August 2001-November 2002

**Pittsburgh Symphony Orchestra:** to support the creation of a new orchestral concerto for Timpani, Percussion and Digital Media.

Amount: \$23,000.

Period of support: January-October 2001.

**Denon Nippon Columbia, Inc.,** to support research and development of user interfaces for Extended Csound, originally developed at MIT. Working in collaboration with Analog Devices, Inc., the AudioLab has developed both front ends and computer code to automate sonification of MIDI files into real time digitally synthesized output using the ADI SHARC card.

Amount: \$50,000.

Period of support – June 1997-June, 1998.



**Texas Instruments Inc.**, to support research into the Sinusoidal Modeling of the Singing Voice. Resulted in a new patent.

Amount: \$30,000.

Period of support – January-August 1996.

**Georgia Tech Foundation** to support teaching initiatives in Music and Multimedia technologies

Amount: \$20,000.

Period of Support - January-May 1995.

**University of Mississippi** to arrange the entire “Timpani Concerto” for Symphonic Wind Ensemble for premiere at the National Convention for College Band Directors.

Amount: \$2,500.

Period of Support – September 1994 - February 1995.

**Georgia Council for the Arts**, to compose a Double Concerto for Piano and Cello. Amount: \$2,500.

Period of Support – August 1994-May 1995

**National Endowment for the Arts**, Composition Fellowship to be Composer in Residency for the noted contemporary chamber ensemble Thamyris.

Amount: \$5,000.

Period of Support – August 1993-March 1994.

**Bard College**, New York, Composition Fellowship.

Amount: \$1,000.

Period of Support: June-August 1994.

**University of Missouri and Georgia State University**, Grant to transcribe the first movement of the “Timpani Concerto #1” (the Olympian) for concert wind ensembles.

Amount: \$2,000.

Period of Support – September 1993-December 1994.

**Atlanta Committee for the Olympic Games**, Commission to create the opening music for the 1996 Cultural Olympiad. World Premiere by the Atlanta Symphony Orchestra at a concert attended by Queen Sonya of Norway.

Amount: \$25,000.

Period of Support –September 1992-February 1993.

**New York office of Meet the Composer**, Composer/Choreographer Fellowship to create a new orchestral ballet score for full orchestra.

Amount: \$35,000.

Period of Support – June 1991-November 1992.

**Georgia Council for the Arts**, to provide additional support for the creation of a new ballet score to be World Premiered by the Atlanta Ballet.

Amount: \$2,750.

Period of Support – July 1991-May 1992.

**Fulton County Arts Council**, to support the creation of a new score for World Premier by the contemporary chamber ensemble Thamyris.

Amount: \$3,500.

Period of Support – May 1991-April 1992.

**Arts Festival of Atlanta**, to support the creation of a major new work for world percussion orchestra and ethnic storytellers.

Amount: \$10,000.

Period of Support – September 1991-September 1992.

**Georgia Council for the Arts**, to support Living Composers, Inc. in the preparation of both print and broadcast Composer Profiles.

Amount: \$500. Period of Support – July 1991-May 1992.

**Fulton County Arts Council**, to support Living Composers, Inc. in the preparation of both print and broadcast Composer Profiles.

Amount: \$1,395.

Period of Support – May 1991-March 1992

**Atlanta Bureau of Cultural Affairs**, to support Living Composers, Inc. in the preparation of both print and broadcast Composer Profiles.

Amount: \$900.

Period of Support – June 1981-May 1992.

**Meet the Composer/Western State Arts Foundation**, to support a residency in Spokane, WA in conjunction with West Coast premiere of the “Concerto for Orchestra.”

Amount: \$1,650.

Period of Support – October 22-27, 1991.

**City of Atlanta**, Mayor’s Fellowship in the Arts, in recognition of artistic achievement.

Amount: \$5,000.

Period of Support – May 1990-April 1991.

**Meet the Composer/New York**, to support the creation of the “Concerto for Orchestra.”

Amount: \$12,500.

Period of Support – June 1987-September 1989.

**Atlanta Bureau of Cultural Affairs**, to support the composition and production of "Music for Ages to Come," a broadcast program that was satellite up-linked to National Public Radio Affiliates.

Amount: \$3,500.

Period of Support – June-March 1987.

**National Endowment for the Arts**, Composer's Fellowship to support the creation of the "Timpani Concerto."

Amount: \$8,500.

Period of Support – January 1985-March 1987.

**Georgia Council for the Arts**, to support the composition of a new work for the Columbus Symphony Orchestra.

Amount: \$4,750.

Period of Support – June 1980-March 1981.

### **UNIVERSITY TEACHING EXPERIENCE**

Professor of Music and Digital Media, University of Florida. Teaching focused in Digital Arts and Sciences (DAS) program. Instruction of both graduate and undergraduate students. Chair of DAS MA Graduate Thesis committees. (2001 – present)

Associate Professor of Music, Georgia Institute of Technology, focus included Arts and Technology initiatives as well as teaching, production and research in music, multimedia and audio (1994-2000).

Director of Music Technology and Visiting Associate Professor, Georgia State University School of Music. Responsible for development of new curriculum as well as restructuring of Music Industry department (1990-94).

#### **Sample of University Courses Taught:**

- Foundations of Digital Culture
- Digital Art Studio
- Digital Production Studio
- Production Practicum
- Design of New Music Interfaces
- Music and Sound Recording
- Survey of Music Technology
- Integration of Music into Multimedia
- Large Scale Multimedia Production
- Digital Music Systems
- Music and Sound Design
- Music Composition
- Music Industry

**Curriculum Development:**

- Served as primary architect of the comprehensive taxonomy for the State of Florida's new Digital Media specialization in Higher Education.
- Chair of statewide committee and Discipline Coordinator for Florida's DIG designation, which is being implemented throughout all public 2 and 4-year colleges and universities in the state during the 2005 and 2006 academic years
- Development of new digital media courses and strategic initiative to create specialized tracks within the Digital Arts and Sciences (DAS) program at the University of Florida
- Authored new program and curriculum for a Graduate Degree in Music and Media Technologies for the Georgia Institute of Technology
- Undergraduate Minor in Music Technology for the Georgia Institute of Technology
- Revisions to the Bachelor of Music for Georgia State School of Music

**Program Development:**

- Led the design and implementation teams for the Research, Education and Visualization Environment (REVE) project. The new facility boasts an immersive classroom/theater with an active 3D projection system and 52 foot wide screen, a digital production studio, an audio edit suite and supercomputer room.
- Developing strategic plan and ongoing work with interdisciplinary curriculum committee to chart the direction for the Digital Arts and Sciences program at UF
- Revised the Diagnostic Tool/Placement Test for Recording/Production Program at Georgia State University
- Conceptualized and provided original designs for the recording and instructional facilities of the Rialto Theater project, including the master control room and sound reinforcement system for the concert hall. Original design for instructional facilities includes two complete multi-function recording/MIDI suites for student and faculty use in the Standard Building.
- Established and maintained communications with Design and Engineering services, and negotiated additional engineering contact. Continued service as design and technical liaison between the Music School and the audio engineering team for the new University facilities.

**Teaching at Continuing Education Events**

- Lecturer in Audio for Multimedia, Georgia Institute of Technology NEW MEDIA series, Feb., 1997-2000, granting special certification for multimedia producers from industry and academia.
- Producer for daylong, intensive seminar "Music Scoring for Film and Video," April 25, 1992, at Georgia State University. Seminar featured

Hollywood film composer Bruce Broughton along with seven other nationally recognized film and video composers. Participants came from throughout the Southeastern United States, both students and professionals.

## **REPRESENTATIVE COMMITTEE WORK**

### **STATE of FLORIDA**

#### **Department of Education, Tallahassee, FL**

- Chair, Digital Media Development Committee, charged to develop that taxonomy and integrate Digital Media program in higher education across the State of Florida

### **UNIVERSITY of FLORIDA, Gainesville, FL**

#### **College, University and University System:**

- High-Performance Computing Committee
- Distance, Executive and Continuing Education Committee
- Digital Arts and Media Task Force for Florida University System
- Sesquicentennial Committee- a University-wide committee formed to shape strategy, activities and projects related to the institution's 150<sup>th</sup> anniversary. Served as Chair of the Opening Ceremonies subcommittee
- Chair for Digital Arts and Sciences (DAS) MA Thesis Committees (4)
- DAS Joint Curriculum Committee

### **GEORGIA INSTITUTE of TECHNOLOGY, Atlanta, GA**

#### **College, University and University System:**

- Internet 2 Applications committee, representing the Georgia Center for Advanced Telecommunications Technology and AudioLab.
- Arts Task Force to create a Center for Arts and Technology at Georgia Tech.
- Information Technology Committee for the College of Architecture.
- Research and Scholarship Committee for the College of Architecture

#### **Community:**

- Music Advisory Committee-Cultural Olympiad of the Atlanta Committee for the Olympic Games.
- Music Advisory Panel, Arts Festival of Atlanta.
- Board of Directors: Living Composers, Inc., President from October 1990-96.

#### **Music Departments:**

- Music Technology Committee
- Research and Scholarship Committee
- Ex Officio: Undergraduate Curriculum Committee

**Residencies**

- Composer in Residence at the Georgia Institute of Technology (1994-1999).
- Composer/Music Producer, OMI Studios, Atlanta. Created and produced over 600 scores for film and television, numerous original scores for performing arts and national broadcast presentation (1982-2000).
- Composer in Residence, at the Ucross Foundation, 1991. Chosen from a national field of applicants.
- Composer in Residence, Emory University, 1984.
- Composer in Residence, University of Wisconsin, River Falls, 1980.
- Composer in Residence, Georgia Council for the Arts, 1978, 1979.

**PROFESSIONAL SERVICE/ORGANIZATIONS**

Service as the Public Relations Chair for the International Digital Media and Arts Association, the Music Advisory Panels of the Georgia Council for the Arts, the Fulton County Arts Council, the Atlanta Bureau of Cultural Affairs and the Cultural Olympiad of the Atlanta Committee for the Olympic Games, as well as the Board of Governors for the National Academy of Television Arts and Sciences (NATAS).

Member of the American Federation of Musicians (AFM), the American Music Center (AMC), the American Society of Authors, Composers and Publishers (ASCAP), Composer's Forum and the College Music Society. President and Founder of Living composers Inc. (LCI)

**COMPUTER SOFTWARE/TECHNICAL ARTICLES – representative samples**

"Figure Mobile," a multimedia software application incorporating both MIDI and interactively generated visual imagery. Consultant for Denon Nippon-Columbia (Tokyo) retained to develop and refine the application as well as write the users' manual for the North American and European release of the product (August 1995-September 1997).

Beta test user/developer for new music engraving software (code named "Valentine") for Graphire Corporation of Vermont. Participated in the refinement of the new application for use in the production of full orchestral scores and complex contemporary works for chamber ensembles.

Continued refinement and custom applications, templates and programming for "Digital Performer," "Performer," "Mosaic," "Composer," and Synclavier music

engraving software in both audio for video post-production and full orchestral scoring environments.

“Music, Technology and Magic,” invited paper for the 1992 conference on Technology and the Humanities, Southern Technical Institute.

“Music Technology: Five Years in Either Direction,” Markee Magazine, March 1990.

“Choosing a Composer,” Southeast Film Journal, January 1988.

“Film Scoring: Techniques and Procedures,” Markee Magazine, March 1988.

“Realistic Music Budgets for Film Soundtracks,” Southeast Film, April 1988.

“Electronic Music in the Twentieth Century,” New Arts Magazine, January 1979.

### **SELECTED PROJECTS and CREATIVE ACTIVITIES**

**Executive Producer** for the opening ceremonies for the Woodruff Arts Center’s seven month campaign “Spirit and Splendor,” a celebration of African American Arts and Culture (March 2000).

**The multimedia opera “StarChild”** was World Premiered from the Olympic Village prior to the opening of the 1996 Summer Olympic Games in Atlanta. The work was subsequently featured on CNN International and at the 1996 International Computer Music Conference in Hong Kong. It was broadcast on Public Television, with a documentary about its making, on Dec. 19, 1997.

**Featured Interviews** on national and international television shows including CNN’s “Future Watch,” (in both 1985 and 1996) and the Public Television documentary “The Making of StarChild” (1997).

**Visiting Artist** on two trips to the former Soviet Union, at the special invitation of Russian conductor Vakhtang Jordania. Subsequent invitation by the Kharkov Philharmonic to return as Resident Composer. Invitation by the Ukrainian Minister of Culture to compose a new piece for World Premiere by the Orchestra. Presentation to the composition students of the St. Petersburg Conservatory. Guest at the April 1997 meeting of the Soviet League of Composers.

**Multimedia Consultant** for “A Tribute to Duke Ellington”. Conceptualized and coordinated archival elements from the Smithsonian Institute and Lincoln Center with conductor, musicologist and media technicians at the Georgia Institute of Technology. Program premiered at the Ferst Theater of the Georgia Institute of Technology (November 3, 1994).

**Multimedia Consultant and Executive Producer** for “A Tribute to the American Experience,” an evening of 20<sup>th</sup> Century American symphonic music (Barber, Bernstein, Copland, Ives and Oliverio) with interactive multimedia based on visual art from the permanent collection of the High Museum of Art. Program premiered at the First Theater of the Georgia Institute of Technology (November 20, 1994).

**Producer** of special workshop/concert event featuring British flutist Judith Pearce performing a concert of Twentieth Century flute literature, Atlanta (April 1995).

**Producer** for the contemporary music portion of the annual national meeting of the College Music Society in Savannah, GA (October 1995).

**Executive Producer** of a series of radio profile interviews for Living Composers Inc., featuring radio personality Lois Reitzis. Produced, mastered and distributed through OMI Studios, Atlanta (January-November 1994).

**Original Ballet “Common Ground”** toured through Asia and the Middle East under auspices of the State Department after successful American performances by the Atlanta and Eugene Ballets, 1992-94.

**Featured Guest** on National Public Radio’s “Performance Today” for the broadcast premiere of “Pilgrimage.” Program included live interviews with the composer, conductor and Martin Goldsmith, host, from NPR’s broadcast studios in Washington, D.C., October 19, 1994.

**On-screen appearance** in the Walt Disney/Touchstone Pictures feature film “Simple Twist of Fate,” starring Steve Martin. Matilda Films/Disney, Hollywood, CA.

**Post-production supervisor** at LucasFilm’s Skywalker Ranch for two 35mm film presentations, mixed in Dolby surround. Columbus Museum’s “Chattahoochee Legacy” (1989) and the US Olympic Bid presentation “Time and Dreams” (1990).

### **COMMISSIONS, AWARDS and SOUNDTRACKS**

Pittsburgh Symphony Orchestra, commission for a new Concerto for Percussion and Orchestra. Resultant work entitled “The Messenger.” World Premiere performances October 2001, Osmo Vanska conducting with Timothy Adams, soloist.

Atlanta Symphony Youth Orchestra, commission to celebrate their 25<sup>th</sup> Anniversary, for chorus and orchestra. Resultant work entitled “Generations.” (May 2000)



Atlanta Sinfonia, premiere of "A Thousand Lifetimes" for orchestra and vocal soloists. This piece is a concert version of selected arias from "StarChild the Opera" (January 1998)

Elgin Symphony Orchestra, commission to open their 50<sup>th</sup> Anniversary Season, 1999-2000. Resultant work entitled "UnStoppable."

Emmy Award for the Best Original Soundtrack for the Public Television broadcast of "StarChild the Opera", given by the Atlanta Chapter of the National Academy of Television Arts and Sciences (1998).

Valdosta Symphony Orchestra, commission to celebrate their 10<sup>th</sup> Anniversary Season, result work based on indigenous Southeastern folk music entitled "Gonna Go Back to Georgia."

Thirteen full-length soundtracks for the "Big Adventure Series" of Little Mammoth Media, with featured topics including the NASA Space Shuttle Columbia, USS Nimitz and US nuclear submarines.

"StarChild" the Opera, premiered from the Olympic village prior to the opening of the 1996 Olympic Games in Atlanta. A large-scale multimedia work which incorporated live singers, 3D animation and a digital orchestra in a multichannel immersive audio environment. The piece premiered to standing ovations and was taped for Public Television broadcast, including a documentary on the making of the opera. The Show aired on December 19, 1997.

Composed "Dark Serenade," a commission for Piano and Cello soloists with orchestra, premiered by Cary and Dorothy Lewis and several regional orchestras in the Southeastern United States, May-November 1995.

Created "The Science of Imagination," a large scale multimedia work for 3D computer-generated images and live orchestra. Premiered at the Fox Theatre, May 1995, to inaugurate the new administration of Georgia Tech.

Commissioned to create "Wall of Hope," a large-scale multimedia work for premiere at the High Museum of Art. The piece incorporated audience input into a specially programmed computer system to generate music, which was then realized in real time by a chorus and ethnic percussion ensemble placed throughout three stories above the audience. January 1995.

Commission to open the Cultural Olympiad, which preceded the 1996 Summer Olympic Games. The score "To Boldly Go...(The Explorer)" was premiered by the Atlanta Symphony Orchestra under the direction of conductor Ole Kristian Ruud for an international audience including the Queen of Norway, February 1993.

Meet the Composer underwrote the creation and premiere of the ballet "Common Ground," which subsequently received additional performances in the United States, Asia and the Middle East, November 1992.

Major commission from the Fernbank Museum of Natural Science to commemorate the grand opening of their new Museum with a large-scale choral/orchestral score, October 1992.

Commission from the Arts Festival of Atlanta to create a major work for ethnic storytellers and percussion orchestra premiered at the 1992 Festival.

Emmy Award for the original soundtrack to "TIME and DREAMS", given by the Atlanta Chapter of the National Academy of Television Arts and Sciences (1992).

Commission from conductor Vakhatang Jordania to create a new Concerto for Brass, given its World Premiere by the Spokane Symphony, 1992.

Commission from the Atlanta Olympic Organizing Committee to create the soundtrack to the film "TIME and DREAMS," which was part of the United States' successful bid for the 1996 Summer Olympics, 1990.

Emmy Award, 1989, for Individual Excellence in Music Composition, given by the Atlanta Chapter of the National Academy of Television Arts and Sciences.

Gold Award, Houston International Film Festival, 1998, for excellence in music scoring for film.

Emmy Award, 1988, for Individual Excellence in Music Composition, given by the Atlanta Chapter of the National Academy of Television Arts and Sciences.

Mayor's Fellow in the Arts, 1987 (the city of Atlanta's highest cultural award).

Telly Award, 1987, for excellence in broadcast music composition.

Emmy Award, 1986, for Individual Excellence in Music Composition, given by the Atlanta Chapter of the National Academy of Television Arts and Sciences.

Composer Fellowship from the National Endowment for the Arts, 1985, chosen from a national field of applicants to create new orchestral literature. The resultant score, "Timpani Concerto #1," has been performed dozens of times by orchestras and symphonic wind ensembles in the United States and Australia.

Emmy Award, 1985, for Individual Excellence in Music Composition, given by the Atlanta Chapter of the National Academy of Television Arts and Sciences.

Commission from the Arts Festival of Atlanta to create the film and soundtrack to "Saturn Probe," with the cooperation of NASA, for World Premiere at the Festival, 1981.

Other scores have been commissioned by the Meet the Composer, the Reader's Digest Foundation, the Martha Holden Jennings Foundation, the Cleveland Philharmonic, the Columbus Symphony, the Atlanta Bureau of Cultural Affairs, the Macon Symphony, the Athens Jazz Festival, the Cleveland Modern Dance Association, the Atlanta Symphony Orchestra, Georgia Arts Council and the Atlanta Committee for the Olympic Games.

### **SELECTED CONCERT PERFORMANCES and WORLD PREMIERES:**

Original orchestral scores have been performed by the Cleveland Orchestra and the orchestras of Atlanta, Chattanooga, Cincinnati, Columbus, Eugene, Fort Wayne, Macon, Maryland, Augusta, Cleveland Philharmonic, Albany, Pittsburgh, Savannah, Spokane and the Atlanta Symphony Youth Orchestras, among others.

The percussion concerto "The Messenger" was commissioned and World Premiered by soloist Timothy Adams and the Pittsburgh Symphony in October 2001. The premiere included digital animation triggered in real-time by the soloist. The digital imagery was created in collaboration with Steve Walker, Director of Visual Effects for Turner Broadcasting.

The large-scale choral and orchestral score "Generations" was commissioned and World Premiered by the combined forces of the Atlanta Symphony Youth Orchestra and Chorus, May 5, 2000. Jere Flint, conductor, William Caldwell, choirmaster. Atlanta Symphony Hall.

The vocal suite "A Thousand Lifetimes" received its World Premiere with the Georgia Sinfonia on January 13, 1997. Set in three movements, selected arias from "StarChild" were set for five voices and orchestra.

"Timpani Concerto #1" (The Olympian) received its World Premiere performances with Christoph von Dohnanyi and the Cleveland Orchestra in May of 1990, commissioned through a Composer's Fellowship from the National Endowment for the Arts.

The Concerto for Orchestra, which was premiered by a consortium of five American orchestras during the 1990 and 1991 concert seasons, was underwritten through the Meet the Composer/Reader's Digest Foundation Commissioning Program in 1988.

The large-scale choral work "Drawn to the Light" was commissioned for the 50<sup>th</sup> Anniversary of the Choral Guild of Atlanta.

### **ORIGINAL MUSIC SCORES: a representative sampling**

- *The Messenger* (2001) for Percussion, Orchestra and Digital Media.
- *Generations* (2000) for Chorus and Orchestra.
- *Dreamers, Then Remembering, Open the Sky* (1998) for MIDI Percussion Soloists and Symphonic Band.
- *DRUMMA* (1998) for Large Percussion Ensemble and Timpani soloist.
- *A Thousand Lifetimes* (1997) A symphonic suite in three movements for 5 singers and orchestra.
- *Timpani Concerto #1* (1996) adapted for Symphonic Band and Timpani Soloist.
- *StarChild: the Opera* (1996) a multimedia opera for live performers and large-scale digital media.
- *Three Scenes for Flute and Orchestra* (1995)
- *The Science of Imagination* (1995) for orchestra and large-scale digital media.
- *Dark Serenade* (1994) for Piano, Cello and Orchestra.
- *To Boldly Go...(The Explorer)* (1992) Commissioned and World Premiered as the opening for the four year Cultural Olympiad preceding the 1996 Summer Olympic Games.
- *Children of a Common Mother* (1992) for Four Ethnic Storytellers and Multicultural Percussion Orchestra.
- *Pilgrimage* (Concerto for Brass) (1992) for orchestra and brass soloists.
- *Common Ground* (1992) a thirty-minute ballet score for full orchestra.
- *Imaginary Worlds* (1992) chamber ensemble with electronics.
- *The Lessons of Time* (1992) a large scale choral and orchestral piece.
- *Songs Without Words* (1992) for chamber ensemble.
- *Voyage Through the Musical Universe* (1991) for orchestra and narrator.
- *The Story of Snow White: A Child's Introduction to the Symphony Orchestra*, Second Edition (1991).
- *Concerto for Orchestra* (1990)
- *Winds of the Magic Wood* (1990) for woodwind quintet and narrator.
- *Timpani Concerto #1* (The Olympian)(1990)
- *Drawn to the Light* (1989)
- *Anniversary Overture* (1988)
- *American Suite* (1988)
- *J'ai Plus de Souvenirs* (1978)
- *Aradia* (1978)
- *Piano Sonata #1* (1976)
- *Etude for Four Harps* (1975)
- *Dantreume Leu Pliska* (1975)
- *The Fall of Babylon* (1974)
- Scores published by Collected Editions, Ltd. For North America. Represented in the United Kingdom and worldwide by TKO Music Publishing. (London)

**MOTION PICTURE and MEDIA SOUNDTRACKS: representative samples**

Source music and choral arranging for Walt/Disney/Touchstone Pictures feature film "Twist of Fate," starring Steve Martin. (Matilda Films/Disney, Hollywood, CA), a full-length feature film with international distribution.

Electronic Orchestration and recording of "The Firebird Suite," Stravinsky, (Dystar Television, Atlanta) with International distribution.

NBA Logo Theme, Original Music Score, Turner Network Television (TBS).

The Buffalo, Original Music Score, Dystar Television, Atlanta, GA, 58 minutes.

THEME: Emory Television, Original Music Score, Emory University Multimedia, Atlanta, GA.

SAAB 9000, Original Music Score, SAAB International/Staging Techniques, Atlanta, GA.

Georgia Stories (THEME and incidental music for television series), Original Music Score, Dystar Television, Atlanta, 58 minutes.

American Cyanamid "Prowl", Original Music Score, Tucker Wayne Luckie, Atlanta, GA.

Wolves on the Horizon, Original Music Score, Dystar Television, Atlanta, GA, 58 minutes.

THE BIG SUBMARINE, Original Music Score, VanDerKloot Film and Television, Atlanta, GA. Multiple versions for television.

Delta at JFK International Airport, Original Music Score, BBDO, Atlanta, GA, Multiple versions for international television.

Information Symphony, large format projections with orchestra at Atlanta Symphony Hall, Dr. Richard Zielinski conducting. World Premiere for the Annual Corporate meeting of Equifax, Inc. February 22, 1995.

Information Symphony, encore performance for the International Gold Circle of Equifax executives at the Breakers Hotel, West Palm Beach, FL, with the composer conducting, June 6, 1995.

Dead Aim, feature film starring Ed Marinaro and Corben Bernsen, numerous broadcasts on HBO.

The World of Audubon series, four hour long television specials, hosted by Cliff Robertson, produced for WTBS. (Two Emmy Awards for soundtracks).

Arresting Prejudice, original music score, Cable News Network (CNN), April 29, 1991, a national broadcast.

Scorecard, Original Music Score, Dystar Television, Atlanta, June 17, 1991, a 58 minute national broadcast.

Hole in the Sky, original music score, Cable News Network (CNN), May 15, a national broadcast.

Made in America, original music score, Dystar Television, Atlanta, June 17, 1991, a 58-minute national broadcast.

More than Hotels, original music score, Cable News Network (CNN), International, July 17, 1991, an international broadcast.

Starcaster, original music score, Rubicon Pictures, July 26, 1991.

The Drug Epidemic, original music score, Dystar Television, Atlanta, August 21, 1991, a 58-minute national broadcast.

The Atlanta Project, original music score, VanDerKloot film and television, October 26, 1991.

### **PERFORMANCE HISTORY- ORCHESTRAL SCORES:**

*The Messenger*, Concerto for Percussion, Timpani and Digital Media (2001), Chattanooga Symphony Orchestra, Robert Bernhardt conducting, John Lawless, soloist, February 6-9, 2003.

*The Messenger*, Concerto for Percussion, Timpani and Digital Media (2001), Orchestra Sinfonica de Santiago Symphony Orchestra (Chile), Celso Torres conducting, Gerardo Salizar, soloist, October 21-23, 2002.

*The Messenger*, Concerto for Percussion, Timpani and Digital Media (2001). Commission and **World Premiere by the Pittsburgh Symphony Orchestra**, Osmo Vanska conducting, Timothy Adams, soloist, October 19-20, 2001.

*Timpani Concerto #1* (The Olympian) (1990), Atlanta Symphony Orchestra, Yoel Levi conducting, Mark Yancich, soloist, February 22-24, 1994.

*Common Ground* (1992), orchestral ballet score. Eugene Ballet, Eugene, OR. November 22-24, 2002.

*Songs Without Words* (1992), commission and **World Premiere by Thamyris** at Spivey Hall, April 27, 1992.

*Voyage Through the Musical Universe* (1989), the Cincinnati Symphony Orchestra, Cincinnati, OH, February 22 and 29, 1992.

*Timpani Concerto #1* (The Olympian) (1990), Chattanooga Symphony Orchestra, Chattanooga, TN, January 23 & 24, 1992.

*Timpani Concerto #1* (The Olympian) (1990), John Lawless, Timpanist, Georgia State University Faculty Concert, February 1, 1992.

*Concerto for Orchestra* (1990), the Eugene Symphony Orchestra, Eugene, OR, February 13, 1992.

*Timpani Concerto #1* (The Olympian) (1990), Grand Rapids Symphony Orchestra, Grand Rapids, MI, March 12-14, 1992.

*Voyage Through the Musical Universe* (1989), the Jackson Symphony Orchestra, Jackson, TN, March 13, 1992.

*Concerto for Orchestra* (1990), the Spokane Symphony, WA, October 25, 1991.

*The Story of Snow White* (1991), the Jackson Symphony, Jackson, TN, November 12, 1991.

*American Suite* (1988), The Albany Symphony Orchestra, Albany, GA, March 9, 1991.

*The Write of Spring* (1991), **World Premiere by Thamyris**, Atlanta, GA, Special Commission, May 14, 1991.

*Voyage Through the Musical Universe* (1989), The Dekalb Symphony Orchestra, Atlanta, GA, January 20, 1991.

*Timpani Concerto #1* (1990), Mark Yancich, timpanist, Emory University, Atlanta, GA, June 24, 1991.

*Concerto for Orchestra* (1990), the Macon Symphony, Macon, GA, April 29, 1991 (four performances).

*Vision Quest* (1987), Dance Score performed by L.E. Udaykee & Co., Vanderbilt University, Nashville, TN, September 25, 1991.

*Vision Quest* (1987), Dance Score performed by L.E. Udaykee & Co., Key West College, Key West, FL, December 14, 1991.

*Concerto for Orchestra* (1990), the Columbus Symphony, Columbus, GA, February 3, 1991.

*Concerto for Orchestra* (1990), the Spokane Symphony, Spokane, WA, October 25, 1991.

*Voyage Through the Musical Universe* (1989), the Macon Symphony Orchestra, Macon, GA, four performances, February 14, 1990.

*Voyage Through the Musical Universe* (1989), the Augusta Symphony Orchestra, Augusta, GA, March 10 & 12, 1990.

*Timpani Concerto #1* (The Olympian (1990), **World Premiere by the Cleveland Orchestra**, Cleveland, OH, Christoph von Dohnanyi conducting, May 10-12, 1990.

*Drawn to the Light* (1990), Commissioned and **World Premiere by the Choral Guild of Atlanta**, December 4 and 10, 1990.

*Concerto for Orchestra* (1990), the Columbus Symphony, Columbus, GA, March 3, 1991.

*Concerto for Orchestra* (1990), the Chattanooga Symphony, Chattanooga, TN, October 18 & 19, 1990.

*Voyage Through the Musical Universe* (1989), commission and **World Premiere by the Atlanta Symphony Orchestra**, Atlanta, GA March 17 & 18<sup>th</sup>, 1989.

*Snow White: A Child's Introduction to the Symphony Orchestra* (1976 First Edition), over 30 performances by the Atlanta Symphony Orchestra during their 1977 season.

*American Suite* (1985) **World Premiere by the Macon Symphony Orchestra**, Adrian Gnam, conducting. Macon, GA, March 25, 1986.

*Belief: A Cyclic Tapestry for Orchestra* (1981), the Atlanta Symphony Youth Orchestra, Atlanta, GA, March 12, 1982.

*Belief: A Cyclic Tapestry for Orchestra* (1981), **World Premiere by the Columbus Symphony**, Columbus, GA October 14, 1981.

*Snow White: A Child's Introduction to the Symphony Orchestra* (1976 First Edition), the Fort Wayne Philharmonic, April 11, 1979.



## **REPRESENTATIVE REVIEWS and FEATURE ARTICLES**

Feature (Cover story) *Syllabus Magazine*, June 2004.  
 Feature: *Gainesville Magazine*, *The Digital Horizon*, 2004.  
 Feature: *Southern Living Magazine*, September 1999. *Musically Composed*, a description of work in music and media technologies.  
 Feature: *A Maestro of the New Media*, *Atlanta Journal and Constitution*, August 26, 1998.  
 Feature: *A Suite Deal for Opera Lovers*, *Atlanta Journal and Constitution*, January 10<sup>th</sup>, 1997.  
 Profile: *Time Travel Opera Takes High Tech Path*, *Atlanta Journal and Constitution*, June 3, 1996.  
 Feature: *Atlanta's Hottest Composer*, *Atlanta Journal and Constitution*, January 1994.  
*Percussive Notes Journal*, feature article entitled *The Genesis of a Timpani Concerto*, February 1992.  
*Musical America*, review of *Timpani Concerto Premiere*, June 1990.  
 Review: *Grand Rapids Press*, March 14, 1992.  
 Review: *Spokane Daily Review*, November 25, 1994.  
*Living Music*, profile article *Composer of Note*, Winter 1990.  
*Eugene Register-Guard*, February 15, 1992.  
*Grand Rapids Press*, March 14, 1992.  
*Spokane Daily Review*, November 14, 1991.  
*Wall Street Journal*, March 14, 1991.  
*Columbus Ledger*, February 22, 1990.  
*Atlanta Journal-Constitution*, feature profile, April 1988.  
*Athens Observer*, feature profile article, October 1978.  
*Athens Observer*, feature entitled *Composing Music of the Future*, March 1977.

## **RECORDINGS**

*Star Child the Opera*, featuring the original cast, produced by the composer, (DENON 1996)  
*Pilgrimage*, Vakhtang Jordania and the Kharkov Philharmonic perform orchestral works by the composer, Compact Disc, (Trained Ear Label, 1994)  
*Common Ground*, Ballet, Produced and performed by the composer, (Trained Ear Recordings. 1992)  
*Songs Without Words*, Recorded live in concert by Thamryris, produced by the composer, Compact Disc, (Trained Ear Label, 1992)

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