

## SYNOPSIS

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Composer, wordsmith and teacher. Training in media and concert composing and conducting. Pursuing collaborations in film and other media, and opportunities to teach musicianship, music theory, technology, and more.

## EDUCATION

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Professional Studies Diploma	Technology & Applied Composition <i>Studies incl. sound design, game audio, film scoring, mixing</i>	San Francisco Conservatory of Music
M.M.	Composition, studying under Elinor Armer <i>Courses incl. audio recording, film music, conducting</i>	San Francisco Conservatory of Music
Graduate Cert.	Science Communications	UC Santa Cruz
M.S.	Neurobiology & Behavior	UC Irvine
B.A.	Human Biology; minor-equiv., Music Composition	Stanford University

## WORK EXPERIENCE

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Summer 2020 Sound Editor, Sun Valley Music Festival

- ◇ Troubleshoot and comped home-recorded instrumental audio for symphony works.

2018–2020 Tutor, San Francisco Conservatory of Music

- ◇ Coached musicianship, music theory, composition, and college writing in person and via Zoom.

2011–2017 Freelance Science Writer and Editor, Self-employed

- ◇ Created scientific, marketing and educational materials for clients in life and physical sciences.

1994–2017 Ballroom Dance Teacher, Self-employed

- ◇ Planned and taught group class series and individual lessons in ballroom, Latin & swing dance.

2008–2011 Editor and Publisher, SLAC Today, SLAC National Accelerator Lab, Menlo Park, CA

- ◇ Coached writing interns; managed internship program; produced daily news for national lab.

2006–2008 Marketing Publications Manager, Dionex Corporation, Sunnyvale, CA

- ◇ Managed and mentored team of scientific writers and editors; implemented publishing tools.

1997–2006 Technical Publications Manager, Pharsight Corporation, Mountain View, CA

- ◇ Managed and trained team producing scientific software documentation online and in print.

1998 Instructor, De-Anza Community College, Cupertino, CA

- ◇ Taught intro. biology lecture and lab; developed syllabus, lectures, activities, quizzes, exams.

1992–1995 Teaching Assistant (Lab Course Instructor), Department of Psychobiology, UC Irvine

- ◇ Taught, developed course materials, coordinated logistics for upperclass psychobiology course.

## TECHNICAL SKILLS

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*Film & Games*—Practiced at scoring to picture in orchestral, hybrid and electronic styles. Trained in sound design and scoring for linear and nonlinear media, and implementation in Unity and Wwise.

*Audio*—Good grasp of audio recording, sound synthesis and sampling techniques. Experience creating in Max/MSP/Jitter, NI Kontakt and Reaktor, among many.

*Production*—Pro Tools Certified User. Experienced in Ableton Live, Logic Pro, Vienna Ensemble Pro.

*Engraving & Publishing*—Advanced skills in Sibelius; Adobe In Design and Photoshop; and multiple web CMSs. Comfortable writing HTML/CSS and XML. Learning to code JS and Web Audio.

*Teaching*—Experienced developing syllabi and course materials, and working in lecture, lab, and online settings. Skilled setting up computer audio routing to share and teach music over Zoom.

## ADDITIONAL RECENT TRAINING

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*Conducting*—Monthlong intensive with Dr. Mark Shapiro at the European–American Music Alliance Summer Institute, Paris, July 2019. Workshops with live string orchestra and SF Girl’s Choir. Works incl.: Shoenberg, *Verklärte Nacht*; Diamond, *Rounds*; Dvořák, *Serenade for Strings*; Holst, *Ave Maria*.

*Composition*—Monthlong program studying under Dr. David Conte, European–American Music Alliance, Paris, July 2017. Intensive studies in harmony, counterpoint, musicianship and composition.

*Video Production*—One-week workshop in camera angles, lighting, and video and audio editing at the San Francisco Conservatory of Music, January 2020.

*Pro Tools User Certification*—Completed at the San Francisco Conservatory of Music, January 2020.

## HONORS

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2019 President’s Award for Achievement and Leadership, San Francisco Conservatory of Music.  
2nd prize, 2019 San Francisco Conservatory of Music Biennial Art Song Composition Competition.  
3rd prize, 2018 San Francisco Conservatory of Music Biennial Choral Composition Competition.

## PROFESSIONAL MEMBERSHIPS

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Member, American Society of Composers, Authors, and Publishers (ASCAP).

Member, National Association of Composers USA, San Francisco chapter.

## LANGUAGES

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Conversational French, survival Spanish, beginning Mandarin. Childhood training in choral Latin.

## SELECTED COMPOSITIONS

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*Study on O Magnum Mysterium* (2020). 4.5 min. String quartet and electronics. Study of Tomás Luis de Victoria’s choral masterwork.

*Luminous Memories* (2020). 2 min. Hybrid electronic–orchestral trailer for a mock action/adventure video game. The call: simple theme, AABA form evoking under-sea love, adventure, danger and heroism.

*American Music: The Rediscovery of Florence B. Price* (2019). 12 min. Chamber opera-in-miniature. Original text and music, inspired by the life, letters and music of composer Florence Beatrice Price.

*Luminous Angels* (2019). 2 min. Hybrid electronic–orchestral trailer for a mock action/adventure video game. The call: simple theme, AABA form evoking the beauty and mystery of glowing sea creatures.

*Ionian Suite* (2019). 14 min, 5 mvmt. String quartet. Inspired by the landscapes & culture of Greece.

*What We Are* (2019). 10 min. Unaccompanied SATB choir + 3 soloists. Original text and music. Rhythmically driven meditation on the nature of *Homo sapiens*.

*Beyond the Shoe* (2019). 3 min. Art song for tenor & piano. Collaboration with poet Robert Rodriguez.

*City Voices* (2018). 8 min. Solo cello. Sights and sounds on walks through Paris and San Francisco.

*Shalom / Pax / Salaam* (2018). 1 min. Unaccompanied SATB choir. Traditional greetings of peace.

*Prelude and Fuggetta* (2018, 2015). 3:30. Full orchestra. Original for solo piano. Contemporary diatonic.

*Fantasy on a Chorale in G* (2017, 2014 and 1989). 3:50. Solo piano and arr. for 12-piece strings, winds and percussion. Four-voice chorale undergoes evolution into 7/8 time, quartile harmony and more.

*Metamorphoses: The Creation* (2015). 18 min, 7 mvmt. SSA, crotales and frame drum. Rhythmically focused, modal setting of the creation story from Ovid's *Metamorphoses*, in the original Latin.

*Lullaby* (2015). 4:18. SSAATTB. Original text in English. Seven-voice a cappella lament and reconciliation with loss. Modal melody with chromatic tension, clusters.

*Cinq Petits Morceaux* (2015). 8 min. Solo piano. Homage to early 20thC explorations for solo piano.

*Prelude to Rainbow Crow* (2015). 4 min. Winds, strings and percussion. Ballet opening scene.

*Sonata in D* (2014). 18–20 min. Solo cello and piano. Three movements in modified neo-Romantic style: Moderato (sonata form with intro, coda), Andante (ABA), Presto Fugato (unfinished).

*Variation on a Carulli Andantino* (2014). 3 min. Solo guitar. Tonal melody over accompaniment in 6/8.