

Curriculum Vitae

David A. Jaffe

EDUCATION

1984 Doctor of Musical Arts and MA degrees in composition, Stanford University
1979 BA degree (music and math), Bennington College
1974-76 Ithaca College School of Music
1963-73 Private music studies

POSITIONS

2007- Senior Scientist/Engineer, Universal Audio, Inc.
2001-2006 Senior Software Engineer, Analog Devices, Inc.
1996-2001 Founder, Staccato Systems, Inc.
1995 MacGeorge Fellow, Melbourne University, Australia
1994 Visiting Lecturer, University of California at San Diego
1992-1996 Audio Software Engineer, Virtual Music Entertainment
1992, 93, 95 Artist-in-Residence, Banff Centre for the Arts
1992-1996 Consultant, Stanford University Office of Technology Licensing
1992 Visiting Lecturer, Princeton University
1991 National Endowment for the Arts Composer-In-Residence, Chanticleer
1990-1992 Violinist in Afro-cuban ensemble *Tambau e Cuerdas*
1990 Rockefeller Foundation Visiting Composer, Buenos Aires, Argentina
1986-1991 Audio Software Engineer, NeXT Computer, Inc.
1985-2005 Consultant, various clients, including Atari, Apple Computer, Aureal (now Creative Labs), etc.
1984-1986 Software Engineer, Intelligenetics
1983-1991 Lecturer/Research Associate, Stanford University
1980 Composer-in-Residence, Chamber Music Conference and Composers' Forum of the East
1978- BMI-supported Composer (yearly guaranteed royalty)
1978 Violinist with Tony Trischka Ensemble, tour of France
1976-1978 First Violinist in Bennington String Quartet
1972-1975 Violinist/mandolinist with Bottle Hill bluegrass ensemble

FELLOWSHIPS, AWARDS, GRANTS

2011 Djerassi Fellowship
2004 International Engineering Consortium's DesignCON Award for *VisualAudio* software
2000 California Arts Council/National Endowment for the Arts Artist Fellowship
1998 Ross McKee Foundation Grant to present "Seven Wonders of the Ancient World"
1996 Golden Max award, Bourges Festival for *SynthBuilder*
1995 Featured Composer, Bratislava Electronic Computer Art & Music Project, Slovakia
1992-95 National Endowment for the Arts Collaborative Fellowship
1988 Grant from US Information Agency Fund for Musicians at International Festivals
1983, 1989 National Endowment for the Arts Composer Fellowships
1986 First Prize, Hamilton Chorus Commission Competition
1983 Prize, Newcomp Composition Contest
1977 Presser Foundation Scholar

COMMISSIONS

Jack Van Geem (2012), Other Minds, Irvine Foundation, Canada Council (2010), Cello Octet Amsterdam (2009), Villa Sinfonia (2008), Andrew Schloss/SSHRC/Canada Council for the Arts (2006, 2008), Joanne Hood (2005), the Russian Arts Foundation/Russian National Orchestra (2001), Quarks! (2000), Irene Mitri (1999), the International Computer Music Conference and the University of Michigan (1998), Earplay (1997), the Lafayette String Quartet (1996), the University of Victoria (1993), the American Guild of Organists (1992), Lynn Kirby (1992), Chanticleer (1987, 1991), the Modern Mandolin Quartet (1989), the Skidmore College Chorus (1989), the Redwood Symphony (1986), William Wallach (1986), the Kronos Quartet (1984), the Mostly Modern Orchestra (1983), Julie Feves (1982), Edward Gans (1981), David Starobin (1980), the Woolley Foundation (1978), and Bennington College (1978).

CD and DVD RECORDINGS

'Cluck Old Hen' Variations, and other pieces for strings by David A. Jaffe

Well-Tempered Productions WTP 5198, 2011

Wildlife, and other pieces for computers and instruments by David A. Jaffe

Well-Tempered Productions WTP 5199, 2011

2004 International Computer Music Conference DVD

ICMC, Miami, 2004. Includes "Racing Against Time"

The Russian National Orchestra Bass Quintet

Pentatone Classics, 2003. Includes "Who's on First?"

The Seven Wonders of the Ancient World

Well-Tempered Productions WTP 5181, 1996

XXIst century mandolin, acoustic and computer music for the mandolin by David A. Jaffe

Well-Tempered Productions WTP 5164, 1994

intercambio/exchange, computer music from Buenos Aires and California

CCRMA, LIPM, CRCA, and the Rockefeller Foundation, 1994. Includes: "American Miniatures"

The Virtuoso in the Computer Age—V

CDCM Vol. 15. CRC 2190 Centaur, 1994. Includes: "Terra Non Firma"; "Wildlife"

New Music for Orchestra

VMM 3024, Vienna Modern Masters, 1994. Includes: "Whoop for Your Life!"

CDCM Computer Music Series, Volume 8

CRC 2091, Centaur, 1991. Includes: "Telegram to the President, 1984"

Dinosaur Music—Music by Chafe, Jaffe and Schottstaedt

WER 2016-50 Wergo, 1988. Includes: "Silicon Valley Breakdown"

The Digital Domain

Elektra/Asylum Records 9 60303-2, 1983. Includes: "Finale to Silicon Valley Breakdown"

The Concordia Archival Project

Concordia University, Montreal, Quebec. Includes: "Bristlecone Concerto 3"

PRESENTATIONS AND GUEST LECTURES

Invited speaker at the InStat MDR Microrprocessor Forum, the USENIX Conference in Nashville, the Aspen Design Conference and others. Keynote Speaker at the conference of the Australian Computer Music Association. Papers presented at the IEEE International Conference on Acoustics, Speech, and Signal Processing in Tokyo, and at International Computer Music Conferences at the IRCAM studio in Paris, as well as in Venice, Aarhus, Vancouver, Montreal, Banff, Scotland, Rochester (NY), and Columbus (Ohio). Lectures given at the DAAD Computer Music Festival in Berlin, the LIPM studio in Buenos Aires, Argentina and at Columbia University, the University of Michigan, Princeton University, Yale University, Stanford University, University of Illinois at Champaign-Urbana, Mills College, San Jose State University, McAllister College (Minneapolis), San Francisco State University, the *Inst. fuer Experimentelle und Elektroakustische Musik* (Vienna), and the Universities of California at Berkeley, San Diego and Santa Barbara.

SELECTION OF PERFORMANCES (see also “Catalogue of Compositions” below)

Performances in over twenty-five countries, including the following concerts: Open Space, Victoria, BC (2012), Other Minds (2011), Music Olomouc, Czech Republic (2011), Muis Sacrum Arnhem, the Netherlands (2010), Max Mathews 80th Birthday (2007), Electric Eclectics Sound Art and Media Festival, Toronto, Canada (2008), Earshot Jazz Series, Seattle (2007), Electronic Music Foundation, NY (2007); Music by the Sea Festival, Bamfield, BC, Canada (2007), Roulette, New York City (2006), Winnipeg New Music Festival, Canada (2004); Jack Straw Studio, Seattle (2003), Brandon University, Canada (2002); Villa Montalvo, Saratoga, California (2001); Society for New Music, Syracuse, NY (2000); San Francisco Symphony chamber music series (1998); the Earplay concert series, San Francisco (1998); the San Francisco Contemporary Music Players concert series (1998, 1985); Festival of the Union of Writers and Artists of Cuba, Havana (1997); the International Computer Music Conference (Miami, Florida, 2004; Ann Arbor, Michigan, 1999; Thessaloniki, Greece, 1997; Banff, Canada, 1996, Arhus, Denmark, 1994; Montreal, Canada, 1991; Glasgow, Scotland, 1990; Vancouver, Canada, 1985; Denton, Texas, 1981); the Discoveries Festival in Aberdeen, Scotland (1997); the Bourges Festival, France (1994); the Cabrillo Music Festival, California (1991, 1986); *Festival Por La Musica en Las Americas*, Buenos Aires (1991); the Chanticleer concert series, San Francisco (1991, 1986); the Bergen Festival, Norway (1989); the ISCM Warsaw Autumn Festival, Poland (1987); the Brooklyn Philharmonic concert series, New York City (1986); the American Festival in London, England (1984); the Saint Paul Chamber Orchestra concert series, Saint Paul, Minnesota (1984); the Berlin Festival, Germany (1983); the Venice Biennale, Italy (1982).

PUBLISHED COMPOSITIONS

Silicon Valley Breakdown, Schott, Weihergaten 5, 6500 Mainz, Germany, 1988.

Ellis Island Sonata, Plucked String Editions Incorporated, PO Box 11125, Arlington, VA, 1987.

All other works published by Terra Non Firma Publishing, 739 Hilldale Avenue, Berkeley, CA.

INSTRUMENTAL SKILLS

Virtuoso level on mandolin; virtuoso improviser; highly skilled on violin, viola, guitar, 5-string banjo, mandocello and conducting; also have studied percussion, cello, oboe and trombone.

RECORDINGS AS PERFORMER (in addition to those listed above)

Heartlands, Tony Trischka. L.P. recording. Rounder, 1975.

All Old Friends, Stacy Phillips. L.P. recording. Revonah, 1975.

Light our Way Along the Highway, Bottle Hill. L.P. recording. Biograph, 1976.

Litany of Tides (Henry Brant), the San Jose Symphony Orchestra. Sonic Arts Corporation, 1983.

COMPUTER MUSIC EXPERTISE

Expert in audio system design, from the highest to the lowest levels, including architectures based on client-server, co-processor, multi-DSP, SDK and plug-in approaches, integrated with GUI tools. Seminal research in physical modeling sound synthesis. Deep understanding of issues in computer music and audio. Have architected, managed and implemented large multi-component software projects, from conception to delivery.

Fluent in application, system and DSP programming, object-oriented software design, real-time programming, multi-processor systems, music languages, music recognition, multi-threaded/interrupt-level programming, multi-platform development. Familiarity with most music and audio software (Max/MSP, SoundForge, Csound, etc.)

Computer languages include C, C++, Python, TCL, Objective-C, Matlab, PostScript, Common Lisp, Pascal, SAIL. Assembler for DSP5600x, SHARC, Blackfin, 680x0 and 80x86. Fluent with standard sound APIs, such as VST and DirectSound and general purpose APIs such as COM. Familiar with system calls in UNIX, Windows, Mac OS X, Xbox, Sony PS2, Posix, and others.

PATENTED INVENTIONS

System and Method for Generating Fractional Length Delay Lines in a Digital Signal Processing System.
S. Van Duyne, D. Jaffe, G. Scandalis, T. Stilson. (Patent No. 5,742,532; granted 4/21/98.)
Digital Signal Processing System and Method for Generating Musical Legato Using Multitap Delay Line with Crossfader. D. Jaffe, J. Smith. (Patent No. 5,781,461; granted 7/14/98)

MANAGEMENT EXPERTISE

Work well under pressure of deadlines, know how to maximize the talents of a given group, have inspiring positive management style, easily earn respect of colleagues, adaptable to new concepts and ideas. Have demonstrated ability to work effectively with teams remotely and in person in Asia, India, Australia, and Europe.

PRINCIPAL SOFTWARE PROJECTS

UAD2, principal architect, of DSP sub-system and other sub-systems Universal Audio, Inc., 2007
A hardware accelerator for rendering simulations of classic analog studio gear and other audio plug-ins.
VisualAudio, principal architect, Analog Devices, Inc., 2004
A system for creating embedded audio applications, includes OS, audio modules and design tool.
SmartAnimator, contributor, Analog Devices, Inc., 2002
A software development kit for integrating algorithmic wave-table synthesis into games.
SoundMAX, principal architect, Analog Devices, Inc., 2001
A MIDI wavetable/physical-modeling engine that has shipped on millions of PCs.
SynthCore, principal architect, Staccato Systems, Inc., 1999
A physical-modeling engine for games and music.
Quest for Fame and other titles, chief audio programmer, Virtual Music Entertainment, Inc., 1996
Music-based multi-platform games.
SynthBuilder, contributor, Sondius, Stanford University, 1996
A graphical environment for developing physical modeling synthesis algorithms.
The Music Kit, principal architect, NeXT Computer, Inc., 1989
An software development kit and associated applications for music and sound.
Quest, contributor, IntelliGenetics, Inc., 1982 - Gene-searching software.

WRITINGS

The Computer-Extended Ensemble. D. Jaffe and A. Schloss. 1994. Computer Music Journal, MIT Press, 18(2):78-86.
The Computer-Extended Ensemble. D. Jaffe. LULU, Revista de teorías y técnicas musicales, 1(2), Buenos Aires, Argentina.
Comments on Multimedia, Performance and Interactive Instruments. D. Jaffe. Proceedings of the Music Unlimited seminar, Australia Council for the Arts, Sydney Australia, 1996.
Efficient Dynamic Resource Management on Multiple DSPs, as Implemented in the NeXT Music Kit. D. Jaffe. Proceedings of the 1990 International Computer Music Conference, Glasgow, Scotland, Computer Music Association, pgs. 188-190.
Ensemble Timing in Computer Music. D. Jaffe. Proceedings of the 1984 International Computer Music Conference, Paris, Computer Music Association, pgs. 185-189.
Ensemble Timing in Computer Music. D. Jaffe. 1985. Computer Music Journal, MIT Press, 9(4):38-48. Reprinted as Music Dept. Tech. Rep., Stanford University, 1985.
Extensions of the Karplus-Strong Plucked-String Algorithm. D. Jaffe and J. Smith. 1983. Computer Music Journal, MIT Press, 7(2):56-69. Reprinted in book form in *The Music Machine*, ed. Curtis Roads, 1989, MIT Press, pgs. 481-494.
Impossible Animals: Notes on Birds and Musical Style. D. Jaffe. Perspectives of New Music, 33(1,2):604-613.
Intelligent Musical Instruments: The Future of Musical Performance or the Demise of the Performer? A. Schloss and D. Jaffe. Interface Journal for New Music Research, Netherlands, 22(3):183-193.

WRITINGS (continued)

- A Lossless, Click-free, Pitchbend-able Delay Line Loop Interpolation Scheme*. S. Van Duyne, D. Jaffe, G. Scandalis and T. Stilson. Proceedings of the 1997 International Computer Music Conference, Thessaloniki, Greece, Computer Music Association, pgs. 252-255.
- The Making of Wildlife*. D. Jaffe and A. Schloss. Proceedings of the 1992 International Computer Music Conference, San Jose, CA. Computer Music Association.
- Music and the Computer: Up-Ending the Family Tree*. D. Jaffe. Keynote address to the 1995 Australian Computer Music Association. Proceedings of the 1995 ACMA Conference, Melbourne, Australia. ACMA. pgs. 1-5.
- Music System Architecture on the NeXT Computer*. J. Smith, D. Jaffe and L. Boynton. Proceedings of the 1989 International Conference of the Audio Engineering Society, Toronto, Canada, pgs. 301-312.
- Musical and Extra-Musical Applications of the NeXT Music Kit*. D. Jaffe. Proceedings of the 1991 International Computer Music Conf., Montreal, Computer Music Association, pgs. 521-524.
- The Music Kit on a PC*. D. Jaffe, J. O. Smith, N. Porcaro. 1994. Proceedings of the First Brazillian Symposium of Computation and Music, XIV Congress of the Brazillian Society of Computation, Caxambu, MG. pgs. 63-69.
- Orchestrating the Chimera—Musical Hybrids, Technology and the Development of a “Maximalist” Musical Style*. D. Jaffe. Leonardo Music Journal, 5:11-18 (1995).
- An Overview of the NeXT Music Kit*. D. Jaffe. Proceedings of the 1989 International Computer Music Conference, Columbus, OH, Computer Music Association, pgs. 135-138.
- An Overview of the NeXT Music and Sound Kits*. D. Jaffe and L. Boynton. 1989. Computer Music Journal, MIT Press, 14(2):48-55. Reprinted in book form in *The Well-Tempered Object*, ed. Stephen Pope, 1991, MIT Press.
- Performance Expression in Commuted Waveguide Synthesis of Bowed Strings*. D. Jaffe and J. Smith. 1995. Proc. of the 1995 International Computer Music Conference, Banff, Canada, Computer Music Association, pgs. 343-346.
- Rapid Searches for Complex Patterns in Biological Molecules*. R. Abarbanel, P. Wieneke, E. Mansfield, D. Jaffe and D. Brutlag. Nucleic Acids Research, Sept. 1983.
- Real Time Sound Processing & Synthesis on Multiple DSPs Using the Music Kit and the Ariel QuintProcessor*. D. Jaffe and J. Smith. Proceedings of the 1993 ICMC, Tokyo, Japan; CMA.
- Source Separation and Note Identification in Polyphonic Music*. C. Chafe and D. Jaffe. 1986. Proceedings of the International Conference on Acoustics, Speech and Signal Processing, Tokyo, Japan, 1986(2):1289-1292.
- Spectrum Analysis Tutorial*. 1987. D. Jaffe. Computer Music Journal, MIT Press, 11(2):9-24 and 11(3):17-35.
- Symposium on Computer Music Composition*. C. Roads, D. Jaffe, M. Battier, et al. Computer Music Journal, MIT Press, 10(1):40-63.
- SynthBuilder—A Graphical Rapid-Prototyping Tool for the Development of Music Synthesis and Effects Patches on Multiple Platforms*. N. Porcaro, D. Jaffe, P. Scandalis, J. Smith, and T. Stilson. Computer Music Journal, MIT Press, 22(2):35-43. Music Conference, Banff, Canada, Computer Music Association, pgs. 61-62.
- SynthBuilder—A Graphical Real-Time Synthesis, Processing and Performance System*. N. Porcaro, P. Scandalis, J. Smith, D. Jaffe, and T. Stilson. Proceedings of the 1995 International Computer Music Conference, Banff, Canada, Computer Music Association, pgs. 61-62.
- SynthBuilder and Frankenstein, Tools for the Creation of Musical Physical Models*. N. Porcaro, W. Putnam, P. Scandalis, D. Jaffe, J. Smith, T. Stilson, S. Van Duyne. Proceedings of the 1996 International Conference on Auditory Display, Palo Alto, Santa Fe Institute and Xerox Parc.
- A Synthesizer Debugger*. D. Jaffe. Proceedings of the 1983 International Computer Music Conference, Rochester, NY, Computer Music Association, pgs. 110-112.
- Techniques for Note Identification in Polyphonic Music*. C. Chafe, D. Jaffe, K. Kashima, B. Mont-Reynaud, J. Smith. Proc. of the 1985 International Computer Music Conference, Vancouver, Canada, Computer Music Association, pgs. 399-406.
- Ten Criteria for Evaluating Synthesis and Processing Techniques*. D. Jaffe. 1995. Computer Music Journal, MIT Press, 19(1):76-87. Also: Proceedings of the First Brazillian Symposium of Computation and Music, Brazillian Society of Computation, Caxambu, MG. 53-61.

WRITINGS (continued)

Using SynthBuilder for the Creation of Physical Models. N. Porcaro, P. Scandalis, D. Jaffe, J. Smith. Proceedings of the 1996 International Computer Music Conference, Hong Kong, Computer Music Association, pgs. 87-88.

A Virtual Piano Concerto—Coupling of the Mathews/Boie Radio Drum and the Yamaha Disklavier Grand Piano in "The Seven Wonders of the Ancient World". D. Jaffe and A. Schloss. Proceedings of the 1994 International Computer Music Conference, Arhus, Denmark, Computer Music Association, pgs. 192-195.

VisualAudio—An Environment for Designing, Tuning, and Testing Embedded Audio Applications. D. Jaffe, P. Beckmann, B. Peddie, T. Stilson, S. Van Duyne. Proceedings of the 2005 Conference of the Audio Engineering Society, New York City, NY.

Catalogue of Compositions by David A. Jaffe

- 8:66 for Trimpin (2012)
for Trimpin installation (CannonX+4:33=100), controlled by Radiodrum and singer—9' 6"
Co-composed with Catherine Lewis and Andrew Schloss
Performance: 2012, Open Space, Victoria, BC, Canada
- The Space Between Us* (2011)
for Trimpin percussion and Disklavier, controlled by the Radiodrum, with eight string players distributed around the audience—25'
Commissioned by Other Minds, the Irvine Foundation and the Canada Council
Performance: 2011, Other Minds Festival, San Francisco
- Congregations* (2009)
for cello octet—20'
Commissioned by Cello Octet Amsterdam
Performances: 2010, Arnhem, the Netherlands
- The Sing-Song of Old Man Kangaroo, for mandolin and mandocello, or violin and cello—5'* (2009)
- SF Itinerary* (2008)
for string orchestra—10'
Commissioned by Villa Sinfonia
Performance: 2009, San Francisco; Villa Sinfonia
- MahaDeviBot Variations* (2007)
for Radio Drum-controlled robot percussionist—10'
Co-composed with Andrew Schloss
Performance: 2007, University of Victoria, Victoria, BC, Canada; A. Schloss.
- Celebration, for Max Mathews' 80th Birthday* (2007)
for two Radio Drum-controlled Disklaviers and computer graphics by Randal Jones—12'
Performance: 2007, Center for Computer Research in Music and Acoustics, Stanford University; D. Jaffe, A. Schloss.
- Underground Economy* (2006)
for cuban improvising trio—14'
Commissioned by the Duran/Schloss/Mitri trio, the Sciences and Humanities Research Council of Canada, and the Canada Arts Council
Performances: 2008, Electric Eclectics Festival, Thornbury, Ontario, Canada; Duran/Schloss/Mitri trio.
2008, Spring in Havana festival, Havana, Cuba; Duran/Schloss/Mitri trio.
2008, CIRMMT conference, McGill University, Montreal; Duran/Schloss/Mitri trio.
2007, Earshot Jazz series, Seattle, WA.; Duran/Schloss/Mitri trio.
2007, Electronic Music Foundation, Judson Church, NYC; Duran/Schloss/Mitri trio.
2007, Real Art Ways, Hartford, CT; Duran/Schloss/Mitri trio.
- La Brea ("the tar")* (2005)
for string quartet—5'
Commissioned by Joanna Hood for the Eclipse Quartet
Performance: 2006, Roulette, New York, the Eclipse Quartet.
- "Cluck Old Hen" Variations* (2004)
for solo violin—11'
Performances: 2007, Music by the Sea festival, Bamfield, BC, Canada; Ann Elliott-Goldschmid.
2007, KW-Chamber Music Society, Waterloo, Ontario, Canada; Ann Elliott-Goldschmid.
2007, Mount Allison University, Sackville, New Brunswick, Canada; Ann Elliott-Goldschmid.
2007, University of Victoria, BC, Canada; Ann Elliott-Goldschmid.
- Impossible Animals, 2004* (2004)
for trombone and four-channels of synthesized voices—10'
Performance: 2004, Roy and Edna Disney/CalArts Theatre, Abbie Conant.

- Maravillas* ("Wonders") (2003)
for nine remote controlled Trimpin toy pianos, performed by the Mathews Boie Radio Drum—10'
 Co-composed with Andrew Schloss.
 Performance: 2003, Jack Straw Hall, presented by University of Washington, Seattle.
- Racing Against Time* (2001)
for two violins, two saxophones, piano and Mathews/Boie Radio Drum—13'
 Commissioned by Dale Stammen, Kimm Brockett Stammen and Judy Kehler Siebert of the Quarks! Trio
 Performance: All performances below with Quarks! Trio and guest performers Irene Mitri, Andrew Schloss and David A. Jaffe
 2004, Featured in international radio broadcasts as part of "Art of the States."
 2004, International Computer Music Conference, Miami. Quarks! Trio
 2004, Winnipeg New Music Festival, Winnipeg, Canada. Quarks! Trio
 2003, Cornish School of the Arts, Seattle. Quarks! Trio
- Who's on First?* (2001)
for five double basses—5'
 Commissioned by the Russian Arts Foundation for the Russian National Orchestra bass quintet.
 Performance: 2001, Villa Montalvo, Saratoga, CA; Russian National Orchestra bass quintet.
 Recording: *The Bass Quintet of the Russian National Orchestra*. Compact disc, PentaTone, 2003
- Bull's Eye* (1999)
for violin, cello and African percussion—10'
 Commissioned by Irene Mitri and the Odeon Ensemble.
 Performance: 2001, Cornish School of the Arts, Seattle, WA.
- Wildlife II* (co-composed by Andrew Schloss) (1999)
an interactive computer piece for Mathews/Boie Radio Drum and Zeta electronic/MIDI violin—10'
 Performance: 1999, Chapel of the Chimes, Berkeley, CA; D. Jaffe, A. Schloss.
- Other Worlds—an homage to Carl Sagan* (1998)
 a concerto for Zeta electronic violin and symphonic band—14'
 Commissioned by the University of Michigan and the 1998 International Computer Music Conference.
 Performance: 1999, Ohlone College; Ohlone Wind Ensemble.
 1999, Conference of the Society for Electroacoustic Music in the U.S.
 San Jose State University, CA; Ohlone Wind Ensemble.
 1999, Laboratorio Nacional de Musica Electroacustica, Havana, Cuba; recording.
 1998, Power Auditorium, Ann Arbor, MI; Andrew Jennings, violin,
 University of Michigan symphonic band, H. Robert Reynolds, conductor.
- Havana Dreams* (1997)
for flute/piccolo, clarinet/bass clarinet, violin, cello and percussion—17'
 Commissioned by Earplay.
 Performance: 2000, Society for New Music, Syracuse, NY.
 1998, Yerba Buena Forum, San Francisco; Earplay.
 1998, Pamona College; Earplay.
- Quiet Places* (1996)
for string quartet—20'
 Commissioned by the Lafayette Quartet.
 Performance: 2001, University of Victoria, B.C., Canada. Lafayette Quartet.
 1997, Davies Symphony Hall, San Francisco Symphony Chamber Music Series;
 members of the SF Symphony.

The Seven Wonders of the Ancient World

(1995)

for Radio Drum-controlled Disklavier, mandolin, guitar, harp, harpsichord, 2 perc., harmonium, and bass—70'
Supported by the Banff Centre and a Collaborative Fellowship from the National Endowment for the Arts.

Performance: 2000, Featured in international radio broadcasts as part of "Art of the States."
1998, Yerba Buena Theatre, San Francisco; San Francisco Contemporary Music Players.
1996, International Computer Music Conference, Thessaloniki, Greece (Recording).
1995, University of Victoria (movements V and VI), B.C., Canada; faculty and student ensemble.
1994, University of California, San Diego (movements I-IV); SONOR.
1994, International Computer Music Conference, Arhus, Denmark (movement IV);
Athelas Ensemble.

Recording: *The Seven Wonders of the Ancient World*. Compact disc, Well-Tempered
Productions, WTP5181, 1996.

Cadenzas from The Seven Wonders of the Ancient World (multi-media version, animation by Randal Jones)

(1998)

for Radio Drum-controlled Disklavier and video-10'

Performance: 2008, Spring in Havana festival, Havana, Cuba; A. Schloss
2007, Earshot Jazz series, Seattle, WA.; A. Schloss.
2007, Electronic Music Foundation, Judson Church, NYC; A. Schloss.
2007, Real Art Ways, Hartford, CT; A. Schloss
2006, Aventa Concert, University of Victoria; A. Schloss.
2006, IEEE MMSP Conference (Multimedia Signal Processing), Victoria BC,
A. Schloss.
1998, VII Festival Internacional de Musica "Primavera en la Habana 98,"
Palacio de los Capitanes Generales, Havana, Cuba.

Cadenzas from The Seven Wonders of the Ancient World

(1995)

for Radio Drum-controlled Disklavier—10'

Performance: 2006, Stanford University; A. Schloss.
2005, 21st Century Music Concert, University of Victoria, A. Schloss.
2004, Winnipeg New Music Festival, Winnipeg, Canada; A. Schloss.
2003, Cornish School of the Arts, Seattle, WA; A. Schloss.
2002, Brandon New Music Festival, Brandon University, Canada, A. Schloss.
2002, STOMPS (Stockholm Music Performance Symposium), Sweden., A. Schloss.
2001, Connecticut College Eighth Biennial Symposium on Arts and Technology; A. Schloss.
2001, Banff Centre conference "Human Voice/Computer Vox", Canada; A. Schloss.
2001, Seattle Experience Music Project, as part of 2001 CHI conference; A. Schloss.
2001, Winnipeg New Music Festival, Canada; A. Schloss.
2001, Concerts in Cuban cities: Santiago, Camaguey, Holguin and Santa Clara; A. Schloss.
1999, CyberArts Festival, Boston ; A. Schloss.
1997, Western Front, Vancouver ; A. Schloss.
1997, UNIAC, Havana, Cuba ; A. Schloss.
1996, San Jose State University (part of American Music Week) ; A. Schloss.
1996, Stanford University ; A. Schloss.
1995, University of Victoria, B.C., Canada ; A. Schloss.
1995, Western Front, Vancouver ; A. Schloss.

Terra Non Firma

(1993)

for four cellos and Radio Drum-conducted electronic orchestra—14'

Commissioned by the University of Victoria in honor of Max Mathews.

Performance: 1995, Bratislava European Electronic Computer Art & Music Project, Slovakia;
Bratislava Conservatory players
1995, Melbourne University; Melbourne Uni. Cello Quartet.
1995, Australian Computer Music Conference; Melbourne Uni. Cello Quartet.
1994, University of California, San Diego; SONOR.
1994, Bourges, France; Bourges Chamber Players.
1993, University of Victoria, BC, Canada; Univ. of Victoria Cello Quartet.
1993, Stanford University; Bay Area Cello Quartet.

Recording: *The Virtuoso in the Computer Age—V*. Compact disc, CDCM Vol. 15.
CRC 2190 Centaur, 1994.

- No Trumpets, No Drums* (1992)
 for organ, trombone and percussion—12'
 Commissioned by the Palo Alto and San Francisco chapters of the American Guild of Organists and the Organ Consortium at Stanford.
 Performance: 1993, Palo Alto, CA. Erik Goldstrom, Suzanne Mudge and Allen Biggs.
- Schumann Variations* (with Christopher Penrose) (1992)
 for computer-processed piano—5'
 Commissioned by Lynn Kirby for *Three Domestic Interiors*, an experimental film.
 Performance: 1993, Stanford, California.
- American Miniatures* (1992)
 for computer-processed voices, strings and drums—14'
 Commissioned by Lynn Kirby for an experimental film.
 Performance: 1998, The Sound of Israel—Jewish Art Music festival; Berlin, Germany.
 1997, UNIAC, Havana, Cuba
 1997, Discoveries Festival, Northern College, Aberdeen, Scotland.
 1996, Opus 415, No. 2 New Music Marathon, San Francisco, CA.
 1995, Bratislava European Electronic Computer Art & Music Project, Slovakia.
 1995, International Computer Music Conf., Banff, Canada.
 1994, Brasilia, Brazil.
 1994, University of California, San Diego.
 1993, Columbia Univ., N.Y.
 1993, SEAMUS conference, Austin, TX.
 1993, Minneapolis, MN.
 1993, Glasgow, Scotland.
 1992, Yale University, New Haven, CT.
 1992, Malaga, Spain.
 1992, NEMO Festival, Aarhus, Denmark.
 1992, Stanford, CA.
 Recordings: *intercambio/exchange, computer music from Buenos Aires and California*
 Compact disc, CCRMA/LIPM/CRCA/Rockefeller Foundation, 1994.
XXIst century mandolin, acoustic and computer music for the mandolin by
David A. Jaffe. Compact disc, Well-Tempered Productions WTP 5164, 1994.
- Gregorian Variations* (1991)
 an interactive computer piece for Zeta electronic/MIDI violin and NeXT Computer—10'
 Performance: 1991, USENIX Conference, Nashville, TN; D. Jaffe, violin and live electronics.
- Songs of California, based on the words of Junipero Serra, Collis P. Huntington, Ishi, Joe Hill, Cesar Chavez, and John Muir* (1991)
 an acapella cantata for twelve singers—15'
 Commissioned by Chanticleer, supported by a Composer-In-Residence grant from the National Endowment for the Arts.
 Performance: 1991, San Francisco, CA.; Chanticleer.
 1991, Sacramento, CA.; Chanticleer.
 1991, Berkeley, CA.; Chanticleer.
 1991, Los Altos, CA.; Chanticleer.
 1991, San Francisco, CA.; George Coates Performance Works, with Japanese dancers Eiko and Koma

- Wildlife* (co-composed by Andrew Schloss) (1991)
 an interactive computer piece for two players, playing Mathews/Bowie Radio Drum and Zeta electronic/MIDI violin—25-40'
 Performance: 1991, International Computer Music Conf., Montreal, Canada; Jaffe, Schloss.
 1991, CBC Radio; Jaffe, Schloss.
 1991, Victoria, B.C., Canada; Jaffe, Schloss.
 1991, Stanford University Centennial Concert, Stanford, CA.; Jaffe, Schloss.
 1992, Princeton University, Princeton, NJ
 1992, Malaga, Spain.
 1992, NEMO Festival, Aarhus, Denmark.
 1993, Victoria, B.C., Canada, Jaffe, Schloss.
 Recording: *The Virtuoso in the Computer Age—V*. Compact disc, CDCM Vol. 15.
 CRC 2190 Centaur, 1994.
- Man Meets Dog (how it all began)* (1991)
 for small male chorus and optional large chorus (SATB)—8'
 Commissioned by Chanticleer, supported by a Composer-In-Residence grant from the National Endowment for the Arts.
 Performance: 1991, Sacramento, CA; Chanticleer.
 1991, Palo Alto, CA.; Chanticleer, Palo Alto High School Chorus.
 1991, San Francisco, CA.; Chanticleer, San Francisco Middle School Chorus.
 1991, Albany, CA.; Chanticleer, Albany High School Chorus.
 1991, San Francisco, CA.; George Coates Performance Works, with Japanese dancers Eiko and Koma
- Beacons of the Sky* (1990)
 for chorus (SATB) and percussion—6'
 Commissioned by Chanticleer, supported by a Composer-In-Residence grant from the NEA
 Performance: 1991, Palo Alto, CA.; Palo Alto High School Chorus. David Jaffe, percussion.
- Number Man (for the ghost of J.S. Bach)* (1990)
 a cantata for oboe and solo voices (SATB) with optional chorus (SATB), based on a text by Carl Sandburg—30'
 Supported by a Composer Fellowship from the National Endowment for the Arts.
 Performance: 1992, Princeton, NJ. The Princeton Composers' Ensemble.
- The Grass Valley Fire, 1988* (1988)
 for two mandolins, mandola and mando-cello—10'
 Also, version for string quartet (1989).
 Performance: 1995, Carnegie Recital Hall, N.Y.C.; Modern Mandolin Quartet.
 1993, Mills College, Oakland, CA.; Modern Mandolin Quartet.
 1990, Bergen Festival, Bergen, Norway; Alesund String Quartet.
 1990, Cultural Center, Buenos Aires, Argentina; Quartet of Argentina.
 1989, Santa Cruz, CA.; Modern Mandolin Quartet.
 1989, Villa Montalvo, San Jose, CA.; Modern Mandolin Quartet.
 1989, Merkin Concert Hall, N.Y.C.; Modern Mandolin Quartet.
 Recording: *XXIst century mandolin, acoustic and computer music for the mandolin by David A. Jaffe*. Compact disc, Well-Tempered Productions WTP 5164, 1994.
- Kangaroos* (1988)
 for mandolin orchestra—3'
- Heartland Horizon* (1988)
 for violin, viola, and 'cello—12'
 Performance: 1995, University of Victoria, B.C., Canada; faculty ensemble.
 1990, Cultural Center, Buenos Aires, Argentina; Quartet of Buenos Aires.

- Grass* (1987)
 for female chorus (SSA) or three soloists and computer-generated tape—7.5'
 Commissioned by the Skidmore College Chorus.
 Performance: 1989, Intermedia Arts, Minneapolis, MN; Intermedia Arts Ensemble.
 1989, San Jose, CA; ALEA II.
 1988, Stanford, CA; ALEA II.
 1987, Saratoga Springs, NY; Skidmore College Chorus.
- Whoop for Your Life* (1987)
 for orchestra (3333,4331 + optional baritone horn, piano, harp, timpani, 3 percussion, strings)—15'
 Commissioned by the Redwood Symphony.
 Performance: 1991, Cabrillo Music Festival; Festival Orchestra, JoAnn Falletta, conductor.
 1987, Los Altos, CA; Redwood Symphony, Erik Kujowsky, conductor.
 Recording: *New Music for Orchestra*. Compact disc, VMM 3024, Vienna Modern Masters, 1994.
- The Fishing Trip* (1986)
 for 12-voice male chorus and computer-generated and processed tape—8'
 Commissioned by Chanticleer.
 Performance: 1986, Sacramento, CA. (part of American Music Week); Chanticleer.
 1986, Herbst Hall, San Francisco, CA; Chanticleer.
 1986, Palo Alto, CA; Chanticleer.
 1986, Concord, CA; Chanticleer.
- Impossible Animals* (1986)
 for chorus (SATB) and computer-generated quadraphonic or stereo tape—8'
 Commissioned by the Hamilton College Choir.
 Performance: 1993, Stanford, CA; Stanford Chorale.
 1986, Clinton, NY (part of American Music Week); Hamilton College Choir.
 1986, Stanford, CA; Stanford Early Music Singers.
 Also, version for SATB or SSATB soloists and tape (1989).
 Performance: 2008, Milwaukee County Zoo, Milwaukee, WI; Present Music
 1995, Berkeley and San Francisco, CA; Modus Novus.
 1990, International Computer Music Conf., Glasgow, Scotland; Capella Nova.
- Impossible Animals*
 version for violin and tape (1989).
 Performance: 2008, Birmingham, Arts Music Alliance, Birmingham; AL; Karen Bentley
 2008, Russian River Performing Arts Center, Guernsville, CA; Karen Bentley
 2008, Birmingham, AL (multiple concerts); Karen Bentley
 2004, Winnipeg New Music Festival, Winnipeg, Canada; Irene Mitri
 2003, Cornish School of the Arts, Seattle, WA; Irene Mitri
 2001, Santiago, Camaguey, Holguin and Santa Clara, Cuba; Irene Mitri
 1999, San Jose, CA; Pat Strange.
 1998, Festival Primavera en Habana, Havana, Cuba; Irene Mitri.
 1998, Tour with concerts in California, Michigan and Virginia; Karen Bentley.
 1997, UNIAC, Havana, Cuba; Irene Mitri
 1996, Stanford, CA; Karen Bentley.
 1995, June in Buffalo, State University of New York at Buffalo, NY; Karen Bentley.
 1995, Bratislava European Electronic Computer Art & Music Project, Slovakia; D. Jaffe.
 1993, Mar del Plata, Argentina.
 1992, Mexico City, Mexico; Mari Kimura.
 1991, San Francisco, CA; David Jaffe.
 1990, Stanford, CA; David Jaffe.
 1990, Cultural Center, Buenos Aires, Argentina; David Jaffe.
 1989, Intermedia Arts, Minneapolis, MN; David Jaffe.
 Also, version for oboe and tape (1990).
 Performance: 1995, University of Victoria, B.C., Canada; faculty ensemble.
 1990-1992, Many performances in the Northeast U.S.; Libby Van Cleve.
 Also, version for flute, clarinet, saxophone, bassoon, trombone and tape (1994).
 Performance: 1994, Caxambu, Brazil; Grupo de Musica Contemporanea, Escola de Musica da UFMG.

- Ellis Island Sonata* (1985)
 for solo mandolin—22'
 Commissioned by Bill Wallach for the Mandolin Celebration II
 Performance: 1997, Chapel of the Chimes, Berkeley; D. Jaffe
 1997, American Composer's Forum, San Francisco; D. Jaffe
 1997, UNIAC, Havana, Cuba; D. Jaffe
 1996, Opus 415, No. 2 New Music Marathon, San Francisco, CA; D. Jaffe.
 1995, Bratislava European Electronic Computer Art & Music Project, Slovakia; D. Jaffe.
 1990, Cultural Center, Buenos Aires, Argentina; David Jaffe.
 1990, Intermedia Arts, Minneapolis, MN; David Jaffe.
 1989, Walker Art Center, St. Paul, MN; David Jaffe.
 1987, S.F., CA (part of American Music Week); David Jaffe.
 1987, ISCM Warsaw Autumn Festival of Contemporary Music, Poland; Jaffe.
 1985, Stanford, CA; David Jaffe.
 1985, Hartford, CT; David Jaffe.
 Recording: *XXIst century mandolin, acoustic and computer music for the mandolin by David A. Jaffe*. Compact disc, Well-Tempered Productions WTP 5164, 1994.
 Publication: Plucked String Editions Inc., PO Box 11125, Arlington, VA, 1987.
- Telegram to the President* (1985)
 for string quartet and computer-generated tape—5'
 Commissioned by the Kronos Quartet.
 Performance: 1998, Festival Primavera en Habana, Havana, Cuba; Festival Quartet.
 1990, International Computer Music Conference, Glasgow, Scotland; Conf. Quartet
 1989 Bergen Festival, Bergen, Norway; Alesund Quartet.
 1989, Amsterdam, Holland; Mondrian Quartet.
 1988, Stanford, CA; Jefferson String Quartet.
 Recording: *CDCM Computer Music Series, Volume 8*. Compact disc, CRC 2091, Centaur, 1991.
- Bristlecone Concerto No. 3* (1984)
 for mandolin, optional percussion and computer-generated and processed tape—10'
 Performance: 1988, *Festival Por La Musica en Las Americas*, Buenos Aires, Argentina; D. Jaffe.
 1986, Champaign-Urbanna, IL; David Jaffe.
 1986, Composers Forum, NY; David Jaffe, Andrew Schloss.
 1986, Studio 200, Tokyo, Japan; David Jaffe.
 1985, MIT, Boston, MA; David Jaffe, Andrew Schloss.
 1985, International Computer Music Conference, Vancouver, BC, Canada; Jaffe.
 1985, Stanford, CA; David Jaffe, Andrew Schloss.
 1985, Santa Cruz, CA; David Jaffe, Andrew Schloss.
 1984, Paris, France; David Jaffe, Andrew Schloss.
 1984, DAAD Concert, Berlin, W. Germany. David Jaffe, Andrew Schloss.
- Bristlecone Concerto No. 2* (1984)
 for violin, mandolin, chamber orchestra (1111, 1110, harp, pno. perc.) and
 computer-generated and processed tape—18'
 Supported by a Composer Fellowship from the National Endowment for the Arts.
 Performance: 1986, Cabrillo Music Festival, Aptos, CA; Festival Orchestra.
 1986, Chicago, IL; Northwestern University New Music Ensemble.
 1984, American Festival, London; Grosvenor Ensemble.
- Wanting the Impossible (echoes of Ives' Unanswered Question)* (1984, revised 1990)
 for baritone and small orchestra (2121, 2100, 2 perc., pno., string orchestra)—12'
 Performance: 1990, Berkeley, CA; Bay Area Concerto Collective; David Jaffe, conductor.
 1984, Stanford, CA; Stanford Orchestra; David Jaffe, conductor.
- Bird Seasons* (1984)
 for solo voices (SATB) or chamber chorus (SATB)—10'
 Supported by a Composer Fellowship from the National Endowment for the Arts.
 Performance: 1988, Walker Art Center, Minneapolis, MN; Minn. Composers' Forum Ensemble.
 1984, Stanford, CA; ALEAII.

- Bristlecone Concerto No. 1* (1983)
 for violin and chamber orchestra (1111, 1110, harp, pno. perc.)—11'
 Performance: 1984, Valencia, CA; Cal Arts Contemporary Music Ensemble.
- Would You Just As Soon Sing As Make That Noise?!* (1983)
 for violin, mandolin and orchestra (1112, 1110, tenor banjo, 2 perc., hrp., pno., str.)—18'
 Supported by a Composer Fellowship from the National Endowment for the Arts.
 Performance: 1986, Brooklyn Academy of Music, Brooklyn, NY; Brooklyn Philharmonic,
 Lukas Foss, conductor.
 1986, Cooper Union, NYC, NY; Brooklyn Philharmonic, Lukas Foss, conductor.
 1983, Vorpall Gallery, S.F., CA; Mostly Modern Orch, Laurie Steele, conductor.
- String Quartet for Two Instruments* (1982)
 for violin and viola—12'
 Performance: 1983, Stanford, CA; ALEAII.
 1983, S.F., CA; S.F. Contemporary Music Players.
 1983, Mill Valley, CA; S.F. Contemporary Music Players.
- Silicon Valley Breakdown* (1982)
 for four-channel computer-generated tape and optional slide projections—20'
 Also available in stereo version.
 Performances (partial list):
 1996, EuCuE Festival of Electroacoustic Music, Montreal, Canada.
 1996, Louisiana State Univ. Festival of Electroacoustic Music, Baton Rouge, LA.
 1995, Bratislava European Electronic Computer Art & Music Project, Slovakia
 1995, Australian Computer Music Conference, Melbourne, Australia.
 1995, Fourth Annual Florida Electroacoustic Music Festival, Gainesville.
 1990, Cultural Center, Buenos Aires, Argentina.
 1989, Intermedia Arts, Minneapolis, MN.
 1988, Festival Por La Musica en Las Americas, Buenos Aires, Argentina.
 1988, 2nd International Festival for Computer Music, Stockholm, Sweden.
 1987, Spring in Varadero Festival, Vadadero, Cuba.
 1987, Centro de Arte Reina Sofia, Madrid, Spain.
 1986, Stockholm, Sweden.
 1986, Cabrillo Music Festival, Aptos, CA.
 1986, Studio 200, Tokyo, Japan.
 1985, BBC Radio "Music in Our Time".
 1985, Stanford, CA.
 1985, Peabody Conservatory, Baltimore, MD.
 1985, Aspen, Design Conference, Aspen, CO.
 1985, International Society for Contemporary Music, Warsaw, Poland.
 1985, Oberlin, OH.
 1984, LIPM, Buenos Aires, Argentina.
 1984, Hanover Festival, Munich, Germany.
 1984, CADRE Festival, San Jose, Ca.
 1983, Electro-Acoustic Music Society Concert, London, England.
 1983, Composers' Forum Concerts, NYC, NY.
 1983, Monday Evening Concerts, Los Angeles, CA.
 1983, California Institute of the Arts Contemporary Music Festival, Valencia, CA.
 1983, Berlin Festival, Berlin, W. Germany.
 1982, Boston, Mass.
 1982, Padova and Rome, Italy.
 1982, Venice Biennale, Venice, Italy.
 1982, Stanford, CA.

Silicon Valley Breakdown Recordings:
XXIst century mandolin, acoustic and computer music for the mandolin by
David A. Jaffe. Compact disc, Well-Tempered Productions WTP 5164, 1994.
Dinosaur Music—Music by Chafe, Jaffe and Schottstaedt. Compact disc,
WER 2016-50 Wergo, 1988.
Music From CCRMA 1. Cassette. CCRMA, Stanford University, 1983.
The Digital Domain. Compact disc, 9 60303-2 Elektra/Asylum Records, 1983.
Publication: Schott, Weihergarten 5, 6500 Mainz, Germany, 1988.

Three Musicians (after the Picasso paintings) (1981)

for viola and guitar—11'

Performance: 2009, Victoria Conservatory of Music, B.C., Canada; Adrian and Meghan Verdejo
1996, University of Victoria, B.C., Canada; Doug Hensley and Joanna Hood.
1991, Princeton, NJ; Princeton Composers' Ensemble.
1982, Berkeley, CA; ALEAII.
1982, Stanford, CA; ALEAII.

Damp Nights in Drafty Motels (1981)

for bassoon and string bass—15'

Commissioned by Julie Feves.

Performance: 1991, San Diego, CA; UC San Diego Music Dept. Faculty Ensemble.
1982, Santa Cruz, CA; Julie Feves and Mel Graves.
1982, Berkeley, CA; Julie Feves and Mel Graves.
1981, Berkeley, CA; Julie Feves and Mel Graves.

Summit Meeting (1980)

a spatial negotiation for cello, violin and trap set—10'

Performance: 1981, Stanford, CA; ALEAII.

Two Pieces on Poetry by Natasha Barovsky-Hidalgo (1981)

for cello and narrator—8'

Commissioned by Edward Gans.

Performance: 1981, Berkeley Poetry Collective, Berkeley, CA.

May All Your Children Be Acrobats (1980)

for eight guitars, mezzo-soprano, and computer-generated tape—16'

Performance: 1982, San Francisco, CA; SF Conservatory Guitar Ensemble.
1981, Purchase, NY; Purchase Guitar Ensemble.
1981, International Computer Music Conference, Denton, TX; Conference Ensemble
1981, Electronic Music Plus Festival, Hamilton, NY; Purchase Guitar Ensemble.

Dybbuk (1980)

for A clarinet, two violins, viola, piano and offstage mandolin—7'

Commissioned by Composers' Forum and Chamber Music Conf. of the East at Bennington.

Performance: 1994, University of California, San Diego; SONOR.
1993, New York University, N.Y.; N.Y.U. Cont. Music Players.
1984, Walker Art Center, Minneapolis, MN; Saint Paul Chamber Orchestra.
1981, Stanford, CA; ALEAII.
1980, Composer's Forum and Chamber Music Conf. of the East; Participants.

Generation Upon Generation (1980)

for woodwind quintet—16'

Commissioned by Composers' Forum and Chamber Music Conf. of the East at Bennington.

Performance: 1981, Stanford, CA; Napa Wind Quintet.
1981, Napa, CA; Napa Wind Quintet.
1981, Stanford, CA; Musicians Union Trust Fund Ensemble.
1980, Composer's Forum and Chamber Music Conf. of the East; Faculty Ensemble

- A Little Kid Sees a SkyScraper* (1980)
 for two quarter-tone tuned guitars—10'
 Performance: 1990, Berkeley, CA; University of California at Berkeley Contemporary Music Ensemble
 1982, Micro-tonal Music Festival, New York, NY; Festival Ensemble
 1982, New York, NY; Manhattan School of Music Contemporary Music Ensemble
 1981, Stanford, CA; ALEAII.
- How They Broke Away To Go To the Rutabaga Country* (1979)
 for solo performer who acts, sings, and plays violin—25'
 Performance: 1980, Stanford, CA; David Jaffe.
- MarketPlace (a Trip Down Market Street on Sunday)* (1979)
 for solo tenor saxophone, small string orchestra, piano, and three percussionists—13'
 Performance: 1980, New England Conservatory, Boston, MA; Mike Moss and student orchestra.
- A Sleeping Circus Animal's Perspective* (1979)
 for 4-channel computer-generated tape—10'
 Performance: 1980, Stanford, CA.
 1980, 2nd Annual Jersey City State College Electronic Music Fest., Jersey City, NJ.
 1980, University of Illinois Experimental Music Series, Champaigne-Urbanna, IL.
- Descent Into Flatland* (1979)
 for brass quintet (2 trumpets, horn, trombone, tuba)—9'
 Performance: 1980, Stanford, CA; ALEAII.
 1980, S.F., CA; ALEAII.
- Yellow Moon Over June Day* (1979)
 for soprano recorder solo—3'
 Commissioned by Michelle Kaplan.
- Composition in Red, Yellow, and Blue* (1979)
 for piano solo—6'
- City Life* (1979)
 for mandolin, guitar, 5-string banjo, and harpsichord—6'
 Performance: 1981, Stanford, CA; ALEAII.
 1979, Bennington, VT; Bennington Contemporary Music Ensemble.
- Prelude for Viola—3'* (1979)
 Performance: 1979, Bennington, VT; Jacob Glick.
- Music For an Imaginary Wedding* (1979)
 for mandolin, concertina, and cello—6'
 Performance: 1986, Stanford, CA; ALEAII.
- Tableau* (1979)
 for two flutes with optional lights—7'
 Performance: 1979, Bennington, VT; Linda Bouchard, Sue Ann Kahn.
- Antinomies* (1978)
 for spatially separated soprano saxophone, timpani, string quartet and wind quartet—14'
 Performance: 1978, Bennington, VT; Bennington Contemporary Music Ensemble.
- Straying* (1978)
 for stereo electronic tape—9'30"
 Performance: 1978, Bennington, VT.

- Three Years in the Space of Nine* (1978)
a miniature for violin and piano—2'
Performance: 1978, Bennington, VT.
- Celebration and Remembrance* (1978)
for ten flutes (3 picc., 4 flutes, 2 alto flutes, 1 bass flute)—6'
Commissioned by Bennington Summers Flute Workshop.
Performance: 1986, Sydney, Australia; Sydney Flute Ensemble.
1984, Holland Festival, Amsterdam, Holland; Festival Ensemble.
1978, Bennington, VT; Bennington Summers Flute Workshop.
- Cryptogram* (1978)
for small orchestra (1111, 1110, percussion harp, piano, strings)—12'
Readings: 1979, Stanford, CA; Stanford Symphony, David Jaffe, conductor.
1978, Bennington, VT; Bennington Visitors Symphony, H. Brant, conductor.
- Sunday at Bean Blossom* (1978)
for violin, harpsichord, mandolin, cello, percussion, and guitar—11'
Commissioned by the Woolley Foundation.
Performance: 1978, Bennington, VT; Faculty Ensemble.
- View From Egg Rock* (1977)
for violin, viola and cello—5'
- Glacial Erratic* (1977)
for two flutes, piano, clarinet, violin and cello—7'
- Territory* (1977)
a spatial work for two violins—11'
Performance: 1977, S.F., CA; David Jaffe, Lynn Bertles.
1977, L.A., CA; David Jaffe, Lynn Bertles.
1977, Denver, CO; David Jaffe, Lynn Bertles.
1977, Chicago, IL. David Jaffe, Lynn Bertles.
1977, Bennington, VT. David Jaffe, Lynn Bertles.
- Phantoms in Focus* (1977)
for one player playing piccolo, C flute and alto flute—7'
Performance: 1977, Bennington, VT; Sue Ann Kahn.
- A Beginning* (1977)
for chamber orchestra (fl,ob,cl,bn,hn,2 tr,3 trmb,vln,vla,cello,bass)—11'
Reading and Taping: June 1977, Bennington, VT; Bennington Visitors Chamber Orchestra.
- Meditation* (1977)
for cello, flute, and vibraphone—6'
Performance: 1977, Bennington, VT; Student Ensemble.
- ...To Go Back to Where They Came From* (1977)
for flute, clarinet, and bassoon—4'
Performance: 1977, Bennington, VT; Faculty Ensemble
- Planes, Points, Lines* (1977)
for percussion ensemble—10'
Performance: 1977, Bennington, VT; Bennington Percussion Ensemble.
- Baby Words* (1977)
for four voices (SATB) with toy percussion instruments—6'
Reading: 1977, West Orange, NJ; Student Ensemble.

- It Was Very Cold...* (1976)
 a theatre piece for one performer on a text by A. Artaud—5'
 Performance: 1977, Bennington, VT; David Jaffe.
- For the Last of the Whooping Cranes* (1976)
 for violin and piano—8'
 Performance: 1977, Bennington, VT; Faculty Ensemble.
- Murmur of the Pine* (1976)
 for soprano voice and violin—3'
 Performance: 1995, University of Victoria, Victoria, B.C., Canada; faculty ensemble.
 1977, Bennington, VT; David Jaffe, Laurie Nelson.
- For Where the Railroad Rails Run Off* (1976)
 for solo violin—5'
 Performance: 1977, Bennington, VT; Jacob Glick.
 1976, Ithaca, NY; Warwick Lister.
- Duet for violin and viola—3'* (1976)
 Performance: 1976, Ithaca, NY; Student Ensemble.
- Sonata in three movements for bassoon and trumpet—7'* (1976)
 Performance: 1976, Ithaca, NY; Student Ensemble.
- Energy Levels—8'* (1975)
 for one performer playing C flute, alto flute, and piccolo
 Performance: 1977, Bennington, VT; Sue Ann Kahn.
 1976, Ithaca, NY; Student.
- Two Little Piano Pieces—4'* (1975)
- Shapes* (1975)
 for woodwind octet (2222)—6'
 Performance: 1975, Ithaca, NY; Student Ensemble.
- Trio for saxophones* (1975)
 Performance: 1975, Ithaca, NY; Student Ensemble.
- Three Violin Duets—7'* (1975)
 Performance: 1975, Ithaca, NY; Student Ensemble.
- Piano Piece—4'* (1974)
- String Quartet—6'* (1973)