

CURRICULUM VITAE

Greg A Steinke

September, 2019

TITLES: Chair, Departments of Art and Music, teaching duties in music 1999–01 (retired 6/15/01)
also Associate Dean for Undergraduate Studies, Marylhurst University, Marylhurst, OR
(Holder of the Joseph Naumes Endowed Chair in Music)
Director and Founder, Ernest Bloch Composers Symposium, Newport, OR, 1990–97
Associate Director and Co-Founder, Ernest Bloch Music Festival, Newport, OR, 1990–97
President Emeritus, Society of Composers, Inc., 1997–present
President, National Association of Composers, USA, 2012–present

E-MAIL: gsteinke9@gmail.com

WEB SITE: www.gregasteinke.com

PERMANENT ADDRESS: 445 SW Spindrift
Depoe Bay, OR 97341-9530

HOME PHONE: (541) 765-2406
FAX: (541) 765-2406
MOBILE: (541) 418-1182

DATE AND PLACE OF BIRTH: September 2, 1942, Fremont, Michigan

SPOUSE'S NAME: "Kari" (Karen L.) - interior decorator; former instructor in dance
(modern/ballet)

CHILDREN'S NAMES AND BIRTHDATES: Carl Asa, February 15, 1976
Kyle Alban, October 7, 1977

EDUCATION BEYOND HIGH SCHOOL:

B.Mus. (Composition and oboe); June, 1964; Oberlin Conservatory of Music
M.Mus. (Composition - Dr. Paul Harder, advisor); August, 1967; Michigan State University
M.F.A. (Oboe - Prof. Himie Voxman, Advisor; composition minor), August, 1971;
University of Iowa
24 hours of non-degree graduate study in music and theatre; 1969-1971; University of
Maryland
Ph.D. (Composition - Dr. H. Owen Reed, advisor; oboe minor); August, 1976; Michigan
State University

Teachers:

Composition:

Professor Joseph Wood, Oberlin Conservatory
 Dr. Paul Harder, Michigan State University
 Dr. H. Owen Reed, Michigan State University
 Dr. Ross Lee Finney, Dartmouth Congregation of the Arts
 Dr. Richard Hervig, University of Iowa
 Dr. Lawrence Moss, University of Maryland
 Dr. Donald Erb, Bennington Composers' Conference
 Professor Mario Davidovsky, Bennington Composer's Conference

Oboe:

Dr. Paul Harder, Michigan State University
 DeVere Moore, Oberlin Conservatory
 Daniel Stolper, Michigan State University
 Alfred Genovese, Metropolitan Opera Orchestra (Now retired of Boston Symphony)

Conducting:

Wilfred Pelletier, National Music Camp Workshop at Interlochen
 Romeo Tata, Michigan State University
 James Dixon, University of Iowa

PROFESSIONAL AREAS:

Performing and Interdisciplinary Arts Administration, Composition (all media), Oboe, Conducting (coaching), Music Theory and Literature, Music Technology, Music Calligraphy (traditional and computer) and Printing, Undergraduate and Graduate advising, Native American Culture and Arts

HONORS AND AWARDS:

AWARD FROM STANDARD AWARDS PANEL OF ASCAP, 1979 – present;
 see addendum for 2016 to present

Honorable Mention from Flute New Music Consortium 2015 Composition Contest for my *In Memoriam Sacajawea* for Flute Quartet (10/20/15)

Winner of 2015 NACUSA Texas Composition Competition (\$100) for my *TIP TOP TAP BALLROOM BONANZA* ver. for Flute and Cb. (10/10/15)

Commission (\$5000) from Portland Piano International Festival (Portland, Oregon) for new piano work for premiere, spring of 2016

Commission from Siskiyou Saxophone Orchestra (Ashland Oregon) for new work for premiere, spring of 2016

Commission from Con Vivo Trio (New York, NY) for new work (ob, vla, pno) for premiere, fall of 2015

3rd place winner (no monetary prize) in 8th Annual Robert Avalon International Competition for Composers with my Expressions III November, 2014

RANDOM BLACKOUTS II (Director's Choice Award) and *THREE EARLY SONGS* (Honorable Mention) were both winners in 2014 International Composers' Competition for performances in Boston Metro's 4th Annual Contempo Americana Festival and Boston Metro's regular season respectively.) June 17, 2014

RANDOM BLACKOUTS I (Festival Award) and *TO GET TO FRESNO* (Director's Choice Award) were both winners in 2013 International Composers' Competition for performances in Boston Metro's 3rd Annual Contemporary Americana Festival and Boston Metro's regular season respectively.) Announced in Winter 2013

Winner of Con Vivo's Composers Competition (and of \$500) (*NATIVE AMERICAN NOTES* (Image Music VI) for String Quartet), 2013

Suspended for Bsn. & Strings, , a 19' work). 2012 Bassoon Chamber Music Composition Competition winner (*SUSPENDED* for Bassoon & Strings), prize CD release ('14)

Finalist in the America Prize in Composition Competition for (2012 Orchestra - Professional Division - *All in a Moment's Time* for Viola and Orchestra, a 27' work);. '13 & '14 Chamber Music - Professional Division – *Expressions II* for 2 Saxes, Two Perc. and Piano, a 26' work; *Suspended* for Bsn. & Strings, , a 19' work

OMTA Composer of the year with \$1500 commission - 2012–13

Second Place winner of Robert Avalon International Competition for Composers – '12.

Winner of Delta Omicron International Music Fraternity Composition Competition, –'12

"...found dreams..." from Moments from White Blowing Daffodil Seeds for Piano Trio as a Honorable Mention winner of Third Angle Ensemble's New Ideas in Music Competition April, 2012

One of 6 finalists – '10 for RAM 2010 call for scores (for saxophone quartet) with my *IN MEMORIAM: SACAGAWEA*

Co-winner – '10 of 5th NACUSA Texas Composition Competition for my *From ARMGART* for Soprano and Piano

Commission (\$1500) from West Michigan Concert WINDS for *HOPE RISING* for Wind Ensemble, premiere, May of 2009

Oregon Artist Fellowship – '09.

Third Commission received from Row Twelve Contemporary Music Ensemble of Boston for new work (*Unnamed*) for premiere on a future concert season.

Commission from the Newport Middle School for new work (*NEWPORT CELEBRATION*) for premiere in June of 2008.

Co-winner, Open Category – 08, Areon Flutes 3rd Annual International Chamber Music Competition, Composition Division (Flute Duet : *VAN GOGH VIGNETTES*).

Commission from the Newport Symphony for new work (*NEWPORT FANTASY*), premiere in October of 2007.

Finalist/Winner of Contemporary Music-Making for Amateurs (COMA) Open Score Call (in England) for inclusion in first Open Score Collection *Sacajawea—In Memoriam*, version for Generic Quartet (6/04)

Honorable Mention - '05, VIII International Composition Competition of the Corfu Festival (Guitar Solo: *EAST OF . . . WEST OF . . .*). Co-winner, Open Category – 08

Commission from the Hirten Trio of the Netherlands for new work (Tenor, Clarinet and Piano: *TO GET TO FRESNO*) for premiere in 2004-05 concert season.

Commission from the Danish, Corona Guitar Kvartet for new work (*WITHIN THE CURTAIN OF COLOR AND TIME*), premiere in October of 2004

Honorable Mention in 2004 USA International Harp Composition Competition for *TOMORROW ON YESTERDAY* for Solo Harp (7/04)

Caldera Residency at Caldera, OR on grant from Caldera Residency Program-Caldera Foundation, Portland, OR to work on composition projects (5/20–29/04)

Second Commission received from Row Twelve Contemporary Music Ensemble of Boston for new work (*CROSS CURRENTS*), premiere in April of 2004

EXPRESSIONS II on Paintings of Wassily Kandinsky- (Image Music XXIII) for Two Saxophones, Piano and Two Percussion on commission from Joseph Wytko and his daughter Anna (4/04)

Commission from Paul Reilly of Ball State University for new work (Guitar Solo: *EAST OF . . . WEST OF . . .*), premiere in April of 2004

Composer/Performer at Sixth Annual American Music Week in Bulgaria, Sofia, Bulgaria (*MUSIC for Chief Joseph*) 11/16/03

Winner of Delta Omicron International Music Fraternity Composition Competition (*Sacajawea—In Memoriam*, version for Flute Quartet), '03

Finalist (of 4)- '01 Seoul International Composers Competition (*Moments from WHITE BLOWING DAFFODIL SEEDS* for Piano Trio.

Honorable Mention - 2002 "Britten-on-the-Bay" Composition Competition Series XIII (Saxophone Quartet) for *Sacajawea—In Memoriam*, version for Saxophone Quartet, December, 2002

Commission received from Row Twelve Contemporary Music Ensemble of Boston for new work (*LET US TAKE WHAT WE CAN FOR THE OCCASION*), premiere in December of 2002

Recipient of Friends of Students Award for April from Millikin University Student Senate (5/5/97)

Inducted into The Honor Society of Phi Kappa Phi, Millikin University, (12/6/96)

Selected as a finalist in the Vandoren International Composition Contest, Paris, France for *IN MEMORIAM Sacajawea*, Aria for Saxophone Quartet (6/17/96); jury final was 6/29/96 in Paris, which was a premiere of the piece

Invited attendance for an Atlantic Center for the Arts Residency as an Associate, New Smyrna Beach, FL (11/26–12/16/95)

Commission from DuPage Symphony of Chicago for new viola concerto (*ALL IN A MOMENT'S TIME* for Viola and Orchestra), 1995

Guest Composer, at Bergen Music Festival, St. Paul's Church, Englewood, New Jersey for performance of *NATIVE AMERICAN NOTES* by Sebastian String Quartet ; also receipt of Bergen Festival Composers' Competition Prize (6/25/94)

Commission from Joseph Scagnoli for Ball State University Wind Ensemble for version of *CARVINGS* for wind ensemble (10/92)

Inclusion of *NATIVE AMERICAN NOTES* on Bowling Green State University's New Music Festival 12 Radio Series for national distribution (9/92)

"Connie Weldon" Tuba-Euphonium Ensemble Composition Contest, Honorable Mention with publication by TUBA Press (8/92; *SUSPENDED IN FROZEN VELOCITY*)

Commission from Michelle LaCourse, concert violist for a new viola work, 1991 (*SANTA FE TRAIL ECHOES*)

Guest Composer, 12th Annual New Music and Art Festival, Bowling Green State University for performance of *NATIVE AMERICAN NOTES* (10/3–6/91)

Guest Composer, Charles Ives Center for performance of *NATIVE AMERICAN NOTES* (8/24–25/91)

Guest Composer, Lindenwood College, St. Charles, MO for lectures and evening concert of my music (*LYRIC FANTASY, DON'T WE, EPISODES, and FAMILY PORTRAIT* (4/28–29/91)

Guest Composer, Southwest Contemporary Music Festival & Conference with presentation of lecture, "Towards A New Interdisciplinarity" and performance of *MUSIC for Percussion Ensemble and Conductor* at Southwest Texas State University (11/11–16/90)

Guest Composer, Birmingham Southern College to lecture on orchestration and present my music, 10/4–8/90

Guest Composer, Arizona State University under Meet the Composer for lecture and performances of *MUSIC for CHIEF JOSEPH*, and *DIVERSIONS and INTERACTIONS*, 10/26/90

Guest Composer, New Music Festival '90, Western Illinois University, 1990 (*MUSIC for CHIEF JOSEPH*)

Commission from Kenneth Radnofsky, concert saxophonist for a new saxophone work, 1989-90 (*ANOTHER NEW BEGINNING*), still in progress

Commission for new etude for clarinet for *Etudes for the Twenty-First Century Clarinettist* ed. Phil Rehfeldt as a *Festschrift for the 64th Birthday of Barney Childs, February 13, 1990* (*DON'T WE*)

Commission from Lark String Quartet of NYC for new string quartet , 1990 (*NATIVE AMERICAN NOTES -The Bitter Roots of Peace*)

Commission from Carroll McLaughlin, concert harpist for new harp work, 1989 (*TOMORROW ON YESTERDAY*)

Guest Composer, Symposium V for New Woodwind Quintet Music, Univ. of Ga., 1988 (*WIND RIVER COUNTRY*)

Guest Composer, New Music Festival XV, Memphis State University, 1987 (*TRICINIUM*)

Guest Composer, Symposium XII for New Band Music, Old Dominion University, 1987 (*NORTHWEST SKETCHES IIa*)

Commission from Western Arts Festival, University of Wyoming for a Woodwind Quintet for New World Quintet, (*WIND RIVER COUNTRY*), premiere July of 1986

Commission from Choreographer Patrick Suzeau for music (*CARVINGS*), 1986

Guest Composer, Fourteenth International Electronic Music Plus Festival, University of Texas, Austin, April 1985 (*FOUR DESULTORY EPISODES*)

Evelyn Chapel Composition Competition, Alpha Lambda Chapter of Phi Mu Alpha Sinfonia, Illinois Wesleyan University, finalist, 1985 (*MUSIC for CHIEF JOSEPH*)

Guest Composer, Charles Ives Center for American Music, New Milford, Connecticut, Summer 1982 (*IMAGE MUSIC I*)

Guest Composer, Contemporary Music Festival, Western Illinois University, 1982 (*MUSIC for CHIEF JOSEPH*)

Selected for artist listing in Artists-in-the-Schools Program Catalog, Oregon Arts Foundation, school year 1980-1981

Guest Composer, First Annual Festival of New Music, Bowling Green State University, 1980 (*FOUR DESULTORY EPISODES*)

Symposium V for New Band Music, University of Richmond, first place winner, 1980 (*REMEMBRANCES*)

Commission from Gallery Players of Oregon for music for a new choreography, 1979 (*LYRIC FANTASY*)

University of Louisville First International Composition Contest winner, 1979 (*ATAVISM*)

Composer-Conductor, Artist-in-Schools Program, Washington State Arts Commission, Winter-Spring 1978

The Second Annual Composer's Symposium of New Music for Wind Ensemble and Symphonic Band at Michigan State University, November 16-17, 1977, Composer-Participant (*ATAVISM*)

Composer's Forum in New York City, March 10, 1977 (Program of my works)

Commission from Thalia Conservatory Chamber Orchestra for Solo Violin and Violoncello with orchestra work, 1976 (*DUO FANTASY CONCERTANTE*)

Phi Mu Alpha Composition Contest Winner, Sam Houston State University, third place winner, 1975 (*TRIO for Strings*)

Composer-Participant, Eighth Annual Contemporary Music Festival, Indiana State University, Terre Haute, April 20-24, 1975 (*THRENODY for Orchestra*)

Commission from Kenneth Fischer, concert saxophonist for solo saxophone work, 1973 (*EPISODES*)

Bennington's Composer's Conference at Johnson State College, scholarship participant, 1972
 (MUSIC for String Quartet)

National Gallery of Art Solo Recital, American Music Series (included premiere of my *MUSIC FOR THREE*), 1972

University of Maryland Percussion Ensemble - commission for work for MENC - Atlanta, 1972
 (MUSIC for Percussion Ensemble and Conductor)

University of Maryland Summer Fine Arts Festival - commissions for chamber music works, 1971 and 1972 (*EIN JAPANISCHES LIEDERBUCH; TRICINIUM*).

University of Maryland, National Collegiate Players, 1970

Young Musicians Foundation Music Composition Contest, honorable mention, 1968

Texas Boys Choir Commission, 1968 (based upon submission of *23rd PSALM*, commission not completed)

Broadcast Music Composition Contest Winner, 1968 (MUSIC for Bassoon and Orchestra)

Tri-State Orchestral Symposium Participant, 1966 (*THRENODY* for Orchestra)

Michigan Federation of Music Clubs Music Composition Prizes, 1966 (*THREE SONNETS*)

Michigan State University, Pi Kappa Lambda, 1966

Oberlin Conservatory, senior honors list

HONORS AND AWARDS ADDENDUM

***** '19

Release of *Sarabande* for Alto Flute on Phasma-Music Foundation CD - *Two Minutes Solo Flute* (Iwona Glinka, flute) (via NAXOS) (7/15/19)

Served as judge for SCI/ASCAP 2019 Student Composition Commissions

Release of *Inquietude Revisited II* ver. for Alto Flute on Phasma-Music Foundation CD *Iwona Glinka flutes* (Iwona Glinka, flute) (via NAXOS) (5/3/19)

RMN Classical is pleased to announce the release of Winners and Selected Composers of its Call for Electroacoustic Works (2019 edition) for *FOUR DESULTORY EPISODES* for Oboe and Fixed Media (4/02/19) for recording on a RMN Classical CD, Electroacoustic & Beyond, Vol. 4 (07/05/19)

*****. '18

ASCAP Plus Award \$500 (Dec. '18)

Phasma-Music Foundation selected my *Sarabande* for Alto Flute to be included on a new CD *2 Minutes Solo Flute* Album to be released in '19 (12/9/18)

Phasma-Music Foundation selected my *Inquietude Revisited II* ver. for Alto Flute to be included on a new CD *Iwona Glinka flutes* Album to be released in '19 (9/8/18)

Third Place Winner, Cat. E of 2018 Italy PAS Composition Contest for Random Blackouts III for Baritone, Flute and 2 Percussion 10-7-18)

Release of *Van Gogh Vignettes* for Flute Duet on Phasma-Music Foundation CD *Two Minutes 2 Flutes* (Iwona Glinka,flutes) (via NAXOS) (5/3/18)

RMN Classical is pleased to announce the Winners and Selected Composers of its Call for Piano Recordings (2018 edition) for *Toccata Fantasy I* for Solo Piano (5/19/18) for recording on a RMN Classical CD (was selected but Portland Piano International ultimately refused to release rights)

Was a semi-finalist (Chamber Music/instr'l) - Professional Division) in the America Prize in Composition Competition for 2017 for From Songs of the Fire Circles for String Quartet, a 19'30" work. (Announced Apr. '18)

Was finalist (Chamber Music - Professional Division) in the America Prize in Composition Competition for 2017 for Random Blackouts I for Baritone and Piano 4 Hands, a 15' work. (Announced Apr. 18))

*****. '17

ASCAP Plus Award \$500 (Dec. '17)

Phasma-Music Foundation selects my *Van Gogh Vignettes* for Flute Duet to be included on a new CD Two Minute Album to be released in '18 (8/8/17)

Isuku Publishing Company is working on a commented music bibliography for bassoon and string quartet under the direction of **José Arsenio Rueda Ocana**. We intend to offer this work to an international public until the end of 2018. SUSPENDED for Bassoon and Strings is being listed in this.

Isuku Verlag UG (Haftungsbeschränkt)

Firmensitz: Achentalstr. 3, 81671 München

Registergericht: Amtsgericht München, HRB 2242745

Umsatzsteuer ID: DE815644657

CEO: Gabriel Isuku

We would like to publish a short extract of your work "Tomorrow on yesterday" in our book "Guide to the contemporary harp" published on Indiana University Press. Could you give us your authorization? Could you sign and return to us the attached file?

Thank you very much

Best regards,

Laurence Bancaud

Your composition (or a work you premiered) is listed in **Nieweg - Music for Bass Trombone** A new publication for University & College pedagogues, serious students of the Bass Trombone and music libraries.

Nieweg - Music for Bass Trombone - A Reference Book of Works for Solo Bass Trombone with Orchestra, Band & Chamber Ensemble, compiled by Clinton F. Nieweg. | \$50.00 USD; Delivery: Download or Mailed. Pub. Cherry Classics Music

For details:

<https://cherryclassics.com/products/nieweg-music-for-bass-trombone-a-reference-book-of-works-for-solo-bass-trombone-with-orchestra-band-chamber-music>

Was a finalist- Honorable Mention (Chamber Music Music - Professional Division) in the America Prize in Composition Competition for 2016 for Expressions for String Quartet, a 20' work. (Feb. '17)

Commission for a new piece for Tenor and Guitar from Paul Reilly, BSU guitarist, tentatively *Random Blackouts IV*, June 2017.

Santa Fe Trail Echoes selected for Fall 2019 performance by Ensemble for These Times in Berkeley, CA 6/17

***** '16

ASCAP Plus Award \$500 (Dec. '16)

Was a semi-finalist (Orchestra Music - Professional Division) in the America Prize in Composition Competition for 2016 for *Beijing Impressions* for Orchestra, a 30' work. (Nov. '16)

Was a semi-finalist (Chamber Music - Professional Division) in the America Prize in Composition Competition for 2016 for *Lifshey Cards II* for Oboe, Viola and Piano, a 15' work. (Oct. '16)

Second Place Winner, Cat. E of 2016 Italy PAS Composition Contest for *Random Blackouts III* for Baritone, Flute and 2 Percussion 10-20-16)

Commission for new string quartet (Untitled) from Delgani String Quartet, Eugene, OR, (October '16)

Commission from Open House Chicago 2016! and Access Contemporary Music for the Colvin House (*Colvin House Haunts* for Violin & Violoncello), (9-16)

TIM- International Music Tournament, Diploma of Merit in Composition for *Sacre Bleu!* For solo Bass clarinet, August, 2016

RMN Classical is pleased to announce the Winners and Selected Composers of its first Call for Scores for Solo Instrument (2016 edition) for *Inquietude* for Solo Flute (8/24/16) for recording on RMN Classical CD - *Contemporary Collection vol.3, Architectures, Music for Solo Instrument*, 12/9/16

Semi -Finalist in International Composition Competition “Maurice Ravel” Category C (*Lifshey Cards II; Van Gogh Vignettes*) and D (*Toccata Fantasy II; Sacre Bleu!*) (4-16)

Honorable Mention from Cortona Prize 2016 for my *From ARGART* for Soprano and Piano (1/2/16)

RECENT PERFORMANCES

***** **Perf. 2019**

Performance and premiere of entire *SANTA FE TRAIL ECHOES*, ver. For Violoncello at Ensemble for These Times Concert, Angelico Hall, Dominican University of CA, San Rafael, CA, Anne Lerner-Wright, violoncello, September 13th, 7:30 p.m.

Performance of Mvmt 1 from *EXPRESSIONS* for String Quartet at NACUSAf “Friction Quartet” concert, Palo Alto Art Center Aud., 1313 Newell Rd. Palo Alto, CA, Friction Quartet, June 8th, 8 pm
 Performance of Mvmt 2 (Dance of Life) from *EXPRESSIONS* for String Quartet at NACUSAor “Wine...with strings attached” concert, Grizzly Peak Winery, 1600E. Nevada St., Ashland, OR, NACUSAor players, June 9th, 2 pm

Release of *Inquietude Revisited II* ver. for Alto Flute on Phasma-Music Foundation CD (Iwona Glinka, flute) (via NAXOS) (5/3/19)

Performance of *FOUR DESULTORY EPISODES* for Oboe and Fixed Media at NACUSA Cascadia “All Wired Up” Concert, The Old Church, Portland, OR, Catherine Lee, oboe, April 20th, 4 pm
 Performance and premiere of *Sarabande* for Trumpet, a very small consortium ensemble, Weidner Cen.

Perf. Arts, University of Wisconsin-Green Bay, Green Bay, WI, Adam Gaines, Trumpet, April 22nd, 7:30 pm
 Performance of *EXPRESSIONS* for String Quartet at NACUSA Cascadia “Founders” Concert, Room 75, Lincoln Hall, PSU, Portland, OR, Fear No Music Quartet, March 22nd, 7:30 pm
 Premiere and Performance of *RANDOM BLACKOUTS IV* (Image Music XLIV) ver for Tenor and Guitar, at Hahn Recital Hall, Ball State University, Muncie, IN, Rory Wallace, Tenor & Paul Reilly, Guitar, March 19th, 7:30 pm
 Performance of *From ARMGART* for Soprano, NACUSA Soprano “Songs for a Winter Night” Concert at Ashland First Congregational Church, Ashland, OR by Jeffri Carrington, Soprano & Nic Temple, Piano, January 12, 7:30 pm

***** **Perf. 2018**

Performance of *From ARMGART* for Soprano, NACUSALA “Local Vocal” Concert at St. Athanasius Episcopal Church, Los Angeles, CA by Rachel Labovitch, Soprano & James French, Piano, October 7, 4 pm

Performance of *TO GET TO FRESNO* ver. for Reciter, Clarinet (or Flute) and Piano, *America Home: A Concert* by Row Twelve Ensemble in Harvard, MA on September 17th, 2 PM; Karen Henry, Reciter, Katherine Kleitz, Flute, Marc Lauritsen, Piano

Performance of *FAMILY PORTRAIT* for Piano at NACUSA Cascadia *Made in Oregon* Concert (as part of Astoria Music Festival), Carey Lewis, Piano, June 20th 7:30 pm✓

Performance of *FAMILY PORTRAIT* for Piano at NACUSA Cascadia *In Good Hands* Concert, Room 75, Lincoln Hall, PSU, Portland, OR, Leo Trajano, Piano, June 16th, 3 pm

Release of *Van Gogh Vignettes* for Flute Duet on Phasma-Music Foundation CD (Iwona Glinka, flutes) (via NAXOS) (5/3/18)

Performance and recording for YouTube of *INQUIETUDE* for Flute Solo by Robin Meiksins as part of her 52 Weeks of Flute Project, April 22– 28th

Performance of *Van Gogh Vignettes* (Image Music XXII) for Flute Duet at CMS 2018 Pacific Northwest Regional Conference, Kimbrough Hall, Washington State University, Pullman, WA, Sophia Tegart, Flute/Piccolo & Leonard Garrison, Flute & Alto Flute, April 27th, 8 pm

Premiere and Performance of *FANFARE I* for Brass and Percussion at 2018 Big Horn Brass Spring Concert “Music Masters Past and Present,” co-sponsored with NACUSA Cascadia, St.

Matthew Lutheran Church, Beaverton, OR, David Bryan, Conductor, April 21st, 7 pm

Performance of *ANOTHER NEW BEGINNING II* (Image Music V-a) for Guitar as Part of 30th Annual Guitar Festival at Hahn Recital Hall, Ball State University, Muncie, IN, Paul Reilly, Guitar, April 19th, 7:30 pm✓

Performance of *INCANTATION - MEDITATION - DANCE* for Trumpet/Flügelhorn and Organ on NACUSALA “Pull Out the Stops” Concert at St. Athanasius Episcopal Church, Los Angeles, CA by John Thomas Burson, Trumpet/Flügelhorn & James French, Organ, April 8, 4 pm

Performance of *SIX PIECES* for Piano on NACUSA Soprano “A Concert of New American Music”, Foothill Presbyterian Church, San Jose, CA, Libby Kardontchik, Piano, April 7th, 8 pm

Performance of *WIND RIVER COUNTRY* (3 mvmnts) for Woodwind Quintet at SCI National Conference, All-Faiths Chapel Auditorium, Kansas State University, Manhattan, KS, Konza Winds Woodwind Quintet, April 6, 4:30 pm

Performance of *DON'T WE*, for Clarinet Solo at NACUSA 2018 National Conference, Gano Chapel, William Jewell College, Liberty, MO, Madelyn Moore, Clarinet, March 17th, 2 pm

Premiere and Performance of *A MEMORIAL*, ver. for Violoncello at NACUSA 2018 National Conference, J.C. Nichols Auditorium, WW I Museum, Kansas City, KS, Esther Seitz, Violoncello, March 16th, 7 pm✓

Performance of *SUITE* for Piano on NACUSAor “Winter Tales“ Concert at Ashland Methodist Church, Ashland, OR, Owen Hucke, Piano, February 3rd, 7:30 pm

***** **Perf. 2017**

Performances of *VAN GOGH Vignettes*, version for Flute Duet on Two Minutes for Two Flutes Concerts at Municipal Conservatory of Patra, Old Municipal Hospital of Patra, Patra, GREECE & An Art Artistry, Monis Asteriou, Plaka, Athens, GREECE, December 18 & 19th, 8:30 PM, Iwona Glinka & Renata Guzik, flutes

Performance of *From ARMGART* for Soprano, NACUSAsf Composers’ Performance Ensemble Concert, Foothills Congregational Church, Los Altos, CA & Good Shepherd Episcopal Church, Belmont, CA, Amy Foote, Soprano, Paul Dab, Piano, November 11th, 8 pm & 12th, 3 pm

Performance of *RUDIMENTALISIS* for Percussion Soloist on NACUSAor “Good Vibes“ Concert at Ashland Congregational Church, Ashland, OR, Jared Brown, Percussion, November 4th, 7:30 pm

Premiere and performance of *LIFSCHEY Cards I* (Image Music XLIII) for Oboe and String Quartet; performances of *From SONGS OF THE FIRE CIRCLES* (Image Music XLII) for String Quartet, *SACRÉ BLEU!* for Bass Clarinet (with Low C extension) at NACUSA Cascadia Concert (The Birthday Bash Boys [75th]) Room 75, Lincoln Hall, PSU, Portland, OR, Greg A Steinke, Oboe, Delgani String Quartet, Roger Cole, Bass Clarinet, November 3rd, 7:30 pm✓

Performance of *RANDOM BLACKOUTS I* (Image Music XXXIII) for Baritone and Piano (4 Hands) Fresh Squeezed Opera’s “Showcase” Concert, The Cell Theater, New York, NY, Sean Patrick Jernigan, baritone; Walter Aparicio, piano; Sugar Vendil, piano,

November 2nd, 8 pm

Premiere and performance of From *SUSPENDED* (Image Music XXVII A) version for English Horn and Strings at NACUSA Cascadia Concert (Music from Cascadia’s Frontiers), Community Music Center, Portland, OR, Greg A Steinke, English horn and Delgani String Quartet, October 14th, 7:30 pm; repeat performance at First Christian Church, Eugene, OR, October 15th, 3 pm

Performance of *DAIJOUBO* for Reciter and Oboe and “*LET US TAKE WHAT WE CAN FOR THE OCCASION*” for Reciter, Flute, Bass and Piano, *Harvest and Renewal: A Concert* by Row Twelve Ensemble in Harvard, MA on September 17th, 2 PM; Karen Henry, Reciter, Katherine Kleitz, Flute, Greg Steinke, Oboe, Andy Brewster, Bass, Marc Lauritsen, Piano

Performance of *FOUR DESULTORY EPISODES* for Oboe and Fixed Media, NYC Electroacoustic Music Festival, Abrons Arts Center, New York, NY, Jacqueline Leclair, Oboe, June 19th, 8 pm

Performance of *DIVERSIONS & INTERACTIONS* for Percussion Trio, PSU & NACUSA Cascadia CeLOUbration, Lincoln Hall, Portland, OR, the Percussion Group, June 16th, 7:30 pm

Performance of *SACRÉ BLEU!* for Bass Clarinet (with Low C extension) at CMS 2017 Pacific Northwest Regional Conference, Fir 113, Capilano University, North Vancouver, BC, Canada, Roger Cole, Bass Clarinet, April 28th, 8 pm

Premiere and performance of *BOLOS* (a film score) for Flute, Clarinet, Violin, Violoncello, Percussion and Piano at Sounds of Silent Film Festival by ACM, Music Box Theater, Chicago, IL, April 22nd, 7:30 pm

Premiere and Performance of From *SONGS OF THE FIRE CIRCLES* (Image Music XLII) for String Quartet, Delgani Quartet Concert, United Lutheran Church, Eugene, OR March 21 @ 7:30 pm

Premiere and Performance of *DAIJOUBO* for Reciter and Oboe and *REVISITNG* for Reciter and Desk Bell and performance of *A JAPANESE FOLK SUITE* for Reciter and Oboe at NACUSA Cascadia Concert, Oregon Historical Society, Portland, OR, Greg a Steinke, Oboe and Lawson Inada, Reciter, March 12, 2 pm

Premiere and Performance of *SACRÉ BLEU!* for Bass Clarinet (with Low C extension) at SCI Region VIII,

Kimbrough Hall, Washington State University, Pullman, WA, Roger Cole, Bass Clarinet, March 4th, 3 pm
Premiere and performances of *TOCCATA FANTASY I* for Piano Portland Piano, Rising Star Series,
concerts at Marylhurst University, Feb. 2 @1:30 pm; Terwilliger Plaza Aud, Feb. 3 @ 7:30 pm;
Pacific Northwest College of Art, Feb. 5 @ 5 pm; Portland Piano Company, Feb 6 @ 7 pm; Lewis
& Clark College, Feb. 7 @ 12:40 pm, Yuanfan Yang, Piano

Greg A Steinke
CATALOG OF COMPOSITIONS CREATED AND PUBLISHED:

Vocal:

THREE EARLY SONGS for Soprano and Harp, 1961; 1991-92, + PUB
SONG for High Voice and Piano, 1962, +
THREE SONNETS from William Shakespeare for Soprano, Flute, and Strings, 1962-64, + o S
23RD PSALM for Oboe and Choir (SATB) (opt. harp and strings), 1962, + o S
THE LAY OF THE LOVE AND DEATH OF CORNET CHRISTOPHER RILKE for Reciter and Chamber Ensemble (oboe d'amore, horn, harpsichord, percussion), 1969, + PUB
EIN JAPANISCHES LIEDERBUCH for Soprano, Chamber Ensemble (flute, violin, cello, harp, piano/celesta, percussion) and slides, 1971, + @ (Univ. of Maryland) PUB
SKETCHES from *Twelfth Night*, A Mini-Drama for Bass and Oboe d'amore, 1977, + S
SINGING HEART (Image Music XII from *Notes from the Center of the Earth*) for Choir (SATB), 1995-, + PUB
From ARMGART for Lyric Soprano and Piano, 2000 + o PUB
A JAPANESE FOLK SUITE, (for Reciter and Flute/Alto Flute or Oboe); 1992, rev. 2001 + @ (Ball State Univ.) PUB
“LET US TAKE WHAT WE CAN FOR THE OCCASION,” (for Reciter, Flute/Piccolo, Contrabass and Piano); 2002 @ (Row Twelve) + PUB
CROSS CURRENTS, (for Reciter and Chamber Ensemble (Flute/Native Flute, Violin, Trombone, Contrabass and Piano); 2004 @ (Row Twelve) + PUB
TO GET TO FRESNO, (for Voice, Clarinet [or Flute] and Piano); 2004 + @ o (Hirten Trio, Netherlands) PUB
MOTHER EARTH (Image Music XXVIII) for Soprano, Baritone and Orchestra, 2005 @ (Catalina Chamber Orchestra) PUB
RANDOM BLACKOUTS I (Image Music XXXIII) for Baritone and Piano (4 hands), 2010 @+ o (Access Contemporary Music Concert [Chicago]) PUB
BLACKOUT No. 1 (Image Music XXXIVa) for Soprano and Chamber Ensemble, 2011 @+ (thing NY SPAM V.2.0- “-ISMS” [New York City]) PUB
RANDOM BLACKOUTS II (Image Music XXXVIII) for Baritone and Piano (4 hands), 2013 @+ (OMTA Commission) PUB
ECHO POINT LOOKOUT An Australian Blue Mountain Triptych (Image Music XXXIX) (for Reciter, Flute/Alto Flute, Oboe d'Amore, Contrabass and Piano); 2013 @ (Row Twelve) + PUB
RANDOM BLACKOUTS III (Image Music XL) for Baritone, Flute, and 2 Percussion 2015 @ PUB
RANDOM BLACKOUTS IV (Image Music XLIV) for Tenor, and Guitar 2017 @ (Paul Reilly) + PUB
A WHITMAN “SAMPLER” for Baritone and Piano 2019 @ (Andrew White) PUB

Piano/Celesta:

SUITE for Piano, 1962, + PUB
SIX PIECES for Piano, 1963-1965, + o S
FAMILY PORTRAIT, Five Vignettes for Piano, 1976-1978, + S
ALBUMBLÄTTER (ALBUM LEAVES), Acht (Eight) Vignetten (Vignettes) für (for) Celesta, 1994 + PUB
TOCCATA FANTASY I for Piano, 2016, @ (PPI Commission) PUB

Instrumental Chamber Music:

TRIO for Woodwinds (oboe, clarinet, bassoon), 1962, +, rev., 1975 + PUB; Rev. now as *THREE EARLY MOVEMENTS* for Woodwind Trio + (also version for Oboe, Clarinet and Violoncello (or Viola) +, 2014 PUB
SONATA for Oboe, Oboe d'amore, and English horn, 1963, + PUB
MUSIC for String Quartet, 1963-1965, + S
A MUSIC for Oboe, Contrabass, and Percussion, 1966-1967, + o S
MUSIC for Percussion Ensemble and Conductor, 1972, + @ (Ron Barnett) H
MUSIC FOR THREE for Oboe, Guitar, and Percussion, 1972, + @ (National Gallery of Art) S
TRICINNIUM for Alto Saxophone, Trumpet and Piano, 1972, + @ (Univ. Of Maryland) S
EPISODES for a Saxophone (soprano, alto or tenor, and optional grand piano), 1973, + @ (Ken Fischer) S
FOUR DESULTORY EPISODES for Solo Oboe and Tape (also version for solo oboe), 1972-1973, + S
TRIO for Strings (violin, viola, violoncello), 1962, rev. 1974, o PUB
POLYMODAL SKETCHES (oboe, English horn, bassoon, harp), 1961, rev. 1975
DIVERSIONS and INTERACTIONS for Percussion Trio, 1976, + @ (Pam Shick, Choreog.) H
RUDIMENTALISIS for Percussion Solo, 1980, + H
MUSIC FOR CHIEF JOSEPH for Oboe and Four Trombones, 1980, + FW
LYRIC FANTASY (A Music for Dance) for Flute, Alto Saxophone, and Guitar, 1980, + @ (Barbara Brandvig, Choreog.) PUB
NORTHWEST SKETCHES I for Trombone and Piano, 1980 (first movement; still in progress)
NORTHWEST SKETCHES II for Flute, Oboe, and Piano, 1980, + PUB; also version for flute, Clarinet (Sop Sax) and Piano
IMAGE MUSIC from *Songs of the Fire Circles* for Flute, Oboe, Trombone, and Contrabass, 1982, + PUB

ONE BY ONE (Image Music II) for Flute and Harp, 1985 (also versions for oboe, saxophone, clarinet, violin), + PUB
WIND RIVER COUNTRY for Woodwind Quintet, 1986 @ (U of Wyo. New World Quintet) + VN
IN MEMORIAM - Sacagawea - Aria for Saxophone Quartet (SATB), 1995 + o PUB: for Saxophone Quintet (SAATBar.), 1988
 PUB; for Flute Quartet, 1989 o + PUB; for Woodwind Quartet, 2002 @ (Konza Prairie Players) + PUB; for Generic Ensemble 2004 (COMA Open Score Project in England) + o Pub. by COMA
TOMORROW ON YESTERDAY (Image Music IV) for Harp, 1989, @ (Carroll McLaughlin) + o PUB; as (Image Music IV-A) for Flute, Harp, Percussion, Harp Ensemble, and Trombone Ensemble, 1989, @ PUB
NATIVE AMERICAN NOTES – The Bitter Roots of Peace (Image Music VI) for String Quartet, 1990, @ (Lark Quartet) + PUB; as (Image Music VI-A) for String Orchestra, 1991 PUB
DON'T WE (Image Music VII) for Clarinet in A, 1990, @ + PUB (pub. also in *Etudes for the Twenty-First Century Clarinettist*, 2nd Ed., ed. Phil Rehfeldt, Mill Creek Pub.)
ANOTHER NEW BEGINNING (Image Music V) for Alto Saxophone, 1990, @ (still in progress)
SANTA FE TRAIL ECHOES (Image Music VIII) for Viola (also Violoncello) Solo, 1992, + @ (Michelle LaCourse) PUB
SUSPENDED IN FROZEN VELOCITY (Image Music IX from *Songs of the Fire Circles*) for Tuba - Euphonium Ensemble, 1992, + o T
WHITE BLOWING DAFODIL SEEDS (Image Music X - In Memoriam) for Piano Trio, 1993–, (still in progress)
TABLEAUX in Memory of Chief Joseph (Image Music XI) for Trumpet(s) and Timpani, 1993; rev. 2004, + PUB
NATIVE AMERICAN NOTES II – The Bitter Roots of Peace (Image Music VI-C) for Tuba-Euphonium Quartet, 1994, + PUB
ANOTHER NEW BEGINNING II (Image Music V-A) for Guitar, 1994, @ (Paul Reilly) + AN
MEMORIES of Chief Joseph (Image Music XI-A) for Violin (also trumpet, oboe, clarinet, bassoon, contrabassoon, soprano and alto saxophone, bass trombone, tuba, viola, cello) and Marimba, 1994, + PUB
INCANTATION, MEDITATION and DANCE for Trumpet/Flügelhorn and Organ, 1994, + PUB
A VORTEX of URGENT WINDS (Image Music XIII) for Guitar, 1995, @ (Paul Reilly) + AN
INQUIETUDE for Flute Solo, 1995 + PUB
EAST OF . . . WEST OF . . . (Image Music XV) for Guitar, 1996; 2004 @ (Paul Reilly) + o PUB
MEMORIES II of Chief Joseph (Image Music XI-B) for Bassoon (also contrabassoon, oboe, clarinet, soprano and alto saxophone, bass trombone, tuba, violin, viola, cello) and Piano; 1998–2001; + @ (Keith Sweger/Kevin Purrone) o PUB
Moments from WHITE BLOWING DAFODIL SEEDS (Image Music X-A) for Piano Trio, 2000, +o PUB; also versions for Flute, Violoncello and Piano, 2003 PUB, for Flute, Bassoon and Piano, 2004 PUB, and for Trumpet, Violoncello and Piano, 2004, PUB
EXPRESSIONS on the Paintings of Edvard Munch (Image Music XVII) for String Quartet, 2000 + o PUB
CONTINENTAL DRIFT - A Geographical Triptych in Two Parts (Image Music XVIII) for Percussion Orchestra, Part I 2002–03, @+ PUB; Part II (still in progress)
THREE JAPANESE VIGNETTES - An Imaginary Triptych (Image Music XIX) for Voice and Japanese Ensemble, 2002 PUB
YAPONCHA - "Wind Spirit" (Image Music XX) for Flute, Viola and Harp, 2002 PUB
Van Gogh VIGNETTES (Image Music XXII) for Flute Duet (also ver.: vln/vla, fl/vla, fl/vc, fl/sax, sax duet) 2003 + o PUB
EXPRESSIONS II on the Paintings of Wassily Kandinsky (Image Music XXIII) for Two Saxophones (S & A), Two Percussion and Piano 2003 +@o (Joseph & Anna Wytko) PUB
WITHIN THE CURTAIN OF COLOR AND TIME from *Songs of the Fire Circles* (Image Music XXIV) for Guitar Quartet 2004 @ + (Corona Guitar Quartet, Denmark) PUB
TRIPTYCH (Image Music XIX-A) for Japanese Instrumental Ensemble, 2004 (a revision of Three Japanese Vignettes) PUB
ALASKAN TABLEAUX (Image Music XXV) for Brass Quintet, (2013; some movements still in progress)
Moments at CANYON DE CHELLY (Image Music XXVI) for Flute and Oboe Duet, 2005, @ (Row Twelve) + PUB
SONANCE and KEEN for Oboe and Theramin, 2005 PUB
SUSPENDED (Image Music XXVII) for Bassoon and Strings +o (also version /string orchestra and for English horn, Clarinet, Trumpet, Hecklephone, and strings), 2005; 2014, 2016 IM; PUB
EXPRESSIONS III on the Paintings of Gustav Klimt (Image Music XXIX) for Clarinet, Violin, Violoncello, Percussion and Piano 2006 +@ (Ernest Bloch Composers Symposium) PUB
REGAINING (Image Music XXXII) for Soprano Saxophone, Clarinet, Bassoon, Violin and Violoncello, 2009 @+ PUB (Auvillar "Etchings" Festival)
EXPRESSIONS IV Fantasy on a Painting of Edvard Munch (Image Music XXXV) for Oboe, Violin, Violoncello, and Piano (also version for Flute, trumpet, Violoncello, and Piano) 2012 @ PUB
EXPRESSIONS V Fantasy on a Painting of Gustav Klimt (Image Music XXXVII) for Harp Solo 2013 + PUB
CHIEF JOSEPH - In Memoriam for Saxophone Quartet 2013 @+ PUB
SCHERZO for Brass Trio (Horn, Trombone and Tuba) 2013 PUB
IMAGINARY LANDSCAPE I: Antarctic Vistas (Image Music XXI) for Trombone Choir, 2014 @ (Ball State Trombone Choir) + PUB
SCHERZO for Flute Trio (Flute, Alto Flute and Bass Flute) 2014 PUB
ELECTRO CELLO STUDY #1 for Violoncello; 2014 @ (Liz Lee) + PUB
TIP TOP TAP BALLROOM BONANZA for Alto Saxophone and Contrabass (also versions for flute, clarinet or soprano saxophone in B-flat and contrabass); 2014 @ (Open House Chicago) +o PUB

SACRÉ BLEU! for Bass Clarinet; 2015 @ (Roger Cole) + PUB
LIFSCHEY CARDS II (Image Music XLI) for Oboe, Viola, and Piano 2015 @ (Con Vivo Trio) + PUB
TOCCATA FANTASY II for Harp Solo 2015 + PUB
PRELUDE AND MEMORY of Chief Joseph for Violin and Piano, 2016 PUB
SCHERZO for Generic Trio, 2016 PUB
INQUIETUDE Revisited, ver. for Piccolo, 2016 PUB
INQUIETUDE Revisited II, ver. for Alto Flute, 2016 PUB
COLVIN HOUSE HAUNTS for Violin and Violincello, 2016, @ (Open House Chicago 2016! Commission) + PUB
From SONGS OF THE FIRE CIRCLES (Image Music XLII) for String Quartet, 2017, @ (Delgani String Quartet) + PUB
ETUDIO RASQUEADO for Guitar, 2017, PUB
LIFSCHEY CARDS I (Image Music XLIII) for Oboe, and String Quartet, 2017 @ (Composers 75th Anniversary) + PUB

Orchestra:

THRENODY for Orchestra, 1963-1965, + o S
MUSIC for Bassoon and Orchestra, 1966-1967, Thesis for M.M., + o S
SOUND SCAPE, A Concerto for Orchestra, 1973; 1979; (still in progress)
DUO FANTASY CONCERTANTE for Violin, Violoncello, and Chamber Orchestra, 1978, + PUB
NORTHWEST SKETCHES II-B for Flute, Oboe, and Chamber Orchestra, 1982, + PUB; also version for flute, Clarinet (Sop Sax)
OREGON COASTAL SKETCHES, Fantasy Vignettes for Violoncello, Strings, Harp, and Percussion, 1984, + = third movement
 (other movements in progress)
CARVINGS II, for Chamber Orchestra (still in progress)
Moments from NATIVE AMERICAN NOTES — The Bitter Roots of Peace (Image Music VI-B) for Chamber Orchestra, 1994 @ (Ball State Sym.) + PUB
ALL IN A MOMENT'S TIME (Image Music XIV) for Viola (also Violoncello) and Orchestra, 1995–96; rev. 2005 + @ PUB
BEIJING IMPRESSIONS - A Travel Triptych (Image Music XVI) for Orchestra (or large chamber ens. ver.), 2000 (rev. 2003)+ PUB
MOTHER EARTH (Image Music XXVIII) for Soprano, Baritone and Orchestra, 2005 @ (Catalina Chamber Orchestra) PUB
NEWPORT FANTASY (Image Music XXX) for Orchestra, 2007 @ + (Newport Symphony) PUB

Wind Ensemble:

ATAVISM for Oboe, Bassoon, and Wind Ensemble, 1973-1976, Dissertation for Ph.D., + o PUB
REMEMBRANCES for Four Trumpets and Wind Ensemble, 1978, + o PUB
NORTHWEST SKETCHES II-A for Flute, Oboe, and Wind Ensemble, 1982, + PUB; also version for flute, Clarinet (Sop Sax)
FANTASY NOCTURNE (Image Music III) for Winds, Harp, and Percussion, 1985, + 1, 2, 4 movements @ +(third movement still
 in progress)
CARVINGS I for Wind Ensemble, 1992–93, @ + PUB
RIGHT ON! For Jazz Ensemble, 2004, @ (Larry McWilliams of Ball State U.) (based on music from the musical review, *Right
 On!*, 1970) PUB
FANFARE for Brass and Percussion, 2004 PUB
NEWPORT CELEBRATION (Image Music XXXa) for Band, 2008 @ + (Newport Middle School) PUB
HOPE RISING (Image Music XXXI) for Wind Ensemble, 2009 @ + (West Michigan Concert WINDS) PUB
LOCATION, LOCATION An Oregon Triptych (Image Music XXXVI) for Saxophone Orchestra, (2014 in progress) @ (Southern
 Oregon University Saxophone Orchestra) PUB

Miscellaneous:

7 - 4 - 3 for Dancers and Chamber Ensemble (flute, cello, percussion), 1969, @ (Dance Dept., University of Maryland)+
RIGHT ON!, An Original Review, 1970, + o @ (University of Maryland)
A FLIGHT OF VIRTUOSITY for Six Handclappers, 1972, @ + H
OSTINATO DI TANGO, A Quadriphonic, Real-time Realization for Tape, 1977, + PUB
OSTINATO FANTASY, A Quadriphonic, Real-time Realization for Tape (with Robert Moore), 1977, PUB
CARVINGS, (for Synthesized Orchestra and Dance), 1986, + @ (Patrick Suzeau, Choreog.) PUB
CONCENTRATED IMAGES, (for Poet, Performer and Slides), 1991–92, + @ (Ball State University) PUB
PARACOSM Death of Ego (A Film Score) for Flute, Clarinet, Violin, Violoncello, Percussion and Piano, Written for Sounds of
 Silent Film Festival CHICAGO 2016 @+PUB
BOLOS (A Film Score) for Flute, Clarinet, Violin, Violoncello, Percussion and Piano, Written for Sounds of Silent Film Festival
 CHICAGO 2017 @+PUB

TWELFTH NIGHT
SKIN OF OUR TEETH
WAIT UNTIL DARK
SUMMER AND SMOKE
MADWOMAN OF CHAILLOT
WHO'S AFRAID OF VIRGINIA WOOLF?

Incidental Music for Plays, 1967-present:
TAMING OF THE SHREW
CAMINO REAL
TASTE OF HONEY
MIDSUMMER NIGHT'S DREAM
SUMMERTREE
SHAKESPEARE '70

MAN AND MASSES o
TROILUS AND CRESSIDA
TEMPEST
ANTIGONE
GOOD WOMAN OF SZECHWAN

Arrangements:

Bach: *ART OF FUGUE* for Chamber Ensemble, 1972, + @
 Purcell: "Dido's Lament" from *DIDO AND AENEAS* for Oboe d'amore (oboe, soprano saxophone) and Guitar + PUB
 Rimsky-Korsakov: *VARIATIONS on a Theme of Glinka* for Oboe and Wind Ensemble; 1978, 2000; + (trans./ed.) VN
 Bach: Andante from the *ITALIAN CONCERTO* for Oboe d'amore (also clarinet, violin & flute) and guitar, 1979, + AN
 Bach: *ITALIAN CONCERTO* for Guitar Quartet, 2005, + @ (Corona Guitar Kvartet, Denmark) PUB
 Des Pres: *EL GRILLO* (The Cricket) for Guitar Quartet, 2011, @ (Corona Guitar Kvartet, Denmark) PUB
 Handel: Recitative and Aria: *Pena Tiranna* from *AMADIGI* for Oboe d'amore and Piano 2012 + PUB
MUTILATION RAG By Beck Hansen (arr. Steinke) for Voice (narrator), Flute, Clarinet, Violin, Cello & Piano 2013 @+ PUB

Recordings:

Rimsky-Korsakov, Nikolai. *Variations on a Theme of Glinka* for Oboe and Band. trans./ed by Greg A Steinke, perf. by the University of South Florida Winds, cond. by James Croft. Golden Crest CRS 4186.
 Steinke, Greg A *FAMILY PORTRAIT Five Vignettes* for Piano, perf. by Jeffrey Jacob on Compact Disk entitled, "Contemporary American Eclectic Music for Piano," Vol. 3 NEW ARIEL #AE03.
 Steinke, Greg A excerpts from *SANTA FE TRAIL ECHOES* for Viola solo. perf. by Rozanna Weinberger on Compact Disk entitled, "Passion - Music for Viola." North Pacific Music #NPMLD003.
 Steinke, Greg A *ANOTHER NEW BEGINNING II* for Guitar, perf. by Lynn Harting-Ware on Compact Disk entitled, "Angelica." ACOMA #GXD5735.
 Steinke, Greg A *NATIVE AMERICAN NOTES* for String Quartet perf. by Coolidge Quartet on Compact Disk entitled, "Coolidge Quartet Koppel, Steinke, Britten" CLASSICO #CLASSCD 251.
 Steinke, Greg A *IN MEMORIAM - Sacajawea* - Aria for Saxophone Quartet (SATB) perf. by Joseph Wytko Saxophone Quartet on Compact Disk entitled, "EnTangoment" TimeGrabber Digital #TGD 003.
 Steinke, Greg A *SIX PIECES* for Pianoforte. perf. by Jeffrey Jacob on Compact Disk entitled, "Contemporary American Eclectic Music for Piano," Vol. 5 NEW ARIEL #AE05.
 Steinke, Greg A *ITALIAN CONCERTO* arr. for Guitar Quartet. perf. by Corona Guitar Kvartet on Compact Disk entitled, "Corona Guitar Quartet," Albany Records #Troy 1084.
 Steinke, Greg A *SUSPENDED* for Bassoon and Strings, perf. by Susan Nelson, bassoon, Stephen Miahky & Christina McGann, violins, Matthew Daline, viola, & Jacqueline Black, violoncello on Compact Disk entitled "Elements" Winning Works from the 2012 & 21014 BCMCC, MSR Classics #MS1477
 Steinke, Greg A *INQUIETUDE* for Flute, perf. by Pietro Doronzo on Compact Disk entitled, "Architectures Music for Solo Instrument," Contemporary Collection, Vol 3, RMN Classical # CLS161002
 Steinke, Greg A *SARABANDE* for Alto Flute on Phasma-Music Foundation CD - *Two Minutes Solo Flute* (Iwona Glinka, flute) (via NAXOS) (7/15/19)
 Steinke, Greg A *INQUIETUDE REVISITED II* ver. for Alto Flute on Phasma-Music Foundation CD *Iwona Glinka flutes* (Iwona Glinka, flute) (via NAXOS) (5/3/19)
 Steinke, Greg A *FOUR DESULTORY EPISODES* for Oboe and Fixed Media (4/02/19) for recording on a RMN Classical CD, Electroacoustic & Beyond, Vol. 4 (07/05/19)

+ = publicly performed
 @ = commissioned work

o = received award or prize
 PUB = by composer (Tierra del Mar Music)

S = published by
 Seesaw Music Corp. (Now Subito)
 60 Depot St.
 Verona, NJ 07044

H = published by
 HaMar Perc. Publ., Inc..
 333 Spring Road
 Huntington, NY 11743

<http://www.subitomusic.com/catalogs/seesaw.htm> <http://www.hamarpercussion.com/>

T = published by
TUBA Press
3811 Ridge Road
Annandale, VA 22003
<http://www.tubaeuphoniumpress.com>

VN = published by
Editions **VIENTO**
(now Trev Co Music Publishing)
P.O Box One
Tallevast, FL 34270
<http://www.trevcomusicpublishing.com>

AN = published by
ACOMA • NAMBE EDITION
P. O. Box 62056, Victoria Terrace
Toronto, Ontario, CANADA M4A 2W1
<http://www.acoma-co.com>

IM = published by
Imagine Music
<http://www.ImagineMusicPublishing.com>

FW = published by
Frank E. Warren Music Service
88 Greaton Road
West Roxbury, MA 02132
<http://few-music.com/buy.html>

GS:gs 9/19

Greg A Steinke, Ph.D.
445 SW Spindrift
Depoe Bay, OR 97341
Phone/fax: 541/765-2406; Mobile: 541-418-1182
e-mail: gsteinke9@gmail.com

⇒ **SUMMARY OF QUALIFICATIONS**

An administrative professional and professor who has worked for twenty-two and thirty-three years respectively as a skilled communicator, developing expertise in • teaching • budget/financial planning • purchasing • public relations/marketing • personnel planning/hiring/development • contracts • publication • building planning/renovation/construction • student recruitment • fundraising • grant writing • events scheduling/planning/coordination and a sensitivity to the nuances management situations require.

⇒ **ADMINISTRATION**

Reorganized management and office procedures in all administrative appointments including development/writing of personnel handbooks and office/departmental procedures.

Developed skill in all positions in maximizing use of budgets and personnel to increase overall productivity of unit.

Learned to work in “tight” student markets to maintain and usually increase student enrollments in the major or for classes in the department/school with public relations/marketing strategies.

Developed skills in revising and creating new curricula and offering complementary events to enhance new programs.

Learned to integrate productive fundraising and grant writing strategies into all parts of programs administered.

Designed/built piano labs, computer labs and electronic music studios in four different administrative positions.

Participated in and/or supervised renovation/construction projects in five different administrative positions.

⇒ **RELATIONSHIP BUILDING/MANAGEMENT, COLLEAGUES AND STUDENTS**

Emphasized long-term continuing relationships with upper management, colleagues and students. This was accomplished through broad-based understanding of and ready responsiveness to their needs.

⇒ **TEACHING**

Taught courses in all levels of music theory and history/literature as well as selected interdisciplinary topics (team teaching) at undergraduate and graduate levels.

Taught studio courses in oboe and chamber music; conducted orchestras, bands in standard repertoire and own compositions.

Created, developed and taught new music courses in music theory, performance and selected interdisciplinary topics.

Earned good to excellent ratings in student and collegial evaluations.

Broad experience in teaching and advising great variety of student levels and ethnic backgrounds.

⇒ **WRITING/MUSIC COMPOSITION**

Published four books in music with Prentice -Hall (*Harmonic Materials in Tonal Music*, Parts I & II, 10th Ed., 2010; *Basic Materials in Music Theory*, 12th Ed., 2010; *Bridge to Twentieth-Century Music*, Rev. Ed., 1999; *Basic Contrapuntal Techniques*, Rev. Ed. 2003, (with H. Owen Reed) for Alfred Publishing Co., Inc. eleven articles in music, seven recordings of music compositions, sixty-five music compositions; created camera-ready copy for above books and music compositions for publishers.

Created, designed and wrote copy for PR materials for countless events, departmental newsletters, student handbooks, personnel manuals and departmental procedures.

⇒ EMPLOYMENT HISTORY

1999 - 2001 Marylhurst University, Marylhurst, Oregon
 Chair of Music and Art Departments, (45 faculty, 2 staff); Associate Dean for Undergraduate Studies and holder of The Joseph Naumes Endowed Chair in Music; now retired.

1997 - 99 Northern Arizona University, Flagstaff, Arizona
 Self-financed sabbatical and assisted wife in business (fall '97–June 30, '98); oboist in Flagstaff Symphony; visiting faculty member in theory/composition, Spring '98 (part-time); Fall '98 –Spring '99 (full-time).

1996 - 1997 Millikin University, Decatur, Illinois
 Professor of Music and Dean of the College of Fine Arts, (50 faculty, 6 staff): composition - all levels (1996–97), advanced analysis (1997).

1991 - 1996 Ball State University, Muncie, Indiana
 Professor of Music (with tenure) and Director of School of Music, Group I Graduate Faculty, (50 full-time, 5 part-time faculty, 30 graduate assistants, 8 staff): composition - all levels (1992–96), oboe - all levels (1992–93), pedagogy of theory (1993), doctoral committee service.

1988 - 1991 University of Arizona, Tucson, Arizona
 Professor of Music (composition/oboe) and Assistant Director of School of Music: Director of Summer Workshops and Programs, Scholarship/-Recruitment, Publicity, Advising; Honors Program and Independent Studies Coordinator; composition - major professor for doctoral student in composition (1989–91).

1986 - 1988 San Diego State University, San Diego, California
 Professor of Music (with tenure) and Chairman of Music Department (with 46 full and part-time faculty, 15 staff): composition - studio instruction (1986-88), analysis (1986), chamber music coaching (1988).

1983 -1986 University of Idaho, Moscow, Idaho
 Professor of Music (recommended for tenure) and Director of School of Music (19 full-time, 3 part-time faculty, 4 staff): oboe - all levels (1983-86), composition - individual instruction and seminar (1984-86), orchestration I & II (1984), double reed techniques (1985), advanced orchestration (1983-86).

1979 -1983 Linfield College, McMinnville, Oregon
 Professor of Music (tenured 1983) and Chairman of Music Department and Dance Area: theory-composition (second year theory, composition, form and analysis, orchestration), music literature, chamber music and college/community orchestra; administration of music department of 6 full-time and 12 part-time faculty, which also included ballet, modern dance and jazz, Linfield Concert Band (1982-1983).

1975 -1979 The Evergreen State College, Olympia, Washington
 Member of the Faculty, Humanities/Arts: *Coordinated Studies Programs* (1975-1976) with dance person: beginning level - performing arts exploration, chamber music, electronic music; (1976-1977) with dance and theatre persons: intermediate/advanced levels - book seminar, music theory, electronic music, production seminar); *Group Contract* (1977-1978) as sole teacher with twenty students in all phases of 20th century music history/ literature, composition and performance; *Individual Contracts* in all music areas (1975-1979); Director of TESC Electronic Music Studio; private teaching in oboe and composition (1975-1979).

1973 -1975 California State University, Northridge, Northridge, California
 Assistant Professor of Music: theory (first year, orchestration, counterpoint, music notation techniques), oboe and chamber music; also private oboe teaching.

1972 -1973 Michigan State University, East Lansing, Michigan
 Assistant Instructor: theory (assisted Dr. Jere Hutcheson in second year theory - 20th century).

1968 -1972 University of Maryland, College Park, Maryland
 Instructor of Music: oboe techniques, chamber music coaching, music theory (first year theory, orchestration, 20th century compositional techniques), music literature for majors and non-majors; graduate and undergraduate advising; private oboe teaching; woodwind advisor to D.C. Youth Orchestra European Tour, 1970.

1967 -1968 University of Idaho, Moscow, Idaho
 Instructor in Music: oboe, oboe techniques, coach chamber music, first and second year theory, period studies (20th century); private oboe teaching.

1961-1967 University of Iowa, Iowa City, Iowa, Assistant Instructor: oboe, oboe techniques, coach chamber music; private oboe teaching; first oboist of Cedar Rapids Symphony (66-67); Michigan State University, East Lansing, Michigan, Assistant Instructor: theory (assisted Professor Merrill Sherburn in programmed ear training research), (65-66); oboe, Youth Music Program; private oboe teaching; (1962 sum.), Theory Instructor, Youth Music Program at Michigan State University, private oboe teaching; 1961 (sum.), Music Librarian, National Music Camp, Interlochen; research work for William Lincer, viola teacher, Congress of Strings.

Other Professional Employment:

1990-97 Director and Founder, Ernest Bloch Composers Symposium And Associate Director and Co-Founder, Ernest Bloch Music Festival, New port, Oregon

1982-present Music editing and book reviewing for publishers

1973-present Free-lance musical calligraphy for publishers and professional composers

1964-1965 Winnipeg Symphony Orchestra and CBC Orchestra, Winnipeg, Manitoba, Canada
First oboist; also performances as chamber oboe soloist in Prairie Chamber Music Series for CBC

⇒ **EDUCATION**

Ph.D. (Composition - Dr. H. Owen Reed, advisor; oboe minor); August, 1976, Michigan State University, East Lansing, MI
24 hours of non-degree graduate study in music and drama; 1969-1971, University of Maryland, College Park, MD
M.F.A. (Oboe - Prof. Himie Voxman, Advisor; composition minor), August, 1971, University of Iowa, Iowa City, IA
M.Mus. (Composition - Dr. Paul Harder, advisor); August, 1967, Michigan State University, East Lansing, MI
B.Mus. (Composition and oboe); Senior Honor List June, 1964, Oberlin Conservatory of Music, Oberlin, OH

⇒ **CONTINUING EDUCATION**

1980-present, Extensive study on my own of Native American Arts and Culture

1996, Attendance at BSU Workshop, "Facilitating Groups;" 1994, Attendance at BSU Workshop, "Leadership: Obtaining Excellence from People;" 1994, Attendance at BSU Workshop, "Managing Conflict with Difficult People" and "Team Building;" 1991, Attendance at Contemporary Music Conducting Workshop with Pierre Boulez in NYC (part of Carnegie Hall Professional Training Workshops); 1989, Multicultural Workshop offered by College of Arts & Sciences Minority Retention Committee, 1 day with Dr. Miquela Rivera, Certified Psychologist, Tucson; 1988, SDSU Seminar, "A Science of the Human: A View Towards Curriculum Development," 1 week; 1988, ASU Graduate College and School of Music Faculty Research Conference, "Differing Perspectives Pertaining to the Relationships Which Exist Between Human Beings and Music/*What Needs to be Acknowledged That Musicians Generally Ignore*" (paper presented), 3 days; 1987, CSU Summer Arts Faculty Institute, Kirkwood, 1 week; 1987, CSU Teacher/Scholar Institute, Pomona, 1 week; 1987, SDSU Workshop, "Writing-Across-the-Curriculum," 1 week; 1986, Workshop for Evaluators, NASM, Colorado Springs, 2 days

⇒ **SKILLS**

Very proficient on Macintosh computer (networking, Word, Filemaker Pro, Excel, Ready Set Go, Superpaint, Calender Creator, Finale 2010, Notewriter II, and internet software [AOL, Groupwise, Versaterm, Netscape]); some experience on IBM

Professional oboist, composer and conductor; professional music copyist and calligrapher

Proficient on basic office equipment: copiers, fax machine, typewriter, adding machine, collating/binding

⇒ **COMMUNITY/PROFESSIONAL INVOLVEMENT**

To the community: (at the time): Muncie Symphony Orchestra Board Member, 1991-96, also Program Committee; Music panel review member for Tucson/Pima Arts Council, 1991; Moscow Arts Commission, member, 1983-86; assisted in organization of a Summer Band for the commission, 1984; McMinnville Arts Association Board Member, 1980-81; *To the State: (at the time):* Served as a music panel review member for Arizona Commission on the Arts in May of 1990; served as a review person for Arizona Humanities Council in 1989-91; served in the Speaker-Media Service for Arizona Humanities Council for 1989-91; *To the nation/world:* Served as composition judge for the MTNA Southern Division Composition Competition (entrants from elementary, junior high, high school and college levels), November, 1994; Served as a panel review member on chamber music groups/new music ensembles for National Endowment for the Arts in Washington, D.C. in January of 1990 and 1991

To the profession: Arizona Composers Forum, 1988- 91 (Vice President 1990-91), Helped coordinate Tucson area concerts for 1988-89 season, board member; Oregon Coast Council on the Arts, 1980- , Artistic advisor in creation of an Ernest Bloch Festival and Symposium, 1980-90; Society of Composers, Inc. (formerly American Society of University Composers) (Life Member), 1974-, Chairman of Region IX, 1975-79, ASUC *Proceedings* and ASUC *Monograph Series*, Editor, 1979-85, Co-Chairman, Region IX, 1985-86, Chairman of National Council and President, 1988-91, 91-94, 94-97; Society of Oregon Composers, President, 1982-83; International Society for Contemporary Music, Los Angeles Chapter, Secretary/Treasurer, 1974-75; National Association of Composers, U.S.A., Los Angeles Chapter, Board Member, 1973-75; current national member only (Life Member), 1973-; *Other*

Memberships in Professional and Scholarly Organizations: American Music Center; ASCAP; Ernest Bloch Society; College Music Society (Life Member); International Double Reed Society; American Composers Forum; The Society for American Music

⇒ **INTERESTS**

Music (many awards, grants, and international recognition); reading about Native American culture; art galleries and museums; home construction projects; oriental and Native American antique collecting; stamp collecting.

REFERENCES AND CREATIVE PORTFOLIO AVAILABLE