

SELECTED WORKS, CONCERTS AND PERFORMANCES

- 1998 *Annales Sans Condition*, S.U.N.Y. at Buffalo, NY
1998 *Shamed Clown Sacrifice*, WOSU Radio Broadcast, Columbus, OH
1997 *Prison Dirges* Soledad, State Prison, CA
1997 *Why Not Sneeze Finale I*, San Quentin State Prison, CA
1997 *46 Injured Birds*, Mule Creek State Prison, Ione, CA.
1996 *Prison Dirges* Alcatraz Island, Searchlight Project, San Francisco, CA.
1996 *Retrospective 1972-96* Vicki Uris Dance Co. Wexner Center, Columbus, OH.
1995 *Network of Radiation* Next Time Project, Headlands Center, SF, CA.
1995 *Seven Piano Pieces* Open House, Headlands Center, San Francisco, CA.
1994 *Humor is a Cold Carnival* Wiegall Hall, OSU, Columbus, OH
1994 *Phantom Melos* Amherst Saxophone Quartet, SUNY at Buffalo, NY
1993 *Acoustic Poems* Wiegall Hall, OSU, Columbus, OH
1993 *Homemade Aria* Pro Musica Chamber Orchestra, Columbus, OH
1992 *3 Black American Folk Songs* Bang on a Can Festival, New York, NY
1991 *Music Walk* Botanical Gardens, Imagination Celebration, Buffalo, NY
1990 *Lecture on Maderna* Ferienkurse fur Neue Musik, Darmstadt, Germany
1990 *One Person Recital* Yaddo, Saratoga Springs, NY
1989 *3 Popular Songs* University of Virginia, Charlottesville, VA
1989 *One Person Recital* McDowell Colony, Petersborough, NH
1988 *Melodia Arcana* The American School in Paris, Paris, France
1988 *Melodia Nera* Western N.Y. Exhibition, Albright-Knox Art Gallery, Buffalo, NY
1987 *Melodia della Terra* Munson-Williams Proctor Institute, Utica, NY
1987 *Recital / Paragone* (With Juli Di Pietro) Dia Arts Foundation, New York, NY
1987 *Legende for the 13 November* National Theatre, Seoul, South Korea
1986 *Melodia della Terra* Villa Franca, Madrid, Spain
1985 *Preludes* Black Mt. College II Amherst, NY
1984 *Aria Grande* Israeli Radio, Tel Aviv, Israel
1984 *Bel Canto Duo* Bavarian Radio Studio *Konzert*, Munich, Germany
1983 *Etudes From the Youth's Magic Horn* Brooklyn Phil. Orch., Cooper Union, New York
1983 *Aria Grande* Bavarian Radio Orchestra, Musica Viva, Munich, Germany
1983 *3 Aerials* North American New Music Festival, Amherst, NY
1982 *Donizetti in Buffalo* La Mama Theater, New York, NY
1982 *Melodia Nera* Danish Radio, Jutska Conservatory, Denmark
1981 *Una Macchinetta Infernale* De Isbreker, Amsterdam, Holland
1980 *Punto Vivo* Ojai Festival, Sonor Ensemble, Ojai, CA
1980 *Melodia Assoluta* Refettorio Certosa Di San Martino, Naples, Italy
1979 *Recital / Etudes* The Creative Associates, SUNY at Buffalo, NY
1979 *Aria for Piano* Third St. Music School, New York, NY
1978 *Aria for Piano* Ferienkurse fur Neue Musik, Darmstadt, Germany
1978 *Homemade Aria* CETA Orchestra, The Kitchen, New York, NY
1977 *Piece for Danilo Dolci* Earlham College Chorus and Orch., New York, NY
1975 *Two Shamanic Dances* Recital Earlham College, Richmond, IN
1974 *Piece for Bruno* St. Paul Chamber Orch., American Dance Festival, New London, CT
1971 *Drafts* Berkshire Music Center, Tanglewood, MA

AWARDS AND FELLOWSHIPS

1998 Djerassi Fellowship
1998 Kittredge Fund Award
1998 Puffin Foundation
1997 Change Grant, Inc.
1996 Outstanding Faculty of the Year
Urbana University
1995 Headlands Center for the Arts Fellowship
1994 Ohio Arts Council Grant
1993 Who's Who in Entertainment
1992 Meet the Composer Grant
1992 Greater Columbus Arts Council Grant
1991 Collins Correctional Facility Award
New York State
1990 Darmstadt Fereinkurse Fellowship
1990 Yaddo Colony Fellowship
1989 Erie County Art Council, Lift Grant
1989 Mac Dowell Colony Fellowship
1988 Buffalo Foundation Grant
1987 Buffalo Foundation Grant
1987 Meet the Composer Grant
1987 Kennedy Center Grant
1985 Who's Who in Music International
1985 Meet the Composer Grant
1984 Meet the Composer Grant
1983 Meet the Composer Grant
1982 Buffalo Arts Academy Commission
1978 Darmstadt Ferienkurse Fellowship
1976 Earlham College Commission
1974 American Dance Festival Commission
1971 ASCAP Fellowship, Berkshire Music
Center

REVIEWS AND PUBLICATIONS

1998 Boulez on Values, 20th Century
Music, San Rafael, CA. October
1998 Interview with Lukas Foss, 20th Century
Music, San Rafael, CA. April
1998 L'Histoire du Boulez, 20th Century
Music, San Rafael, CA. March
1998 The Other Pierre Boulez, 20th Century
Music, San Rafael, CA. February
1998 Thinking with Pierre Boulez, 20th Century
Music, San Rafael, CA. January
1997 Listening with Pierre Boulez, 20th Century
Music, San Rafael, CA. December
1997 Composing a Conversation with Pierre
Boulez, 20th Century Music, San Rafael,
CA. October
1997 Interview with Frances Marie Uitti, 20th
Century Music, San Rafael, CA.
September
1997 Stanford Journal, Stanford, CA. May
1997 Hello Buffalo, Urbana Literary
Lancer, Urbana, OH, February
1996 San Francisco Guardian, November 6
1996 Social Landscape at the Millennium
Headlands Center Journal, Sausalito, CA
1996 The Wine, Music and Prison, Urbana
Literary Lancer, Urbana, OH. November
1996 Melodia Arcana, AM Percussion Pub.
Lancaster, N.Y.
1994 International Dictionary of Achievement
1992 Dictionary of International Biography
1992 Village Voice, June, May
1991 Who's Who in Music International
1990 Stop, Look, and Listen North/South
Editions
1990 Can New Music Flourish Here?
Buffalo News, Buffalo N.Y. May
1990 Who's Who in American Music Classical
1990 Acoustic Poems North/South Editions
1990 Miniscule Press, La Jolla, CA
1989 Arts in Buffalo, December

1988 Contemporary American Composers
1988 Buffalo News, April 25
1987 Buffalo News, Sept. 20, Oct. 11
1986 Buffalo News, May 11
1985 Buffalo News, Feb. 9
1984 Melodia Nera AM Percussion Publications
1983 Village Voice, April 12
1983 Munchen Merkur, Mar.1
1983 Bayr. Staatszeitung, Mar. 4
1983 Suddeutsche Zeitung, Feb. 28
1983 New York Times, Nov. 12, Mar. 6
1982 Buffalo Evening News, Mar. 11, 31
1981 Munchen Merkur, June 11
1980 Los Angeles Times, June 1
1980 New York Post, June 27
1980 New York Times, June 28
1978 Richmond Palladium-Item, Oct.
1974 New York Times, July 21
1974 Dance Magazine, Oct.
1973 Buffalo Evening News, May 17
1971 New York Times, Dec. 18

EDUCATION

1988 Master of Arts, Vermont College of Norwich University, Thesis, Menocchio, Social History
1986 Bachelor of Professional Studies, Empire State College, SUNY at Buffalo, the Arts
1978 Fellow, Fereinkurse fur Neue Musik, Darmstadt, Germany
1972 Private studies in Composition with Bruno Maderna
1971 Fellow, Berkshire Music Center, Tanglewood, MA
1969 Private studies in Composition with Lukas Foss
1965 Private studies in Composition with Hans Hagen

ACADEMIC WORK EXPERIENCE AND OTHER WORK EXPERIENCE

Social worker – Franklin County
Children’s services –
Counselor for Transitional Living Site
1997 – Current

Assistant Site Director
London Correctional Facility
Academic Counseling for incarcerated students
1995-96

Adjunct Interdisciplinary Assistant Professor of
Arts and Sciences
Urbana University, OH
1990-current

Adjunct Assistant Professor of Music
Ashland University, OH
1992-1994

Adjunct Assistant Professor of Music
Columbus State Community College
1992 – 1993, 1997 – 1998 - Current

Adjunct Assistant Professor of History
Wilmington College, OH
1990-1994

Adjunct Instructor of Humanities
Medaille College, Buffalo, NY
1989-1990

VISITING ARTIST EXPERIENCE

Composer in Residence
Djerassi Colony, Woodside, CA
1998

Guest Lecturer
The Ohio State University, Columbus
1992 – 93, 94, 98

Guest Artist in Residence
San Quentin State Prison, CA
1997

Visiting Artist
Mule Creek State Prison, Ione, CA
1997

Visiting Artist
Soledad State Prison, CA
1997

Visiting Artist
San Quentin State Prison, CA
1996

Artist in Residence
Headlands Center for the arts, Sausalito, CA
1995

Guest Lecturer
Fereinkurse, Darmstadt, Germany
1990

Artist in Residence
Yaddo Colony, Saratoga Springs, NY
1990

Artist in Residence
Macdowell Colony, Petersborough, NH
1989

Guest Lecturer
Buffalo Arts Academy, NY
1986 – 1988

Guest Lecturer
State University College at Buffalo, NY
1986

Guest Lecturer
Western New York Institute for the Arts, Buffalo
1984

Composer in Residence
Buffalo Arts Academy, NY
1981-1982

Composer in Residence
Earlham College, Richmond, IN
1971-1978

Composer in Residence
Stockbridge School, MA
1971 - 1973

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WORK RELATED EXPERIENCE

I. Core courses taught and built upon regularly: World Civilization I + I History of Music in Western Civilization 1+11, World Musics (Music in Foreign Cultures) History of Material and Popular Culture in Everyday Life, Anthropology, Family History, Select Social -Sciences, Select Psychology Courses.
1991 - current

II. Ongoing research at Urbana University. Follow up to Masters' thesis in social history, in preparation for interdisciplinary teaching in the Humanities and Social Sciences. Work in correctional facilities and on campus. Research encompasses a broad-based synthesis of knowledge and is expanded by new learning, applying it to teaching new course areas each year. Courses are repeated every other semester over a five year period. Subjects include: Soc. 202 --Family History, Soc. 203 -- Minorities, Soc. 299 -- Criminology, Ant. 101 -- Cultural Anthropology, Phi. 106 -- Ethics -- Psy 202 -- Social Psy -- Psy 190, Everyday Life -- 209 -- Adult Life -- Psy 403 - Counseling -- Psy 407 Abnormal Psy, His 401, New World.
1991 - current

III. Ethnography research project about the written life stories of incarcerated students enrolled in college level programs in correctional facilities. More than 500 life stories have been collected, edited, and used as the basis for a panel of musical prison compositions for : speaking voices (texts), instrumental ensembles and sounds on magnetic tape. The first of these works is written for the Kronos Quartet and is entitled Prison Dirges I.
1990 - current

IV. Individual student conferences and mentoring in a variety of Contract Learning areas including: Contemporary Music and Art, Social Psychology, Urban Studies, Constructing a Life Philosophy and American History and Popular Culture in History.
1989 - current

V. Piano and keyboard instruction on an individual basis.
1989 - current

VI. Participation in postgraduate classes in history at SUNY at Buffalo, researching : The Annales Historians and Medieval Civilization, as well as The History of Everyday Life in Europe and History as a Social Science.
1988-1989

VII. Reads widely: studies religious, metaphysical, occult, and magical belief systems on a regular basis in an attempt to discover the parallels with the spiritual in art. Documents learning of this period at Empire State College.
1974-1984

VIII. Reads widely: studies painting, sculpture, poetry and literature on a regular basis. Visits museums in an attempt to discover the analogies with music. Befriends poets and writers.

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STATEMENT OF TEACHING PHILOSOPHY

As an interdisciplinary instructor in both the Humanities and the Social Sciences, the goal of my teaching has been to achieve a broad based synthesis that might loosely be called a Social Philosophy. This is the result of teaching courses in the following primary areas: History, Sociology, Anthropology and Philosophy, with secondary research forays into Psychology, and Myth. If I were to summarize the direction of my work-related experience culminating in a Social Philosophy, I would say it was heading in the direction of the "Wounded Healer". My new series of musical works entitled Shaman Without a Tribe uses both Art and the Human Sciences. For me this seems to be the essential condition of our culture today.

Naturally these ideas seep into my teaching style, which involves personal interaction with the individual student as well as group process. The direction of the curriculum in a particular course is based upon the dynamics amongst students and individual needs. I use a wide variety of techniques and media to help bring to life concepts and problems, in the belief that academic learning must be connected with everyday life. I encourage students to engage in having fun while sharpening their capacities for analytical thinking. I require students to take their work seriously, yet the goal is to view the work in relative terms.

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SELECTED COLLABORATIONS

Robin Behn - poet
Adam Berg - Visual Artist
Bette Burgoyne - Visual Artist
Cathy Carbone - Dance Musician - Choreography
Chris Chafe - cellist, composer
Michael Calquhoun - flutist, composer
John Collins - Ethnomusicologist
Jean Paul Couturier - poet
Nicholas Cushner - Historian
Natalie Zemon Davis - Historian
Julius Eastman - vocalist, actor, pianist, composer
Christiane Edinger - violinist
Robert Dick - flutist, composer
Juli Di Pietro - vocalist, choreographer
Emmanuel Fried - actor
Lukas Foss - conductor, composer
Elaine Gardner - dancer, choreographer
Luis Garduno - painter
Carlo Ginzburg - historian
Regina Grol-Prokopczek - literary critic
Cristobal Halffter - conductor, composer
Polly Hill - painter
Leonard Holvik - conductor
Joseph Jarman - saxophonist, composer

Russel Link - reciter, actor, director
Jeffrey Lohn - arranger, composer
Max Lifschitz - pianist, composer
Leo Loubere - historian
Bruno Maderna - conductor, composer
Mary Lou Manaher - pianist
Nancy Meehan - choreographer
Ann Minick - visual artist, painter
Anthony Miranda - percussionist, composer
Yvar Mikhasoff - pianist
Oona Nelson - conceptual artist, video artist, painter
William Ortiz - composer
Meg Pantera - actor, director
Bruce Penner - percussionist, conductor, composer
Richard Nelson Peszka - sound text writer, poet
Tony Pearce - political scientist
Nancy Pollina - dancer, choreographer
Kate Renfield - poet
Steven Rosenthal - saxophonist
Bill Setters - choreographer
Frances Marie Uitti – cellist, composer
Victoria Uris - Choreographer
Tom Wells – composer
Jan Williams - percussionist
Evan Ziporan - clarinetist, saxophonist, composer

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REFERENCES

Professor Elliot Borishansky
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Chris Chafe - Chairman
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Stanford University
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Home (415) 858-0432

Professor Nicholas Cushner
History Department

Lukas Foss Studio
1140 Fifth Ave.
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Home (212) 722-8003

Professor John Scoville
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Columbus State Community College
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Office (614) 227-5038
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Professor Thomas Wells
Music Department
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