

RICHARD HERMANN: CURRICULUM VITAE

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Education

- 1994 Eastman School of Music, (University of Rochester) Ph.D., Music Theory
1982 Yale University, School of Music, Master of Musical Arts in Composition
(ABD for D.M.A.)
1977 New England Conservatory of Music, Master of Music in Composition
1973 Drake University, B.M.E. with Honors

Teaching Experience

- 1991-Present Asst., Assoc. now full Prof., The University of New Mexico. UNDERGRADUATE: Harmony, Ear Training, Form, Post-Tonal, 16th - and 18th-Century Counterpoint, Composition classes and lessons; GRADUATE: It's About Time, Meaning-Music-Semiotics, Transformational Theory, Music Theory and American Popular Musics, Advanced Tonal Theory and Analysis, Advanced Post-Tonal Theory and Analysis, Music Theory and Postmodernism, Readings in History of Theory from Ancient Greeks to 1600, Readings in History of Theory from 1600 to 1900, Theory and Performance, Harmonic Problems, Theory Pedagogy, Writing for the Voice, Introduction to Graduate Music Theory, Writing about Music, Winner of The Teacher of the Year Award for the Academic Year of 1994-1995 (one of four university-wide; my first year eligible). Nominated Presidential Teaching Fellowship, 2006-2008, 2015, 2016, 2018. *Awarded Regent's Lectureship.*
- 1985-1991 Instructor and Graduate Assistant, Eastman School of Music: Graduate Theory Review & Post-Tonal Theory (Undergraduate, juniors).
- 1991-Present Private Lessons in composition, theory and analysis.
- Fall 1982 Lecturer, Ithaca College, leave replacement, Prof. Mary I. Arlin.
- 1981-1982 Teaching Fellow (first ever), Yale School of Music, Graduate Musicianship.
- Spring 1981 Lecturer, Yale College, Music Appreciation, leave replacement for Prof. Jane Stevens.
- 1977-1980 Instructor, Berklee College of Music: Harmony, 18th-Century Counterpoint, Style Anal., Schenkerian Anal., Orchestration, Solfege (moveable do), Survey Music Hist., Lit. & Materials for applied Woodwinds, Studio Flute and Saxophone.
- 1973-1974 Band Director, Southeast Junior High School of Iowa City, Iowa.
- 1971-1973 Instructor of Saxophone, Drake University, Prep. Dept.

Professional Activities—Music Theory

A. Research and Publications

- "On Near Maximally-Even Set-Classes." In *Twentieth-Century Music and Mathematics*, ed, Roberto Illiano, intro. Massimiliano Locanto Turnhout. Belgium: Belgium, 2019: 279-295.
- "A Series of Openings: Brown, Martino, and Wuorinen." *Perspectives of New Music* 56, no. 2 (Summer 2018): 67-97.

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- “Hypercubes and the Generalized Cohn Cycle,” co-authored with Jack Douthett and Peter Steinbach, in *Mathematical Music Theory*, eds. Mariana Montiel and Robert Peck. Singapore: World Scientific, 2019.
- The Cooked and the Raw of Mathematics and Morton Feldman’s *The King of Denmark* for Solo Percussionist of 1964,” in *L’analyse musicale aujourd’hui Music Analysis Today*. Hascher, Xavier, et alia, eds. Paris: Delatour, 2015): 427-47.
- “Early Serialisms in the United States: Aspects of Theory, History, Analysis and Reception,” *Theoria* (Vol. 18, 2011): 109-137.
- “Metonymy, Synecdoche, and Metaphor: Reflections of and on Neo-Riemannian Analytical Technique.” *Musurgia: Analyse et Pratique Musicales* (accepted).
- “New Aspects of Schubert’s Text Setting Technique.” in conference proceedings Austria, 1996-1996: *Music in a Changing Society*. (accepted but volume never appeared).
- “Becoming Berio: Evidence from His First Three String Quartets,” in *Intimate Voices: Aspects of Construction and Character in the Twentieth-Century String Quartet*. vol 2, Evan Jones, ed. University of Rochester Press, 2009: 99-137.
- “On Parsimonious Sequences as Scales in Western Music” Renaissance Banff-Bridges: *Mathematical Connections in Art, Music, and Science Proceedings 2005*, 293-300. Co-author, Jack Douthett.
- “Observations on the First Movement of Hanns Eisler’s Third Piano Sonata and His Schoenbergian Legacy.” in *Patentlösung oder Zankapfel “German Studies” für den internationalen Bereich als Alternative zur Germanistic-Beispiele aus America*. ed. Peter Pabsich. Jahrbuch für Internationale Germanistik, Reihe A, Band 72, 2005: 333-346.
- “Charlie Parker’s Solo to Ornithology: Facets of Counterpoint, Analysis, and Pedagogy” *Perspectives of New Music* vol. 42, no. 2 (Summer 2004): 222-62.
- Review of Dave Headlam, *The Music of Alban Berg* (Yale Univ. Press) *Music Theory Spectrum* vol. 26, no. 1 (Spring 2004): 149-163.
- “Reflexive Postmodern Anthropology Meets Musical ‘Modernism’: a Review of Georgina Born’s *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde*. Berkeley, California: University of California Press, 1995, 390 pp.” article-review *Music Theory Online* 97.3.5.
- “Theories of Chordal Shape, Aspects of Linguistics, and Their Roles in an Analysis of Pitch Structure in Berio’s *Sequenza IV* for Piano” in *Concert Music, Rock and Jazz since 1945: Essays and Analytical Studies*, Elizabeth West Marvin and Richard Hermann, eds. Rochester, New York: University of Rochester Press, 1995.
- Introduction (as co-editor) to *Concert Music, Rock and Jazz since 1945: Essays and Analytical Studies*.
- “Towards a New Analytic Method for Post-Tonal Music: A Response to Thomas R. Damske,” *Music Theory Online* 95.1.3.
- A General Measurement for Similarity Relations: a Heuristic for Constructing or Evaluating Aspects of Possible Musical Grammars.” University of Rochester, Eastman School of Music, Ph.D. diss., 1994, Robert Morris, advisor.

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Review of David Osmond-Smith's *Berio* (Oxford: Oxford University Press, 1990), *Journal of Musicological Research*, Vol. 14 nos. 1-2 (1994).

“Thoughts on Voice-Leading and Set Theory in 'Neo-Tonal' Works; Re: the ‘Hymne’ from Stravinsky's *Sérénade en la* (1925),” *Theory and Practice*, vol. 12 (1987).

“Luciano Berio's *Circles*, First Movement,” *Sonus* vol. 4, no.2 (Spring 1984).

“An Aspect of Temporal Relations in the Last Works of Anton Webern.” Yale University, M.M.A. Thesis, 1982, David Lewin, advisor.

“Some Uses of Analysis Towards a Performance of Webern's Opus 22, Movement I,” *Winds Quarterly* (Spring & Summer 1981).

B. Lecturer, Panel Member, Poster Session, Institute Fellowships, and Respondent

“The Music Academic Scene in the United States” with contributions by Peter Gilbert, Kristina Jacobsen, and Ana Alonso-Minutti, University of Strasbourg, Spring semester 2017.

“Network Analysis of Anton Webern’s *Fünf Stücke für Streichquartett*, No. 2” University of Strasbourg, Spring semester 2017.

Chercheur Invité, *Groupe de Recherches Expérimentales sur l’Acte Musical (GREAM)* at the University of Strasbourg, Spring semester 2017.

“Is There Evidence for Meter via Cumulative Rhythm and Attack-Point Density in Cipriano de Rore’s Madrigals?” annual meeting of the *Society for Music Theory*, Vancouver, 2016.

“Berio’s Harmonic Fields and Counterpoint in the *Sequenzas* with special attention to that of the Violin.” *Rocky Mountain Society for Music Theory* Univ. of New Mexico, Albuquerque, NM, Sat. 23 April 2016.

“Paths of Practice: Research of Richard Hermann,” *Groupe de Recherches Expérimentales sur l’Acte Musical*, a unit of the University of Strasbourg, Strasbourg, France, 11 Feb. 2016, invited lecture.

“An Investigation of the Violin’s Symmetrical Quadruple Stops in Equal-Temperament.” State University of New York at Fredonia, 11 March, 2015, invited lecture.

“Two Hats but one Head: Reflections without a Mirror on the Joys and Responsibilities of two Careers.” State University of New York at Fredonia, 11 March, 2015, invited lecture.

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- “Verdi Challenges: an Italian Pedagogical Approach to the *Ave Maria* from *Quattro pezzi sacri* of 1898.” Eastman School of Music, Rochester, NY. 4 March 2015 and Columbia University, New York, 6 March 2015, invited lecture.
- “Verdi Challenges: Some Transformational Thoughts on the *Ave Maria* from the from *Quattro pezzi sacri* of 1898” Eastman School of Music, Rochester, NY. 4 March 2015 and the graduate Analysis Seminar of Prof. Xavier Hascher, University of Strasbourg, Strasbourg, France, 11 Feb. 2016, invited lecture, invited lectures.
- “Issues in Setting the “Enigmatic Scale” of Crescentini and Verdi’s solution in his *Ave Maria* from *Quattro pezzi sacri* of 1898.” Haverford College, Haverford, Penn. , invited lecture.
- “Verdi Challenges: The *Ave Maria* from *Quattro Pezzi Sacri* of 1889, rev. 1898” *Rocky Mountain Society for Music Theory*, annual meeting. Arizona State Univ., Tempe, 4 April 2014.
- “A First Investigation of Berio and Martino as Students of Dallapiccola.” Temple University, Philadelphia, Penn. 16 March 2015. McGill Univ., Schulich School of Music, Music Theory Workshop on Italian Serialism, Tues., 13 April 2010, invited lectures.
- “The Cooked and the Raw of Mathematics and Morton Feldman’s *The King of Denmark* for Solo Percussionist of 1964,” *Music Analysis Today: Crisis or (R)evolution?*, Strasbourg, 21 Nov. 2009.
- “Early Serialisms in the United States: Aspects of Theory, History, Analysis and Reception,” *Society for Music Theory*, annual meeting, Montréal, 31 Oct. 2009. Texas Tech Univ. 8 April 2010, invited lecture.
- “Beating the Boys at their Own Game: Fanny Hensel’s *Abschied von Rom*,” *Rocky Mountain Society for Music Theory* meeting. 18 April 2009, Univ. of Colorado at Boulder.
- Jazz Meets Pop Theory Fellow (participant), Mannes Institute for Advanced Music Theory, Rochester, NY 15-18 June 2008.
- “Boundaries Transgressed: Text-Painting in Dido’s Lament” joint session of *Rocky Mountain Society for Music Theory* and *Rocky Mountain Chapter-American Musicological Society* meeting. Arizona State Univ., Tempe, 31 March 2007. Texas Tech Univ. 7 April 2010. Sibelius Academy, Helsinki, Finland, 27 April 2012, invited lecture.
- “Parsimonious Equivalence-Classes for Voice Leading between Maximally Even and Near Maximally Even Set-Classes,” *Théories transformationnelles et néo-riemanniennes* jointly sponsored by Univ. of Paris IV Sorbonne (*Centre de recherches <<Langages musicaux>>*), MaMuX (*Mathématique, musique et relations avec d’autres disciplines*) and IRCAM (CNRS), 12 Feb. 2005; SUNY-Buffalo, 29 April 2005; *Society for Music Theory* Meeting, Boston 11 Nov. 2005; Sibelius Academy, Helsinki, Finland, 27 April 2012.
- “Metonymy, Synecdoche, and Metaphor: Reflections of and on Neo-Riemannian Analytical Technique,” *Théories transformationnelles et néo-riemanniennes* jointly sponsored by Sorbonne, MaMuX, and IRCAM, 12 Feb. 2005 also at University of North Carolina–Chapel Hill, 10 October 2005, invited lecture.
- “Becoming Berio: Evidence from His First Three String Quartets,” University of North Carolina–Greensboro, 7 October 2005 and Rocky Mountain Society for Music Theory, Denver 31 March, 2006.
- Panel Member, “The Pedagogy of Large-Lecture Theory,” Severine Neff, moderator, College Music Society Meeting, San Francisco , 4-7 November 2004.
- “Wreath Products, n-Cubes, and Musical Voice-Leading” Special Session, “Mathematical Techniques in Musical Analysis,” Central Section meeting of the American Mathematical Society, 23-24 October, 2004, Evanston, Illinois, Northwestern University invited paper with Jack Douthett.
- “Observations on the First Movement of Hans Eisler’s Third Sonata and His Schoenbergian Legacy” Hanns Eisler Symposium session of the conference Pioneering ‘German Studies’ in the Trans-Atlantic

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- Context, Univ. of New Mexico, Albuquerque, 16 April 2004, invited lecture.
- “Steps Towards a Generalized Theory of Parsimonious Voice-leading,” *Society for Music Theory* (henceforth SMT) annual meeting, Madison, Wisconsin, Nov. 2003 with Jack Douthett.
- Transformational Theory Fellow (participant), Mannes Institute for Advanced Music Theory, NYC, June 2003.
- “Why is Berio’s Music So Hard to Understand for North American Anglophone Music Theorists?,” Berio Festival, invited paper, sponsored by the University of Rochester’s Eastman School of Music, April 28, 2003.
- “Modified Species Counterpoint as a Framework for Tonal Jazz Improvisation” SMT, joint session of the Jazz and Theory Pedagogy Interest Groups, Philadelphia, 8 Nov. 2001.
- “A Technique for the Transcendental? Morton Feldman’s *The King of Denmark* for solo percussionist of 1964” *Music Theory Society for New York State* (henceforth MTSNYS), New York Univ., 9 April 2000.
- “Walking the *Tonnetz*,” poster session, annual meeting, *SMT*, Atlanta, Nov., 1999.
- “Chick Corea’s Crystal Silence: Tonal, Modal, or Post-Tonal?” joint annual meeting of *West Coast Conference for Music Theory and Analysis* and the *Rocky Mountain Society for Music Theory*, (henceforth RMSMT) Stanford University, April 1999.
- “A Little Birdie Swang It in My Ear: A Counterpoint Lesson from Charlie Parker,” *MTSNYS*, Eastman School of Music, April 1997.
- “Time-Icons in an Early Twentieth Century Musical Masterpiece: A Representation of a Process Towards Psychological Stability in the Second Movement of Anton Webern’s String Quartet, Opus 5, annual meeting, *Semiotic Society of America*, Santa Barbara, Oct. 1996.
- “New Aspects of Schubert’s Text Setting Technique,” *International Conference: Austria, 996-1996: Music in a Changing Society*, Ottawa, Jan. 1996.
- “An Approach to Multidimensional and Multisubdimensional Similarity for Post-Tonal Music,” annual meeting, *SMT*, Tallahassee, Nov. 1994.
- “On ‘Preintervallic’ Spaces and on Their Interactions with Some Intervallic Spaces,” Joint annual meetings, *American Musicological Society* (henceforth AMS) and *SMT*, Montréal, Nov. 1993.
- “Issues of Gesture, Form, and Pitch Structure in Debussy’s Music,” annual meetings, *AMS* and *SMT*, Austin, Texas, Oct. 1989.
- “An Analysis of *Sequenza IV* by Luciano Berio,” annual meeting, *MTSNYS*, Baruch College, Sept. 1989.
- “On the Roles of Structure, Intention, and the Subconscious in Morton Feldman’s *Vertical Thoughts 5* (1963),” Joint *AMS/SMT* Session, Baltimore, Nov. 1988.
- Panel Member, Stravinsky’s *Sérénade en la* (1925), annual meeting, *MTSNYS*, Columbia Univ., Oct. 1987.
- “Some Evidence for Emerging Tonality in Turn-of-the-Century Descriptions of Dissonance Treatment by Printz, Werckmeister, and Walther,” 2nd Annual Meeting, *New England Conference of Music Theorists*, Brown Univ., April 1987.
- Respondent, Phenomenology in Music Theory, *MTSNYS*, SUNY, Binghamton, Oct. 1986.
- “Schubert’s Changes of Müller’s Poetry in *Winterreise*, D.811,” Columbia University, Dec. 1985.
- “On the Role of Intention and the Subconscious in Morton Feldman’s *Vertical Thoughts 5*.” *MTSNYS*, SUNY–Albany, April 1985.
- “Interactions of Motives and Voice-Leading in Two Minuets by Bach,” Columbia University, April 1984.
- “An Unusual Bass Line-Harmonic Nesting Phenomenon,” *Third Symposium of Research in Music Theory*, Indiana University, March 1984.

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“Some New Analytical Techniques for the ‘Post-Serial’ Repertoire, Re: Luciano Berio,” annual meeting, *SMT*, Yale University, Nov. 1983.

C. Current Research Projects

“Berio Rewriting Berio: Hiding Serialism in *Due Pezzi* and *Cinque Variazioni*”
“Towards Formalizing Variation and Developing Variations”
“Verdi Challenges: The *Ave Maria* from *Quattro Pezzi Sacri* of 1889, revised 1898”

D. Current Composition Projects

“Bone Flute-Partials” 2020 for Wave Dash (flute and percussion duo)

E. Professional Service

Numerous external reviews for institutions like Univ. of Michigan, Indiana Univ., Sibelius Academy (Helsinki, Finland), Univ. of California Los Angeles, Temple University...
Mentor, *Society for Music Theory*, Committee on the Status of Women, (2009–2015).
Prepublication book reviews for W.W. Norton and Univ. of California Press, May 2015.
Best Grad. Student Paper Awards Committee, *Rocky Mountain Society for Music Theory* 2014 Meeting.
Member, Program Committee, *Rocky Mountain Society for Music Theory* 2010 meeting.
Reader, *Educational Testing Service*, College Board, Advanced Placement, Music Theory. Lincoln, NE, June 2008.
Member, *SMT* nominating committee, (2008)
Editorial Board, *Music Theory Spectrum*, (2003-06).
Book Review for McGraw-Hill (prepublication), (2005).
Program & Local Arrangements Chair for 2003 Meeting,
West Coast Conference of Music Theory and Analysis.
Book Review for W.W. Norton (prepublication) (2003).
Member, *SMT* nominating committee, (2003).
Book Review (prepublication 2nd edition) Wadsworth 2002.
Book Review (prepublication) for Oxford University Press 2001.
Essay Review for *Journal of Music Theory* 2000.
Essay Review for *Music Theory Online* 2000.
Member, *SMT* subventions committee (2000-01).
Member, *SMT* publications committee (2000-2002).
Member, *SMT* nominating committee (1999).
Member, editorial board for the journal of the Georgia Assoc. of Music Theorists, *GAMUT* (1997–2003).
Local arrangements chair, for the annual meeting of the Rocky Mountain Society for Music Theory, meeting at the Univ. of New Mexico, Albuquerque, March 1998.
Member, Program Committee and Session Chair for the annual meeting of the RMSMT, Univ. of Colorado at Boulder, March 1997.
Session Chair for *SMT* 1996 meeting at Baton Rouge.
Member, Program Committee and Session Chair for the second annual meeting of the RMSMT, Brigham Young University, April 1995.
Member, Program Committee and Session Chair, joint meeting of MTSNYS and the Arnold Schoenberg Institute, Columbia University, Oct. 1991.
Member, Board of Directors of MTSNYS (1989-1991).
Chair, Program Committee for 20th meeting of MTSNYS, Eastman School of Music, Oct. 1990.

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Member, Board of Directors of MTSNYS (1984-1986).

Chair, Program Committee, MTSNYS, State Univ. of N.Y., CUNY–Hunter College, Oct. 1986.

Member, Program Committee, MTSNYS, SUNY–Binghamton, Oct. 1985.

F. University Service (w/o music department search committees)

Member, Search Committee for Dean of the College of Fine Arts, Univ. of New Mexico,	(Spring 2020)
Member, College of Fine Arts Curriculum Committee	(2017–)
Member, College of Fine Arts Assessment Committee	(2013- 2015)
Member, College of Fine Arts Curriculum Committee	(2012-2013, 2014)
Member, Dept. of Music Graduate Committee	(2009– 2010)
Member, College of Fine Arts Research Committee	(2005-06)
Member, College of Fine Arts Strategic Planning Committee	(Spring 2005)
Chair, Vice Chair, and member, Research Policy Committee	(2001-2006)
Member, Research Allocations Committee	(2000-2001, 2003- 2013)
Coordinator, Music Theory and Composition programs	(2000-2010)
Member, advisory committee of the Arts and Technology Institute of the College of Fine Arts	(2000- 2002)
Member, Ad Hoc Music Dept. Technology Committee	(1999)
Coordinator, Music Theory and Composition programs	(1997-1998)
Member, Technology Committee, Ad hoc College of Fine Arts	(fall 1997)
Member, Future Focus Committee, Ad hoc Music Dept.	(summer 1997)
Member, Computer Use Committee of the Faculty Senate	(1992-1996)
Member, College of Fine Arts Library Committee	(1991-)
Member, Dean’s Ad hoc Technology Committee	(spring 1995)
Recording Secretary, Music Dept. Graduate Committee	(1994-5)
Member, Music Theory and Composition Committee	(1991-)

Professional Activities—Composition

A. Publications and Recordings

Wedgewood for Solo Oboe or Saxophone, Dorn Publications, 1981.

National Public Radio (WGBH-Boston), Hermann, Stephen Crane Cycle for mezzo-sop., flute (dbl. picc.), bass cln, & piano by The Boston Musica Viva, Richard Pittman, Conductor.

Supported by the Paul Foundation (1980).

National Public Radio (WGBH-Boston), Hermann, Three Songs on Texts of e.e. cummings for high voice and piano, Wesley Horner, producer (1978).

B. Selected Performances (as Composer and Performer)

World Premiere: Hermann, *Day dreams, night dreams* for Vln, Cln, and Pno. *Voices of Change*, SMU’s Caruth Auditorium, Dallas, Texas, 25 Oct. 2015.

World Premiere: Hermann, *Semi-Enigmatic Variations* for Violin solo, *Chatter*, David Felberg, Vln. March 2013.

Several Performances at UNM’s Keller Hall for the Composer’s Symposium, (2009-2014)

World Premiere: Hermann, *Rite Reaction* for Alto Fl., Cln., Vln., Vc., Perc. *New Music, New Mexico* March 2015.

World Premiere: Hermann, *Four Songs from Stephen Crane. Duo Alterno*, 30 March 2008.

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- World Premiere: Hermann, *remembering...* for violin solo, David Felberg, *Chatter*, 1 Nov. 2007.
- World Premiere: Hermann, *Gerunds and Participles*, an Open Folio, selections from
Del Sol String Quartet, John Donald Robb Composer's Symposium, 28 March 2007.
- World Premiere: Hermann, *Fantasia for Violin, Cello and Orchestra*
Cármelo de los Santos, Vln; David Schepps, Vc; *Albuquerque Philharmonic Orchestra*,
David Felberg, music director. 6 May 2007.
- World Premiere: Hermann, *Zephyrus* for Flute, Horn, and Piano
North Carolina School for the Arts, Oct. 8, 2005.
- World Premiere: Hermann, *Flute Fun(-k)* for flute and piano
Temple University, Philadelphia, Jan. 22, 2003. Reviewed *Philadelphia Inquirer*, 24 Jan. 2003.
- World Premiere: Hermann, *Corkscrew/Interpolation* for solo marimba, Gordon Stout, marimba,
Merkin Recital Hall, N.Y.C., March 17, 1987.
- Hermann, *Introspection and Caprice* for solo flute, Linda Greene, flutist, Syracuse Society for New
Music, Ithaca College, Ithaca, N.Y., Sept. 19, 1985.
- Conductor for Schoenberg, *Three Pieces for Chamber Orchestra* (written 1910) and Vincent Plush,
On Shooting Stars, SATI, a group for New Music of Ithaca, N.Y., March 26, 1984.
- Saxophonist, Cogan, *Phrases from Whirl...ds I*, Robert Cogan: 20 Year Retrospective Concert,
Enchanted Circle Series, Jordan Hall at the New England Conservatory, Nov. 15, 1983.
- Hermann, *Three Songs on Texts of e.e. cummings*, solo recital by soprano Patrice Pastore, Artists
Present Artists Series, N.Y.C., Oct. 18, 1983.
- Hermann, *American Folksongs* for soprano and flute (commissioned work) Madrid, Spain, US
Cultural Center presents Soprano Joan Heller in recital of American Song, May 19, 1983.
- Flutist, *A Program of 20th-Century Music for Flute and Piano* presented by the Society for
the Humanities at Cornell Univ., Hermann, *For the Next Brown-Out* and works by Messiaen
& Varèse. 1982.
- Hermann, *Three Songs on Texts of e.e. cummings (Orchestral Version)*, Arthur Weisberg,
Conductor, Norfolk Chamber Music Festival, June 21, 1980.

Recent Compositions

- Bone Flute-Partials* for Wave Dash, flute and perc. duo (2010-2020).
- Day dreams, night dreams* for Vln, Cln, and pno. (2015).
- Appearing-wehrend-apparente*, organ solo, for Ji Hyun Woo. (2014).
- Rite Reaction* for Alto Fl., Cln., Perc., Vln., and Vc for *Chatter* (2013).
- Semi-Enigmatic Variations* for Violin Solo (2012).
- wedging...* for Viola solo (2011).
- Slidin' the Sphere* for jazz band (2008).
- personifying...* for string quartet (2008).
- Four Songs from Stephen Crane* for soprano and piano (2008).

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filling... for oboe, violin, and viola (2007).

remembering... for violin solo (2007).

Fantasia for Violin, Cello and Orchestra (2007).

Gerunds & Participles, an open folio work for String Quartet (2006–).

Zephyrus for flute, horn, and piano (2005).

Professional Activities—Miscellaneous

CD liner notes for *Friendship: Rahim Alhaj Oud and string quartet*

(Boston, Fast Horse Recording, Dec. 2005).

Board Member, *Musica Antiqua de Albuquerque* (2000-2002)

CD liner notes for *John Donald Robb Pictures of New Mexico*, Tatiana Vetrinskaya, pno. (Albuquerque: Triangulum, 1998)

Music Reviewer, *Albuquerque Journal* (1993-1995)

Music Reviewer, *Ithaca Journal* (1985-1989)

Founding Co-Music Director, SATI, a group for New Music of Ithaca, N.Y. (1983-1985)

Program annotator for the Yale-New Haven Chamber Music Series (1981-1982)

Member Boston Saxophone Quartet (1979-1980).

Honors Received and Membership in Professional Organizations

Elected to Honorary Societies: Pi Kappa Lambda Omicron Delta Kappa

Awarded the Regent's Lectureship 2003-2005, University of New Mexico.

Membership in Professional Organizations: Society for Music Theory, Rocky Mountain Society for Music Theory, Phi Mu Alpha Sinfonia, Music Theory Society for New York State.

Music and Computer Programming

Four programs (Pascal) written for post-tonal theory: Set-Class Identification and Information, Matrices Manipulation, Operator Cycle Generator, Similarity Relations.

Beta Tester for the Post-tonal theory program MacSet 3.0 by Marcus Castrén and Mikael Laurson, Sibelius Academy, Helsinki, Finland (1999).