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AY 2011-2012 Fulbright Senior Research Scholar
Central Conservatory of Music, Beijing, China

Recipient, 2006 Distinguished Alumni Award
College of Fine Arts, Ohio University, Athens, Ohio

EDUCATION

- M. B. A.**
2000 – 2002
Northeastern University, Boston, MA
Major: High-Tech, Managing Technological Innovation
- Ph. D.**
1992 – 1997
University of California at Berkeley, Berkeley, CA
Major: Music Composition, with emphasis in computer applications in music
Composition Teachers: Edwin Dugger, Richard Felciano, Jorge Liderman
David Wessel, Olly Wilson
- CERTIFICATE D'ÉTUDES
Summer 1992
Summer 1991
Écoles D'Art Américaines, Conservatoire de Musique, Fontainebleau, France
Major: Music Composition
Composition Teachers: Gilbert Amy, Philippe Manoury, Tristan Murail
- M. M.**
1990 – 1992
Ohio University, Athens, OH
Major: Music Composition, with emphasis in electronic music
Composition Teacher: Mark Phillips
- Summer 1990
University of Southern California, Los Angeles, CA
Private lessons in music composition and orchestration.
Composition Teacher: Donald Crockett
- Summer 1989
New York University, New York, NY
Summer courses in music for film, recording technology, and music business.
Composition Teacher: David Sanders
- B. A.**
1986 – 1990
Bucknell University, Lewisburg, PA
Major: Music with Departmental Honors
Major Concentration: Business Administration
Minor: Philosophy
Composition Teachers: William Duckworth, Kyle Gann, Jackson Hill
- PREPARATORY COLLEGE
Weekends and Summers
1982 – 1986
Center for Preparatory Studies in Music (CPSM)
Aaron Copland School of Music, Queens College, Flushing, NY
Courses in chamber music, chorus, theory, conducting, training orchestra
Major Teachers: Vincent Liota, Paul Rudoff, Patricia Rudoff

EMPLOYMENT HISTORY

Northeastern University, Boston, MA

Chair, Music Department (January 1, 2003 – June 30, 2015)

- July 2015 – present Professor, Music Department, College of Arts, Media and Design
<http://www.northeastern.edu/camd/music/people/anthony-paul-de-ritis/>
- Jan. 2011 – present Courtesy Appointment, Entrepreneurship and Innovation Group, D'Amore-McKim School of Business
<http://www.damore-mckim.northeastern.edu/faculty/d/de-ritis-anthony/>
- July 2010 – present Courtesy Appointment, Asian Studies Program, College of Social Sciences and Humanities
<https://www.northeastern.edu/cssh/faculty/anthony-de-ritis>
- July 2008 – June 2015 Professor and Chair, Music Department, College of Arts, Media and Design (formerly a part of the College of Arts and Sciences)
- April 2006 – Dec. 2009 Member, Faculty Advisory Board, NU School of Technological Entrepreneurship
<http://www.damore-mckim.northeastern.edu/academic-programs/graduate-programs/ms/technological-entrepreneurship>
- Fall 2005 – June 2008 Director, Masters of Professional Studies in Digital Media, School of Professional and Continuing Studies, Northeastern University
<http://www.cps.neu.edu/digitalmedia/index.html>
- July 2003 – June 2008 Associate Professor and Chair, Music Department, College of Arts and Sciences
- July 2000 – June 2008 Director, Multimedia Studies Program, College of Arts and Sciences
- Aug. 1998 – Aug. 2003 Assistant Professor, Music Department, College of Arts and Sciences

University of California, Berkeley, Berkeley, CA

- Summers, 1993 – 1998 Faculty, University of California, Berkeley, Young Musicians Program
- Aug. 1992 – May 1997 Graduate Student Instructor and Assistant Conductor, U.C. Berkeley, Dept. of Music

Computer Music Journal, Berkeley, CA

- Mar. 1998 – Aug. 1998 Assistant to Editor, Computer Music Journal; Volume 22, Nos. 3 and 4

San Francisco Conservatory of Music, San Francisco, CA

- Jan. 1998 – May 1998 Lecturer, San Francisco Conservatory of Music; GED 562: Physics: Acoustics

Stratford Communications, Inc., San Mateo, CA

- Oct. 1997 – Jan. 1998 Assistant to Project Manager, Stratford Communications

CREATIVE ACTIVITIES

MUSIC COMPOSITIONS

Arranged by date of composition and premiere performance.

***Reflexiones* (Arr. 2016) for String Quartet and Electronics; 15:30**

An arrangement of De Ritis' *Riflessioni* for bassoon, orchestra and electronics, written for and first performed by the Cuarteto Latinoamericano, at the Fenway Center, Northeastern University, Boston, MA, on October 2016.

***Arrow Shoots the Sun* (2016) for percussion and electronics; 6:15**

Written for Wang Bei Bei, percussion, not yet performed.

***Orbite de Jupiter*, (Arr. 2016) for fl., cl in B-flat, perc, pno, vln, vla, vcl; 1:00**

The first movement of twelve, arrangements of De Ritis' *Erhu-Flute* for flute and electronics, and De Ritis' *Sheng* for cello and electronics; written for Michel Lavignolle, flute, and the French Ensemble, Les Temps Modernes, not yet performed.

***Filters* (Arr. 2015) for Saxophone and String Orchestra; 11:30**

This is an arrangement of a De Ritis' *Filters* for solo saxophone and electronics in three movements, originally written in 2000 and edited in 2009, not yet performed.

***Riflessioni* (2014) for Bassoon, Orchestra and Electronics; 17:45**

Written for Patrick de Ritis, principal bassoonist of the Wiener Symphoniker. First performed by BMOP (Boston Modern Orchestra Project), Gil Rose, Music Director, Patrick de Ritis, bassoon soloist, at Jordan Hall, Boston, MA, on October 12, 2014.

***Pop Concerto* (2014) for Guitar and Orchestra; 25:45**

Written for Eliot Fisk, guitar. Arrangement of four popular songs with four cadenzas (composed by Eliot Fisk, guitar):

- I. *Bring It On*, by Seal (6:02)
- II. *You Oughta Know*, by Alanis Morissette (5:51)
- III. *Beautiful Day*, by U2 (6:44)
- IV. *The Way You Make Me Feel*, by Michael Jackson (8:59)

First performed by BMOP (Boston Modern Orchestra Project), Gil Rose, Music Director, Eliot Fisk, guitar soloist, at Jordan Hall, Boston, MA, on June 28, 2014.

***At the River* (2013) for soprano and orchestra; 5:30**

Commissioned by and first performed by the Boston Landmarks Orchestra, Christopher Wilkins, Music Director, Myran Parker-Brass, soprano soloist, at the Edward A. Hatch Memorial Shell outdoor concert venue on the Charles River Esplanade, Boston, MA, on July 17, 2013.

***China Meets Indonesia* (2012) for two guzheng, two yangqin, and Javanese gamelan; 5:00**

First performed by student musicians of the Central Conservatory of Music, Beijing, commissioned by Profesor Li Xin, for the China Meets Indonesia World Conference, Beijing, China, on October 10, 2012.

***Four Movements for Guitar Orchestra* (2012) in four parts; 8:00**

Commissioned by the Boston Classical Guitar Society; first performed by the Festival 21 Guitar Orchestra under Scott Borg, at Old South Church, Boston, MA, on April 21, 2012.

***Shui. Life.* (2012) for Erhu, 4-speaker audio, and video projection; 5:00**

Commissioned by the Melody for Dialogues Among Civilizations Association; first performed by Guo Gan, erhu, at Merkin Concert Hall at the Kaufman Center, New York, NY, on March 22, 2012.

***Erhu-Flute* (2011) six movements for flute and 4-speaker audio; 9:00**

First performed by Orlando Cela, flute, at the Central Conservatory of Music in Beijing, China, on September 17, 2011; reprised at YuGong YiShan, in Beijing, China, on October 30, 2011.

***Transparencies* (Arr. 2011) five movements for two guitars and 4-speaker audio; 9:00**

An arrangement of De Ritis' *Transparencies*; commissioned and first performed by Robert Ward and Alex Dunn, guitars, at Boston GuitarFest 2011, the Fenway Center, Northeastern University, Boston, MA, on June 17, 2011.

***Reflections on Jazz* (2011) for flute, clarinet, violin, viola and cello; 11:30**

Commissioned and first performed by Lunatics at Large: Jonathan Engle, flute; Ben Ringer, clarinet; Arthur Moeller, violin; Miranda Sielaff, viola; Andrea Lee, cello, at the WMP Concert Hall, New York City, New York, on June 2, 2011.

***Cherry Blossoms* (2011) for pipa solo with glockenspiel and drum; 4:30**

First performed by "Cherry" Yu Yuanchun, pipa, at the Central Conservatory of Music in Beijing, China, on May 7, 2011.

***Three American Songs* (2011) for tenor and piano; 7:00**

- I. *The Apology* (2:34)
- II. *The Cricket Sang* (1:42)
- III. *The Astronomer* (2:49)

Commissioned and first performed by Gregory Zavracky, tenor, at the BU Concert Hall, Boston University, Boston, MA, on April 17, 2011.

***Five Movements* (2011) for Korean piri and 4-speaker audio; 6:30**

Commissioned and first performed by Hyosun Kang, piri, as part of the TransCultural Exchange Conference and Events, at the Fenway Center, Boston, on April 11, 2011; reprised at the Seoul Arts Space, in Seoul, South Korea, on October 25 and 26, 2011.

***Zhongguo Pop* (Arr. 2011) for dizi, erhu, two violins, pipa and guzheng; 9:00**

An arrangement of De Ritis' *Zhongguo Pop* for solo pipa; first performed by the TIMI Ensemble, Ding Xueer, guzheng; Ma Weijia and Lui Fengling, violins; Wang Yayu, pipa; Wang Yunfei, erhu; Zhang Ying Ying, dizi; directed by Demetrius Spaneas, at Le Poisson Rouge, New York City, NY, on April 10, 2011.

***Melody for Peace* (Arr. 2010) for Korean piri and chamber orchestra; 9:00**

An arrangement of De Ritis' *Melody for Peace* for Western Orchestra and Non-Western Indigenous Instruments; arranged by Korean composer Sun Kim as a concerto for the Korean piri; first performed by Hyosun Kang, piri, and the Ensemble TIMF, at KT Hall in Seoul, South Korea, on December 10, 2010.

***Sheng* (2010) for Cello and 4-Speaker Audio; 9:00**

First performed by Philip Boulanger, cello, at the Mako Live House, Beijing, China, on October 28, 2010. Reprised by Patrick Owen, cello, at the Fenway Center, Northeastern University, Boston, MA, on November 13, 2010; and at the International Computer Music Conference (ICMC 2011) featuring Aoife Nic Athlaoich, cello, at St. Paul's Hall, University of Huddersfield, England, on August 1, 2011.

***Amore* (2010) for Soprano, Soprano Saxophone and Accordion; 4:30**

Commissioned and first performed by members of Ensemble L'Arsemble, directed by Filippo Perocco: Luca Piovesan, Accordion; Ilario Morciano, Saxophone; Livia Rado, Soprano, at the Fenway Center, Northeastern University, Boston, MA, on May 2, 2010. Reprised at the Musei d'Estate, Chiostrò di Santa Caterina, Treviso, Italy, on August 26, 2010.

***Five Moods* (2010) for Bohlen-Pierce clarinet and 4-speaker audio, electroacoustic version; 5:00**

First performed as part of the first symposium on the Bohlen-Pierce Scale, at the Fenway Center, Northeastern University, Boston, MA, on March 7, 2010. Reprised at the Schulich School of Music, McGill University, Montreal, Quebec, Canada, on May 9, 2010; and at the 2010 Musicacoustica Beijing, at the Central Conservatory of Music, Beijing, China, on October 27, 2010.

***Caucasian Chalk Circle* (2009) incidental music for the theatrical production; 16:00**

Incidental music composed for Bertolt Brecht's play, presented by the Department of Theatre at Northeastern University, Janet Bobcean, Director, at the Studio Theatre, Northeastern University, Boston, MA, on November 11-14 and 17-21, 2009.

Filters (Arr. 2009) two movements for soprano and 4-Speaker Audio; 7:30

An arrangement of De Ritis' *Filters*; first performed by Demetrius Spneas, soprano saxophone, at the 2009 Musicacoustica Beijing, at the Central Conservatory of Music, Beijing, China, on October 22, 2009; reprised as part of "New Music – Explore, Experience, Exchange" at La Plantation Cultural and Art Center, Beijing, China, on October 30, 2009; at the Lee Hysan Concert Hall, Esther Lee Building, Chinese University of Hong Kong, China, on November 5, 2009; and as part of New Music from Boston and Beijing, Fenway Center, Northeastern University, Boston, MA, on November 23, 2009.

Tine Curve Preludes (2009), three movements for Kalimba and 4-Speaker Audio; 7:00

Commissioned and first performed by Jennifer Hymer, kalimba, at the Klang Container am Elbstrand Övelgönne, Hamburg, Germany, September 12, 2009. Reprised at the Galerie Freie Stücke, Münster, Germany, on January 16, 2010; and at the Northeastern University Electroacoustic Concert Series, at the Goethe-Institut, Boston, MA, on March 16, 2010.

Let the sun shine in the night time (2009) for four narrators, erhu, pipa, flute, tar, guitar, hand percussion; 16:25

First performed by Del Lewis, Benoit Granier, Arthur Rishi, Alexandra Sherman, narrators; Lingyan Zhou, erhu; Yunxiang Gao, pipa; Amir Milstein, flute; Bahman Panahi, tar; Apostolos Paraskevas, guitar; and Grant Smith, hand percussion; Anthony Paul De Ritis, music director; at the Weill Recital Hall at Carnegie Hall, New York City, NY, on April 3, 2009.

Jeu de Paume (2008) for Pipa and Guitar; 11:00

First performed by Wu Man, pipa, and Eliot Fisk, guitar, at Boston Guitarfest, Williams Hall, New England Conservatory, Boston, MA, on June 11, 2008.

All for Liberty (2008), original music for the feature film

A Moving Images Group & Coral Gate Media production; Chris Weatherhead, Director; Ron Mangravite, Producer; original music composed and conducted by Anthony Paul De Ritis; <http://us.imdb.com/title/tt1212016/>.

Melody for Peace (2007) for Western Orchestra and Non-Western Indigenous Instruments; approx. 13:00

Commissioned from the Melody for Dialogue Among Civilizations Association and UNESCO; first performed by the Prague Philharmonic Orchestra at UNESCO Headquarters in Paris, France, November 26, 2007; reprised by the Orchestra of St. Luke's, Avery Fisher Hall, New York City, December 3, 2007.

Dedication (2007) for Brass Quintet and Choir; 3:41

Commissioned by Joshua Jacobson, text from *Dedication* by Robert Louis Stevenson, first performed by the Northeastern University Choral Society at the Fenway Center, Northeastern University, Boston, on November 8, 2007.

For Jung-Ho (2006) for Chamber Orchestra; 2:00 (out of 10:00)

Commissioned and first performed by Jung-Ho Pak, Director, and the San Diego Chamber Orchestra; one of five short tribute pieces by Michael Albaugh, Anthony Paul De Ritis, Bruce Donnelly, Larry Groupé and Paul Salerni; at St. Paul's Cathedral, La Jolla Sherwood Auditorium, and the Rancho Sante Fe Del Mar Country Club, San Diego, California, October 6, 9 and 10, 2006.

Ping-Pong (2006), a Concerto for Pipa and Western Symphony Orchestra; 18:00

An arrangement of *Ping-Pong* (2004) for Pipa and Chinese Orchestra, first performed by the Baltimore Chamber Orchestra, Markand Thakar, Director; Min Xiao-Fen, pipa soloist, at the Kraushaar Auditorium, Baltimore, Maryland, on October 4, 2006.

Jeu de Paume (2006) for harp and guitar; 8:49

An arrangement of *Explorations* (1991) first performed by Danielle Riegel, harp, and Robert Ward, guitar, at the L'Église Notre-Dame de Sancerre, Sancerre, France on August 13, 2006.

Janie's Song (2005-2006), The Musical; 90:00

A musical based on the New York Drama Critic's Circle Award-winning play *The Taking of Miss Janie* by Ed Bullins; book and lyrics by Ed Bullins and Anthony De Ritis; music by Anthony De Ritis and Jude Gold; first performed at Blackman Theatre, Northeastern University, Boston, MA, on February 24 and 25, 2006.

Zhongguo Pop (2005) for solo pipa; 8:30

First performed by Wu Man, pipa soloist, at The BMW Edge, Federation Square, Melbourne International Arts Festival, Melbourne, Australia on October 19, 2005; reprised at the Clarke Chapel, Lycoming College, Williamsport, PA, on September 14, 2006; at the Théâtre des Abbesses, Paris, France, on November 25, 2006; and as part of Pipa Superstars in Taipei, Great Performer Series, Zhongzheng Auditorium, Zhongshan Hall, Taipei, Taiwan, on November 29, 2009.

Dust and Roses (2005) for Narrator and Symphony Orchestra; 10:45

An arrangement of *Dust and Roses* (2002) first performed by The Civic Symphony of Benton County, Miles Fish, Director at the Bentonville Arend Arts Center, Bentonville, Arkansas on May 9, 2005.

Ping-Pong (2004) a Concerto for Pipa and Chinese Orchestra; 20:30

Commissioned by Min Xiao-Fen, and first performed by the Taipei Chinese Orchestra, Min Le-Kang, Director; Min Xiao-Fen, pipa soloist, at the Zhong Cheng Auditorium, Taipei Zhong Shan Hall, Taipei, Taiwan, on December 11, 2004.

Devolution (2004) a Concerto for DJ and Symphony Orchestra; New Haven version; 22:45

First performed by the New Haven Symphony, Jung-Ho Pak, Director; Paul D. Miller, aka DJ Spooky That Subliminal Kid as featured soloist, at the Woolsey Hall in New Haven, CT, Yale University, on September 23, 2004; Invited guest for premiere performances by the New Haven Symphony Orchestra; reprised by the Alabama Symphony, directed by Michael Morgan at the Alys Stephens Center, Jemison Concert Hall, Birmingham, Alabama, on January 14 & 17, 2010.

Amsterdam (2004) for Symphony Orchestra and live interactive electronics; 7:00

Commissioned by Jung-Ho Pak, and first performed by the World Youth Symphony Orchestra, Jung-Ho Pak, Director, at the Interlochen Center for the Arts, Interlochen, MI, on August 16, 2004.

Devolution (2003-2004) a Concerto for DJ and Symphony Orchestra; original version; 32:30

Commissioned and first performed by the Oakland East Bay Symphony, Michael Morgan, Director, Paul D. Miller, aka DJ Spooky That Subliminal Kid, soloist, at the Paramount Theatre in Oakland, CA on March 18 & 19, 2004.

Dust and Roses (arr. 2002) for flute, harp and viola; 14:00

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|----------------------------------|----------------------------------|
| I. There is a shimmering dawn | V. Like a swan against moonbeams |
| II. Come sweet yellow bird | VI. Walk with me |
| III. Down sorrow cloaked streets | XII. Won't you play? |
| IV. A lament of glass violins | |

First performed by Stéphane Limonaire, flute, Danielle Riegel, harp, and Anthony De Ritis, viola, at the L'Église Notre-Dame de Sancerre, Sancerre, France on August 11, 2002.

Dust and Roses (2002) Fourteen settings of poems by Paul A. De Ritis, for guitar, viola and narrator; 25:00

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|--------------------------------------|-------------------------------|
| I. There is a shimmering dawn | VIII. Flex your wings |
| II. Come sweet yellow bird | IX. The bluest love of all |
| III. A lone leaf falls on white snow | X. Walk with me |
| IV. There is a plateau of roses | XI. Listen to the apples |
| V. Down sorrow cloaked streets | XII. Conflicts of paradox |
| VI. A lament of glass violins | XIII. Won't you play? |
| VII. Like a swan against moonbeams | XIV. Hail the flow of flowers |

First performed by Apostolos Paraskevas, guitar; Anthony De Ritis, viola; and Del Lewis, narrator, at the Weill Recital Hall at Carnegie Hall, New York, NY, on June 11, 2002.

Ragged (2002) a piano rag for piano solo; 4:00

First performed by Virginia Eskin, piano, at Blackman Auditorium at Northeastern University as part of the Center for the Arts Gala Concert, "Chamber Music Meets Jazz", Boston, MA on April 5, 2002.

Draught of Passion (2001) for violin, horn and piano; 10:30

First performed by the Ensemble EnCor, Janis Lieberman, horn, Laurien Jones, violin, and Rebecca Bogart, piano, at the Class of 1959 Chapel, Harvard University Business School, Boston, MA on January 15, 2002.

Transparencies (2001) for guitar, viola and electronic sounds; 9:00

First performed by Robert Ward, guitar, and Anthony De Ritis, viola, as part of the VI International Guitar-Congress, Corfu, Greece, on July 16, 2001.

Meta (2001), a work in moment form for guitar solo; [5:00 – 8:00]

First performed by Apostolos Paraskevas, guitar, at the Irish Room, Boston College, Boston, MA, on April 8, 2001.

Elegua 1 (2001), an interactive performance environment for trombone and computer musician, using a Macintosh computer running MAX/MSP signal processing; [7:00 – 10:00]

First performed by William Lowe, trombone, and Anthony De Ritis, Macintosh computer, at the Sala Teatro Museo Nacional de Bellas Artes, as part of the IX Festival Internacional de Musica Electroacustica, Havana, Cuba on March 7, 2002.

Elegua 2 (2001), an interactive performance environment for Axon MIDI guitar and Zeta 5-String MIDI violin controller, using a Macintosh computer running MAX/MSP signal processing; [7:00 – 10:00]

First performed by Robert Ward, Axon guitar, and Anthony De Ritis, Zeta 5-string MIDI violin, at the Sala Teatro Museo Nacional de Bellas Artes, as part of the IX Festival Internacional de Musica Electroacustica, Havana, Cuba on March 7, 2002.

Elegua 3 (2001), an interactive performance environment for Zeta 5-String MIDI violin controller using a Macintosh computer running MAX/MSP signal processing; [7:00 – 10:00]

First performed by Anthony De Ritis, Zeta 5-string MIDI violin, at the Sala Teatro Museo Nacional de Bellas Artes, as part of the IX Festival Internacional de Musica Electroacustica, Havana, Cuba on March 7, 2002.

West Village Fanfare (2000) a fanfare for brass quintet, 2 tpt., tbn., horn, tuba; 2:20

First performed by the by Majestic Brass, Eric Berlin, trumpet, Matthew Gaunt, tuba, Whitacre Hill, horn, James Nova, trombone, Richard Watson, trumpet as part of the opening ceremonies of the new West Village Residence Halls at Northeastern University, Boston, MA, on September 21, 2000.

Filters (2000), five movements for electronic wind synthesizer (EWI) and alto saxophone; 20:00

Commissioned and first performed by Bruce Ronkin, winds synthesizer (EWI), and Kenneth Radnofsky, alto saxophone, at the Université du Québec à Montréal, as part of the World Saxophone Congress, Montreal, Canada on July 5, 2000.

Plum Blossoms (arr. 2000), for Chinese pipa, string orchestra, glockenspiel, and electronic sounds; 7:00

Commissioned and first performed by the San Diego Symphony, Jung-Ho Pak, music director, Min-Xiao Fen, pipa soloist, at Copley Hall, San Diego, CA, on January 29, 2000.

Plum Blossoms (1999), electroacoustic work; 5:48

First performed as part of the 1999 International Computer Music Conference (ICMC'99) at Tsinghua University, Beijing, China, on October 23, 1999.

Seven-Up (1999) for flute, viola and guitar; 7:00

First performed by Jill Dreeben, flute; Anthony De Ritis, viola; and Robert Ward, guitar, at Northeastern University, Boston, MA on April 29, 1999.

Ballet (arr. 1999) for chamber orchestra (fl, ob, cl, bsn, horn, tpt, tbn, 2 perc, 2 pno, 2 vln, vla, vc, cb); 18:00

An arrangement of De Ritis' *Ballet*, first performed at the June in Buffalo conference by the ensemble in residence, Buffalo, NY, on June 8, 1999.

Gazing on the Unquiet Sky (1999) three movements for guitar and interactive electronics, using a Macintosh computer running MAX/MSP signal processing; [15:00]

1. *draught of passion*
2. *idle longing*
3. *spirit fling*

First performed by Robert Ward, guitar, as part of the International Guitar-Congress, Corfu, Greece on July 18, 1999.

***Machinal* (1999), four movements for soprano, fl/picc, vln, vc, pno; 7:24**

1. *Overture*
2. *I. Business*
3. *II. Home*
4. *Epilogue*

A text setting based on Sophie Treadwell's dramatic play; First performed as part of the Tenth Ernest Bloch Music Festival by Tessa Brinkman, flute, Marty Jennings, violin, Nancy Ives, cello, Jeffrey Payne, piano, Brenda Baker, soprano, with Henry Mollicone, director, Newport, OR on July 24, 1999.

***Ballet* (1997) for sextet (fl, vln, vc, pno, marimba and vibraphone); 21:00**

First performed at the University of California, Berkeley, by Michelle Ritchie, flute, Paul Barber, marimba, Alfred Tam, vibraphone, Greg Dubinsky, piano, Kevin Chen, violin, Judy Rummelsburg, cello, Anthony De Ritis, Music Director, Berkeley, CA, on June 27, 1996.

***Ballet* (1995-97) for large orchestra; 20:30**

Dissertation, composed in partial fulfillment for the University of California, Berkeley doctoral requirements. Although not yet performed as part of a concert program, *Ballet* was recorded on May 31, 2013 at Distler Performance Hall (Medford, MA).

***I Saw Without Eyes* (1994), a song for baritone and piano, based on a poem by Paul A. De Ritis; 3:00**

Composed in partial fulfillment for the University of California, Berkeley qualifying exam. This composition has yet to be performed.

***Sapphire Envy* (1994) for oboe, viola and piano; 7:50**

This composition has yet to be performed.

***Legerdemain* (1993-94) for large orchestra, Yamaha SY99, and real-time signal processing; 11:45**

First performed by the University of California, Berkeley Symphony Orchestra, Jung-Ho Pak, Music Director, in collaboration with Berkeley's Center for New Music and Audio Technologies, Hertz Hall, Berkeley, CA on March 4 & 5, 1994.

***Tangled Impression* (1993) for amplified piano and real-time signal processing; 10:00**

First performed by Anthony De Ritis, piano, at the University of California, Berkeley, Hertz Hall, Berkeley, CA on April 26, 1993.

***Dichotomy* (1993) for fl, cl, 5-string Zeta MIDI vln, Yamaha SY99, and real-time signal processing; 5:14**

First performed by Cynthia Shaff, flute, Laurie San Martin, clarinet, and Anthony De Ritis, piano, at the University of California, Berkeley, Hertz Hall, Berkeley, CA on October 23, 1993.

***Dualism* (1993) for two flutes, two contrabasses, percussion, Yamaha SY99, and real-time signal processing; 8:53**

First performed by Susan Lim and Cynthia Shaff, flutes, Eric Cosgrove and Ed Gnekow, contrabasses, Ivan de Souza and Jung-Ho Pak, percussion, directed by Anthony De Ritis, at the University of California, Berkeley, Hertz Hall, Berkeley, CA on April 28, 1993.

***Helix* (1992) for woodwind quartet and piano (fl, ob, cl, bsn, pno); 4:00**

Winner of the Prix de composition, Lyceé Blanche de Castille. First performed by Susan Gall, flute, Da-Yong Zhang, oboe, Peryn Clement-Evans, clarinet, Wendy Kemp, bassoon, and Cynthia Tarkanian, piano, Anthony De Ritis, music director, at the Salle du Jeu de Paume, American Conservatory in Fontainebleau, France, on August 15, 1992.

***Chords of Dust* (1992) for large orchestra; 11:26**

Masters Thesis. Winner, Bay Area Composer's Symposium held by the Marin Symphony (January, 1993). First performed at Memorial Auditorium, Ohio University Orchestra, Markand Thakar, music director, Athens, OH on April 16, 1992.

***Explorations* (1991) for chamber ensemble and two voices without text (fl, cl, soprano, tenor, hn, pno, vla, vc); 6:43**

First performed by the Ensemble in Residence at the American Conservatory in Fontainebleau, France, on August 16, 1991.

***...no such thing as an empty space* (1991) for flute solo; 3:37**

First performed by Deborah Boldin at the American Conservatory in Fontainebleau, France, July 1991.

Leo (1991) for amplified piano and digital audiotape; 3:34

First performed by Anthony De Ritis, piano, at Ohio University, Athens, OH in April, 1991.

THEATER / MUSIC THEATER

- February 2006 **Composer and Music Director, *Janie's Song*, original musical**
A 90-minute musical metaphor for social struggle, sexuality, race conflict, and generational transition, set in motion by a group of political idealists who rap and remix America's past and future. This new work is based on the New York Drama Critic's Circle Award-winning play *The Taking of Miss Janie* by Ed Bullins, one of the most powerful black voices in contemporary American theater. Book and lyrics by Ed Bullins and Anthony De Ritis. Music by Anthony De Ritis and Jude Gold, (associate editor of *Guitar Player Magazine*). Directed by Del Lewis, first performed February 24 & 25, 2006, Blackman Theatre, Northeastern University, Boston, MA.
- Summer 1997 **Composer and Music Director, *A Midsummer Night's Dream***
Berkeley's Center for Theater Arts hired Anthony De Ritis to create and direct an original musical score for the Shakespeare classic; co-composed with guitarist Judah Gold. Hip-hop meets Shakespeare in this production directed by Ronald Mangravite. The incidental music for *Midsummer* calls for a five-person pit orchestra (pno/elec. vln, elec. guit, elec. bass/CB, sop/alto/tenor sax, drums), and won De Ritis the Mark Goodson Prize for Distinguished Theatrical Talent in 1997.

PROFESSIONAL ACTIVITY, FILM

- April 2009 **Composer of original music, *All for Liberty*, feature length film**
Based on the true story of Captain Henry Felder whose determination to resist tyranny led to his long bitter fight against the British Empire during America's War for Independence. Historical Drama (86 mins.), Director: Chris Weatherhead; Writers: Chris Weatherhead and Ron Mangravite; Producer: Ron Mangravite; Music by Anthony Paul De Ritis.
- July 1998 **Composer of original music, *The Devolution of Ethan Chadwick*, short film**
With Jude Gold, original music for film, produced and directed by C. Webb Young of Wandering Eye Films. Awarded "Best Drama" at the 1998 Flicker Festival and the "Grand Award for Best Experimental Film" at the Worldfest-Flagstaff International Film Festival.

MEDIA & INTERNET-BASED ACTIVITIES

- January 1997 **Composer, *Step On It!*, 1997 MacWorld Arcade Game Of The Year**
The only game to receive a five-star rating in 1997 by *MacWorld* magazine, *Step On It!* is a computer game for Macintosh originally published by Casady & Greene. *Step On It!* was a pioneer in its use of Apple's QuickTime Music Architecture.

CD RELEASES

Pop Concerto

Release Date: January 24, 2017; BMOP/sound 1051

Composer: Anthony Paul De Ritis

Performers: Patrick de Ritis (bassoon); Duo X88: Vicky Chow and Saskia Lankhoorn (pianos); Eliot Fisk (guitar)

Orchestra/Ensemble: Boston Modern Orchestra Project (BMOP); Conductor: Gil Rose

[1] *Amsterdam* (2004); 7:13

[2] *Riflessioni* (2014); 17:41

Patrick de Ritis, bassoon

[3] *Ballet* (1997/2013); 20:32

Duo X88: Vicky Chow and Saskia Lankhoorn, pianos

Pop Concerto for Guitar and Orchestra (2014)

[4] I. based on “Bring It On” by Seal; 6:02

[5] II. based on “You Oughta Know” by Alanis Morissette; 5:51

[6] III. based on “Beautiful Day” by U2; 6:44

[7] IV. based on “The Way You Make Me Feel” by Michael Jackson; 8:59

Eliot Fisk, guitar; cadenzas

Devolution

Release Date: April 30, 2012; Label: BMOP/sound 1022

Composer: Anthony Paul De Ritis

Performer: DJ Spooky (turntables)

Orchestra/Ensemble: Boston Modern Orchestra Project (BMOP); Conductor: Gil Rose

[1] *Chords of Dust* (1992); 10:07

[2] *Legerdemain* (1994); 10:27

[3] *Devolution: Concerto for DJ and Symphony Orchestra* (2004); 28:56

DJ Spooky (turntables)

*** *List of References Available Upon Request* ***