**Note:** Nomination packets from the previous year’s award recipients are posted only to provide nominees with an example of a successful portfolio.

Nomination guidelines may vary slightly from year to year. Please refer to the Presidential Awards website for current guidelines.

http://utsa.edu/facultyawards/awards/pres.html
2011 PRESIDENT’S DISTINGUISHED ACHIEVEMENT AWARD NOMINATION

Date: February 17, 2011

<table>
<thead>
<tr>
<th>NOMINEE INFORMATION</th>
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<tr>
<td>Last name: Heuser</td>
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<tr>
<td>First: David</td>
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<tr>
<td>Middle I: Dr.</td>
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<tr>
<td>Title / Rank: Professor</td>
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<tr>
<td>Department: Music</td>
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<td>Campus address: ART 3.02.20</td>
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<td>Phone: (x-5321)</td>
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</tbody>
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I endorse this person for the following President’s Distinguished Achievement Award (check one):

____ Teaching Excellence (tenured)
____ Teaching Excellence (tenure-track faculty)
____ Teaching Excellence (non-tenure-track faculty)

These awards are to recognize, encourage, and reward accomplished faculty whose command of their respective disciplines, teaching methodologies, communication skills, and commitment to learning translate into a superior learning experience for students. These awards are aimed at faculty who maintain high expectations and standards for their students, ensuring academic rigor, while meeting the challenges of motivating students and helping them develop into educated, ethical, and responsible citizens.

____ Research Achievement (tenured faculty)
____ Research Achievement (tenure-track faculty)

Tenured: This award is to recognize, encourage, and reward faculty who have conducted a sustained program of high quality, high impact research that has translated into national and international recognition and has made a substantial contribution to the faculty member’s field.

Tenure-Track: This award is to recognize, encourage, and reward faculty who have conducted high quality, high impact research that shows distinct promise for national and international recognition and substantial contribution to the faculty member’s field.

____ X Performance, Creative Production, or Other Scholarly Achievement (tenured and tenure-track faculty)

This award is to recognize, encourage, and reward those individuals whose performance, creative production, or other scholarly achievement in the arts or other appropriate disciplines has manifested unusual excellence and merit. Further, this production has directly or indirectly benefited students and the University as well as the artistic or scholarly domain of the faculty member.

____ Excellence in University Service (tenured and tenure-track faculty)
____ Excellence in University Service (non-tenure-track faculty)

This award is to recognize, encourage, and reward those tenured and tenure-track faculty who are exemplary in their commitment to service within the University whose service has had major
impact on the opportunities, lives, and future of UTSA students by providing leadership in critical areas such as advising students; student, department, college and university committee service; and/or creating new student programs and opportunities.

**Excellence in Community Service** (tenured and tenure-track faculty)
This award is to recognize, encourage, and reward those tenured and tenure-track faculty who are exemplary in their service outside of the university, providing leadership and making significant contributions in external civic organizations and settings. Serving on civic boards and committees, and leading critical and valuable community initiatives, are some examples of desired involvement. This award recognizes the importance of sustained contributions to the external community that create connections with the university.

**Advancing Globalization** (tenured and tenure-track faculty)
This award is to recognize, encourage and reward either an individual or a team of faculty who have significantly expanded UTSA's involvement in the global arena. The distinguished faculty should have made contributions in one or more of the following areas: the development and implementation of international components into the curriculum, study abroad programs, collaborations with foreign institutions.

*Please submit separate supporting materials for this nomination. Specific guidelines and a listing of prior award recipients are available online at [http://www.utsa.edu/facultyawards/](http://www.utsa.edu/facultyawards/) (click on Presidential Awards).*

*Electronic nominations are due no later than Thursday, February 17, 2011.*

Signed: 

Daniel J. Gelo  
Dean, College of Liberal and Fine Arts
January 24, 2011

MEMORANDUM

TO: Dan Gelo, Dean, COLFA

FROM: David Frego, Chair, Music

RE: President’s Distinguished Achievement Award for Performance, Creative Production, or Other Scholarship Achievement: Tenure/Tenure-Track

The Department of Music Faculty Advisory Committee and I would like to nominate Dr. David Heuser to receive the President’s Distinguished Achievement Award for Performance, Creative Production, or Other Scholarship Achievement. Dr. Heuser has had a remarkably productive year in music composition. Highlights include the staging of a full-length opera, *A Brief History of Root Vegetables*; the release of *The Golden Ax*, a chamber opera distributed on a national record label; and the premiere of his new work, *Dysfunctional Families*, at Carnegie Hall in New York City. These three creative works place David Heuser on the national stage for new music composition.

The chamber opera, *The Golden Ax*, was produced in the summer of 2008. This work received strong reviews and was noted by the San Antonio Express News as one of the “best of the year” in classical music. What is notable about this work is that it has also been staged by the San Francisco Chamber Opera and will be performed by the Boston Metropolitan Opera in 2010. The recent release and distribution of the CD under the Klassics4Kids label will also bring this work into homes of families who do not make opera part of their cultural experiences.

*Dysfunctional Families* will premiere this spring in Carnegie Hall, New York. Dr. Heuser is one of five composers selected nationally to create a composition for this event. This is a major recognition of a composer and the performance will further enhance Dr. Heuser’s reputation as a leading composer in America. The board from the American Music Center has recognized his potential by awarding a composer assistance grant to Dr. Heuser. He received a grant from this same organization in 2007.

Of the three creative works highlighted in my letter, the composition that had the largest impact to UTSA and the San Antonio community is *A Brief History of Root Vegetables*. This full-length opera premiered in the spring of 2010 by the UTSA Lyric Theatre at the Buena Vista Theatre.
The opera was received by enthusiastic audiences and was a sold-out event. The review by Mike Greenberg in the San Antonio Express News is also notable. I focus my attention on this work because of the student involvement. It is rare that students get to perform a work by a composer with whom they can interact during the production stage. Our students expanded their musical understanding as they worked with the Dr. Heuser to further his artistic intent. They got to be part of the composition process as last-minute adjustments were made to the score. *A Brief History of Root Vegetables* is now going through further revisions and interest is growing to have the work performed with other university opera companies.

In summary, we are forwarding Dr. Heuser’s dossier for consideration in recognition for his impact to the region and the nation in the area of new music. His compositions are reaching audiences in major performing venues in the United States; his work is being heard in homes through the *Klassics4Kids* label; and his creative productions are impacting students and audiences in the San Antonio community.
Dr. David Heuser, Department of Music
Self-statement, President’s Distinguished Achievement Award for Performance, Creative Production, or Other Scholarly Achievement

I am a composer, and my accomplishments over the last year or so have centered on theatrical musical works, an area which was not a central part of my output until recently. The three works of mine that were most important during last year were my chamber opera *The Golden Ax* (composed in 2006 with librettist Gary Albright), the full-length, three-act comic opera *A Brief History of Root Vegetables* (on my own libretto, finished and premiered in 2010), and the recently completed chamber orchestra work *Dysfunctional Families*.

*The Golden Ax* was composed on commission from the Cactus Pear Music Festival, which premiered the piece in 2008. It is a 25-minute one-act opera for woodwind quintet and two singers on the Aesop fable about the honest woodcutter. The San Antonio Express-News named the performance one of the “Best of the Year in Classical Music” for 2008 in the end-of-the-year “best of” listings. Review Jennifer Roolf Laster wrote “San Antonio composer David Heuser continues to produce innovative and imaginative works that challenge performers and audiences alike. This ‘mini-opera’...was an excellent showcase for soprano Susan Lorette Dunn and baritone Timothy Jones, in addition to being witty and fun.” In December of 2009, the Cactus Pear Music Festival released the CD *Klassics 4 Kids* which included a studio recording of *The Golden Ax*. To record a work of this length is a major expense, and it is a testament to the group’s belief in the piece’s quality that they spent an entire day with artists from Houston, Austin and San Antonio to make this recording.

The opera was given two performances in 2009 by the San Francisco Chamber Opera as part of their Fresh Voices IX Festival of New and Used Operas. *The Golden Ax* was just recently selected (one of six operas) for performance by the Boston Metro Opera for their annual Contemporary AmericanaFestival which, this year, will be held in conjunction with Opera
America’s 2011 Conference (in May 2011). Both of these festivals involve a call for works, of which only a small number are selected for performance.

In the fall of 2008, on a one-semester faculty development leave, I began to write the full-length, 3-act comic opera *A Brief History of Root Vegetables*, writing both the libretto (on an original idea) and the music. I finished the 2½ hour work in early 2010, and the opera was premiered in March 2010 by the UTSA Lyric Theatre and UTSA Orchestra here in San Antonio. Former senior critic for the San Antonio Express-News, Mike Greenburg, reviewing the piece on incidentlight.com, called it “...(a) zany, anarchic, sometimes puerile (but what the heck?) confection...a funnier, bawdier, hipper alternative to Gilbert and Sullivan as a large-cast showcase for the voice divisions of music schools around the country. It might be a little too funny, bawdy and hip for most mainstream opera companies, but that’s their loss.” As I work on revisions to the work, I am also seeking opportunities for future performances of *Root Vegetables*, particularly with large university opera programs as the large cast size is ideally suited for those kinds of programs. I have had strong interest expressed by faculty at Indiana University, the University of Houston, and UT-Austin.

At its heart, *Root Vegetables* is about updating the traditional comic opera by combining farce and aspects of *commedia dell'arte* with elements from theater-of-the-absurd and modern comedic influences such as Monty Python. There have been many successful American operas in the last 30 years, but nearly all are tragic works (or histories with tragic undertones), and *Root Vegetables* was in many ways my response to the lack of contemporary, truly comic, American operas. I am about to submit an article to Opera America’s North American Opera Journal about *Root Vegetables*, expanding on this idea and casting it as a example of where 21st-Century comic opera can go. (I selected this online journal so that video clips of the opera can be included with the article.)
Reflecting on the comic aspects of *Root Vegetables*, I submitted a proposal to the American Composers Orchestra’s (ACO) “Playing it UNsafe” workshop program. The proposal was for a humorous theatrical work, but unlike the opera, this work would be completely instrumental. Playing It UNsafe is “the first and only professional research and development lab to support the creation of cutting-edge new American orchestral music through no-holds-barred experimentation, encouraging composers to do anything but ‘play it safe.’” (From the ACO’s website, http://www.americancomposers.org/unsafe/. More details on the program are available at this webpage.)

In July, 2010 I was one of the five composers from across the country selected for this program based on my proposal and a sample of my orchestral music. As a result, I composed *Dysfunctional Families*, a humorous theatrical work in which the orchestra reacts to itself, where the supremacy of the conductor is undermined as the top-down hierarchy of the orchestra meets grass-roots uprisings, and where the audience finds themselves literally in the middle of inter- and intra-family battles. This ten minute work, finished in early January 2011, will be workshopped by the ACO’s Orchestra Underground on January 29, 2011, and premiered on March 4, 2011 at Carnegie Hall's Zankel Hall in New York. The idea behind the workshops, something professional orchestras do not have the time or funds to do, is to give both the orchestra a chance to work on the unconventional aspects of the piece and the composer a chance to see how their “unsafe” ideas play out, giving us time to revise the piece if necessary. The ACO is a major ensemble, based in New York City and internationally recognized, which performs only music by American composers. To be selected for this program and performed by this ensemble is a major accomplishment.

Additionally, I applied for and received an American Music Center “Composer Assistance Program” grant for preparation of *Dysfunctional Families*. This is the second time I have received this prestigious grant (the first was for preparation of a work I wrote for the San Antonio Symphony in 2007).
Although the opera *Root Vegetables* occupied all of my attention up to its premiere in March, and much my attention afterwards, and I have been eating, drinking, and breathing *Dysfunctional Families* since the fall semester began, 2010 has included some other projects and accomplishments. I will close by quickly listing these other achievements from 2010.

- I was selected as one of 30 Texas composers to be included in the upcoming book “Contemporary Art Music in Texas: A Guide to Composers, Performers, and Organizations” by Dr. Stephen Lias (Stephen F. Austin University Press, 2011)
- My work, *Cauldron* (for orchestra), was selected from over 50 works submitted in blind judging for the New Music Miami ISCM Festival Series competition for works composed for youth symphony. As a result of this honor, the Greater Miami Youth Symphony will perform *Cauldron* on May 7, 2011 as part of the 2011 New Music Miami ISCM Festival Series.
- My chamber work, *Catching Updrafts* (for clarinet, violin, cello, piano) was performed by Redshift, at Greenwich House Music School, New York City (October 2, 2010) and by the SOLI Chamber Ensemble in San Antonio (December 6 and 7, 2010). The SOLI Chamber Ensemble, for whom the work was composed, will perform the piece a number of times in the coming months (in San Antonio and Houston) and then record the work in May for an upcoming CD of pieces they commissioned.
- In between finishing *Root Vegetables* and beginning *Dysfunctional Families*, I composed two other works in 2010: *For a While*, a brief flugelhorn solo, and *Three Places in Texas Hill Country*, a 7½ minute concert band work for the Hector Garcia Middle School Band (NISD), for whom my daughter plays clarinet.
- I received my fifteen annual ASCAPPlus award, given by the performing rights organization the American Society of Composers Authors and Publishers.
Dr. David Heuser
7307 Eagle Hills, San Antonio, Texas 78249
210-696-3684 (home) • 210-458-5321 (work)
Email: david.heuser@utsa.edu
Web site: http://www.davidheuser.com/

EDUCATION

Doctor of Music in Composition, December 1995
Indiana University School of Music, Bloomington, Indiana
Minors: Theory and Electronic Music
Principal Composition Teachers: Don Freund, Harvey Sollberger, Wayne Peterson, and Jeffrey Hass (electronic music)

Master of Music in Composition, May 1991
Indiana University School of Music, Bloomington, Indiana
Cognate: Electronic Music
Principal Composition Teachers: Frederick Fox and Jeffrey Hass (electronic music)

Bachelor of Music in Composition (with honors), May 1989
Eastman School of Music, Rochester, New York
Principal Composition Teachers: Warren Benson, David Liptak, Joseph Schwantner, Samuel Adler, and Claude Baker

TEACHING POSITIONS

Professor of Music, Fall 2009 - present
Associate Chair, Music Department, Fall 2009 - present
Associate Professor of Music, Fall 2003 - Spring 2009
Assistant Professor of Music, Fall 1997 - Spring 2003
Department of Music, University of Texas at San Antonio, San Antonio, Texas

Part-time Faculty, Spring 2008
Department of Music, Trinity University, San Antonio, Texas

Adjunct Instructor of Music, Fall 1996 - Spring 1997
Department of Music Theory and Composition
School of Music, West Chester University, West Chester, Pennsylvania

Adjunct Instructor of Music, Spring 1997
School of Music, Temple University, Philadelphia, Pennsylvania

Associate Instructor of Theory, Fall 1993 - Spring 1994
School of Music, Indiana University, Bloomington, Indiana

Associate Instructor of Composition, Fall 1991 - Spring 1993
School of Music, Indiana University, Bloomington, Indiana
AWARDS

• Winner of New Music Miami/Greater Miami Youth Symphony call for works for the 2011 New Music Miami ISCM Festival Series for *Cauldron*, selected from 50 over work through blind judging (2011)

• One of five composers selected for the American Composers Orchestra's "Playing it UNsafe" program, resulting in a new work, *Dysfunctional Families*, to be premiered by the ACO’s Orchestra Underground at Carnegie Hall's Zankel Hall, New York, New York (2010)

• Winner of Texas Composers Competition (one of four) for *Another* Three Movements for Saxophone Quartet (2009). Winners were also Texas’ submission for the International Society of Contemporary Music’s 2010 World Music Days.

• *To Light* one of seven brass fanfares (out of more than 120) selected as part of the 9th Annual Dallas Wind Symphony Brass Fanfare Competition (2008)

• Winner of the Columbia Orchestra’s American Composer Competition for *A Screaming Comes Across the Sky*, for orchestra (2007)

• Winner of the Fauxharmonic Orchestra's first annual international orchestral composition contest for *A Screaming Comes Across the Sky*, for orchestra (2006)

• Finalist in the Jabez Press Compositional Invitational for piano music for *Twelve Miniatures for Piano* (2005)

• Selected for the American Composers Invitational for the Twelfth Van Cliburn International Piano Competition; submitted *November Sonata*, for piano (2005)

• Winner of the New England Philharmonic Call for Scores Competition for *Cauldron*, for orchestra (2001)

• ASCAP Rudolf Nissim Award Honorable Mention for *Moon Cycles*, for orchestra (1999)

• ASCAPPLUS Award (formally the ASCAP Standard Award) (1996 – 2010)

• Delaware Division of the Arts, Artist Fellow (1998) (declined award due to relocation to Texas)

• Chamber Music Award, Delius Composition Contest, for *Skallagrimsson*, for piano and tape (1997)

• Indiana University School of Music Dean's Prize for *Moon Cycles*, for orchestra (1995)

GRANTS

- American Music Center Composer Assistance Program grant for preparation of performance materials for the premiere of *Dysfunctional Families* by the American Composers Orchestra’s Orchestra Underground (2010)

- Faculty Development Leave, University of Texas at San Antonio, to begin composing the comic opera *A Brief History of Root Vegetables* (2008)

- Artist Foundation of San Antonio grant to compose *Another Three Movements for Saxophone Quartet* for a consortium of eleven saxophone quartets (2007)

- American Music Center Composer Assistance Program grant for preparation of performance materials for the premiere of *Something Miraculous Burns* by the San Antonio Symphony (2007)

- University of Texas at San Antonio Faculty Development Grant to compose *Arrows*, for baritone Timothy Jones and the Pittsburgh New Music Ensemble (2005-2006)

- University of Texas at San Antonio College of Liberal and Fine Arts Faculty Development Grant; composed *Cuchulainn's Warp-Spasm*, for spoken voice, effects and computer music (2001)

- University of Texas at San Antonio Faculty Development Grant to compose *Catching Updrafts*, for clarinet, violin, cello and piano, for the SOLI Chamber Ensemble (1999)

- ASCAP Grant for Young Composers for *Dragons*, for wind ensemble (1989)

COMMISSIONS

- Commission from the McNay Art Museum (San Antonio, Texas) for a fanfare for double brass quintet for the dedication of the new Jane and Arthur Stieren Center for Exhibitions; composed *To Light* (2008)


- Commission from the San Antonio Symphony for an orchestral work; composed *Something Miraculous Burns* (2007)

- Commission from the Cactus Pear Music Festival for a one-act opera for young audiences for soprano, baritone and woodwind quintet on an Aesop’s fable; composed *The Golden Ax* (2006)

- Commission from the Moores School Percussion Ensemble at the University of Houston; composed *Not here, but there*, for 12 percussionists (2006)


WORKS COMPOSED

Works marked with an asterisk (*) are unpublished. All other works are published by Non-Sequitur Music.

- **Orchestra**
  - *Dysfunctional Families* (chamber orchestra - 2011; 10’)
  - *Three Lopsided Dances* (orchestra - 2008; 18’)
  - *Something Miraculous Burns* (orchestra - 2007; 9’)
  - *A Screaming Comes Across the Sky* (orchestra - 2005; 6’)
  - *Two Songs for String Orchestra* (string orchestra – 2005; 9’)
  - *Elegy, September 11* (string orchestra - 2001; 7’)
  - *Moon Cycles* (orchestra - 1995; revised 1998; 18’)
  - *Cauldron* (orchestra - 1995; 8’)

- **Band and Wind Ensemble**
  - *Three Places in the Texas Hill Country* (concert band - 2010; 7’30”)
  - *Fever Tokens* (wind ensemble - 1992; 9’)
  - *Dragons* (wind ensemble - 1987; 16’)

- **Opera**
  - *A Brief History of Root Vegetables* (three act comic opera - 2010; 2½ hours)
  - *The Golden Ax* (one act opera; baritone, soprano, woodwind quintet - 2006; 25’)

- **Mixed Chamber Ensembles**
  - *The Silence After Us* (clarinet, cello - 2008; 5’)
  - *Catching Updrafts* (clarinet, violin, cello, piano - 2000; 13’)
  - *Ceremony* (2 flutes, 2 trumpets, 2 trombones, 4 percussionists - 1994; 15’)
  - *Carnivore* (amplified piano, synthesizer, electric guitar, electric bass, 2 percussionists - 1994; 7’)
  - *Ocean* (flute, clarinet, violin, cello, piano, percussion - 1993; 17’)
  - *Chaoborus* (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, percussion, piano, 2 violins, viola, cello, bass - 1993; 8’30”)
  - *The Sun, the Plough and the Hazel Tree* (flute, clarinet, violin, cello, piano - 1992; 9’)

- **Piano Solo**
  - *November Sonata* (2004; 11’)
  - *Piano Sonata* (2001; 17’)
  - *Twelve Miniatures for Piano* (1999; 21’)
  - *Orbits* (1995; 6’30”)
  - *Skallagrimsson* (piano, tape - 1993; 6’30”)
  - *Piano Solo No. 8 - Skallagrimsson* (1989; 6’30”)

- **Strings**
  - *Thin Green Traces* (violin, piano - 2006; 20’)
  - *Small Blue Marble* (string quartet - 2004; 17’)
  - *Piano Trio* (1997; 7’)
  - *Spoon* (cello, bass - 1997; 6’)
  - *3,127 Notes for Solo Viola* (1996; 7’30”)
  - *Wheel* (violin, piano - 1993; 8’)
  - *Te Po-teki* (violin - 1992; 7’)
  - *Vital Signs* (2 violins, cello - 1991; 4’)
  - *Regicide* (cello - 1990; 10’)
  - *String Quartet No. 1* (1988; 20’)

- **Winds**
  - *For a While* (flugelhorn or trumpet solo - 2010; 4’)
  - *Another Three Movements for Saxophone Quartet* (2008; 18’)
  - *To Light* (double brass quintet - 2008; 2’)


Works Composed: Winds continued

- borne by constellations of green birds (alto saxophone, piano - 2006; 15')
- Flood (flute, percussion - 2005 or clarinet, percussion - 2006; 9')
- Dusty Red Sphere (horn - 2004; 4')
- Deep Blue Spiral (alto saxophone, tape - 1998; 7'30")
- Cutting the Circle (oboe, piano - 1997; 9')
- Octer (flute, clarinet, 2 bassoons, 2 trumpets, 2 trombones - 1997; 20')
- Still Life with Fruit (flute, percussion - 1996; 5'30")
- Spork (bassoon, contrabassoon duet - 1995; 6')
- *Cutting Green (clarinet, tape - 1994; 5')
- The Old Voice of the Sea (clarinet - 1993; 5')
- Senddef (bass clarinet - 1989; 3'30")
- Morfran (bass clarinet - 1987; 6')

**Percussion**

- Not here, but there (12 percussionists - 2006; 10')
- Flood (marimba, vibraphone duet - 2005; 9')
- Baby Toys (4 percussionists - 2003; 4')
- Going to Vermont (amplified marimba, computer music - 2003; 9'30")
- Blow-up (percussion solo - 1996; 10')
- Blow-up (MIDI percussion solo - 1996; 10')
- Secrets (6 percussionists - 1991; 6')
- Totem (6 percussionists - 1989; 4')
- The Way of the Animal Powers (6 percussionists - 1989; 4')

**Vocal**

- Arrows (baritone, piano or baritone, clarinet, cello, piano - 2006; 25')
- *In Sad Hotels (voice, piano or voice, flute, piano - 2005; 3'30")
- *Woman Ironing (soprano, piano or soprano, flute, piano - 2005; 6')
- *O The White Towns (voice, piano - 2003; 9'30")
- *The Darkness in My Pockets (soprano, piano - 2002; 13')
- Animals (voice, piano - 2000; 2'30")
- The Stars (voice, piano - 2000; 2')
- Sonnet (tenor, piano - 1999; 2'30")
- *Immaculate, Bored, Off-key and Vain (baritone, flute, clarinet, violin, cello, vibraphone; also available in several other instrumental arrangements - 1999; 13')
- *Egil's Songs (baritone, piano - 1991; 10')
- *from the Aztec Ceremonial Calendar (tenor, alto flute, piano, 2 percussionists - 1988; 21')

**Choral**

- *The Cuckoo and the Moon (SATB - 2004; 15')
- *The Breathing Night (SSAA, piano or SATB, piano - 2002; 6'30")
- *Woman Ironing (SSAA, piano - 2001; 5'30")
- Hecuba's Lament (SSAA, piano - 2000; 3')
- *Gawain's Leave-Taking (SATB - 1985; 4')

**Electro-acoustic**

- Here's the Shot (computer music – 2005; 1')
- *Cúchulainn's Warp-Spasms (spoken voice, effects, computer music - 2001; 6'15")
- Homage to "Plan 9 from Outer Space" (Part 1 - Paranoia) (tape - 1998; 2')
- Birds (tape - 1993; 5'30")
- Home Life (tape - 1992; 5')
- An Evil Wind... (tape - 1991; 4'30")

See also Piano, Winds, and Percussion (above) for other works using electronic resources.
REPRESENTATIVE PERFORMANCES (in the last ten years)

**Professional Performances**


- *Immaculate, Bored, Off-Key and Vain* (baritone, flute, clarinet, violin, cello, vibraphone), the Utah Symphony Ardean Watts Contemporary Chamber Series, Timothy Jones, baritone, Westminster, Utah (2009)

- *To Light* (double brass quintet), Dallas Wind Symphony, Dallas, Texas (2009)

- *Immaculate, Bored, Off-Key and Vain* (baritone, flute, oboe, clarinet, violin, viola, cello), the American Modern Ensemble, Robert Gardner, baritone, New York, New York (2009)

- *The Golden Ax* (opera in one act), San Francisco Chamber Opera, Fresh Voices IX Festival of New and Used Operas, San Francisco, California (2009)

- *(Another) Three Movements for Saxophone Quartet*, the quux quartet, New York, New York; Annapolis, Maryland; Washington, D.C. (2009)

- *The Darkness in My Pockets; performance of movement I. Lillian’s Chair only* (soprano, piano), Gwynne Johnson, soprano, Denton Bach Society, Denton, Texas (2009)


- *Arrows* (baritone, clarinet, cello, piano), Pittsburgh New Music Ensemble, Pittsburgh, Pennsylvania (2008)


- *Chaoborus* (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, percussion, piano, 2 violins, viola, cello, bass), the EvorEnsemble Contemporâneo, Évora, Portugal (2007; 2006)


- *Immaculate, Bored, Off-Key and Vain* (baritone, flute, clarinet, violin, cello, vibraphone), the Olmos Ensemble with Timothy Jones, baritone, San Antonio, Texas (2005)

- *Cutting Green* (clarinet, tape), Richard Hornsby (as part of the Motion Ensemble), Saint John, Sackville, and Fredericton, New Brunswick, Canada (2005)
Representative Performances continued – Professional Performances continued

- **Immaculate, Bored, Off-Key and Vain** (baritone, flute, clarinet, violin, cello, vibraphone), Pittsburgh New Music Ensemble, Pittsburgh, Pennsylvania (2004)


- **Deep Blue Spiral** (alto saxophone, tape), Aaron Heick, Music at the Anthology Spring Festival, New York City, New York (2003)

- **Catching Updrafts** (clarinet, violin, cello, piano), Pittsburgh New Music Ensemble, Pittsburgh, Pennsylvania (2003)

- **Cauldron** (orchestra), New England Philharmonic (2001 Call for Scores competition), Boston, Massachusetts (2001)

Performances at International and National Conferences and Festivals

- **Cúchulainn's Warp-Spasm** (spoken voice, effects, computer music), Spencer Topel, voice, Beauty, Horror and Silence: Electronic Arts and Music Festival, Miami, Florida (2009)

- **Here’s the Shot**, performed on the FrammentAzioni concert, Contemporanea Festival, Udine, Italy (2008)

- **Three Lopsided Dances** (orchestra), Texas Music Festival Orchestra, Franz Anton Krager, conductor, University of Houston, Houston, Texas (2008)

- **borne by constellations of green birds** (alto saxophone, piano) Todd Oxford, Robert Henry, Society of Composers, Inc. (SCI) National Conference, Georgia State University, Atlanta, Georgia (2008)

- **Not here, but there** (12 percussionists), the University of Houston Moores School Percussion Ensemble, Percussive Arts Society International Convention, Austin, Texas (2006)

- **A Screaming Comes Across the Sky**, Texas Music Festival Orchestra, Houston, Texas (2005)


- **Cúchulainn's Warp-Spasm** (spoken voice, effects, computer music), Zeppelin 2004 (Del Acuerdo y el Conflicto), Barcelona, Spain (2004)


- **Skallagrímsson** (piano, tape), Larry Axlerod, 8th Annual International Festival of Electronic Music, Havana, Cuba (2000)
Performances at Regional Conferences or by Regional Organizations

- *In Sad Hotels* and *Woman Ironing* (soprano, flute, piano), Chicago New Arts Trio, Composers Alliance of San Antonio (CASA), San Antonio, Texas (2009)

- *Arrows* (baritone, piano), Timothy Jones, baritone, Mark Alexander, piano, Composers Alliance of San Antonio (CASA) concert, Trinity University, San Antonio, Texas (2008)

- *borne by constellations of green birds* (alto saxophone, piano), Christopher Beaty, Gabriel Sanchez, North American Saxophone Alliance Region VI Conference, Southern Methodist University, Dallas, Texas (2007)

- *Deep Blue Spiral* (alto saxophone, tape), J. D. Hipp, North American Saxophone Alliance Region VI Conference, Southern Methodist University, Dallas, Texas (2007)

- *borne by constellations of green birds* (alto saxophone, piano) Patrick Jones, Kristine West Denton, North American Saxophone Alliance Region VIII Conference, Penn State University, University Park, Pennsylvania (2007)


- *Flood* (flute, percussion), Rita Linard, Sherry Rubins, 2006 College Music Society South Central Conference, Texas State University, San Marcos, Texas (2006)

- *Small Blue Marble* (string quartet), the Ensō String Quartet, Society of Composers, Inc. Region VI Conference, Shepherd School of Music at Rice University, Houston, Texas (2006)

- *Elegy, September 11* (string orchestra), Texas Music Educators Association (TMEA) Region VI High School Orchestra, Odessa, Texas (2006) and Region XIV High School Orchestra, Laredo, Texas (2003), Eugene Dowdy, conductor

- *November Sonata* (piano), S. Beth May, Composers Alliance of San Antonio (CASA) concert, First Unitarian Universalist Church, San Antonio, Texas (2005)

- *Going to Vermont* (amplified marimba, computer music), Marc Wooldridge, marimba, Society of Composers Region VI Conference, San Antonio, Texas (2005)


- *Cauldron* (orchestra), University of Central Oklahoma Symphony Orchestra, College Music Society (CMS) South Central Regional Conference, Baylor University, Waco, Texas (2003)


- *Twelve Miniatures for Piano* (six movements performed), Brain Marks, Festival of Texas Composers, Baylor University, Waco, Texas (2003)
Representative Performances – Performances at Regional Conferences or by Regional Organizations continued

- *Baby Toys* (4 percussionists), William Sherrill, Juan Mendoza, Bradley Smith, Jared Keller, Composers Alliance of San Antonio (CASA) concert, First Unitarian Universalist Church, San Antonio, Texas (2003)

- *Cúchulainn's Warp-Spasm* (spoken voice, effects, computer music), Moumin Quazi, spoken voice, Composers Alliance of San Antonio (CASA) concert, Trinity University, San Antonio, Texas (2002)

- *Cúchulainn's Warp-Spasm* (spoken voice, effects, computer music), Texas Computer Musicians’ Network (TCMN), Southern Methodist University, Dallas, Texas (2002) and the University of North Texas, Denton, Texas (2001)

- *Cutting the Circle* (oboe, piano), Margo Marco and Ellen Bottorff, Music Midst US Kansas Symposium of New Music/Society of Composers, Inc Region VI Conference, University of Kansas, Lawrence, Kansas (2001)


- *Piano Trio*, Andrew Wilson, Peter Kempter and Clive Swansbourne, Society of Composers, Inc. (SCI) Region VI Conference, Sam Houston State University, Huntsville, Texas (2000)

- *The Cuckoo and the Moon*; performance of movement I. *Clouds* only (SATB chorus), University of Texas at San Antonio Concert Choir, Festival of Texas Composers, University of Texas at San Antonio, San Antonio, Texas (2000)

- *Hecuba’s Lament* (SSAA chorus, piano), University of Texas at San Antonio Women’s Choir, Festival of Texas Composers, University of Texas at San Antonio, San Antonio, Texas (2000)

- *Still Life with Fruit* (flute, percussion), Erick S. Saoud, Carolyn Brown, Society of Composers, Inc. (SCI) Region VI Conference, University of Central Arkansas, Conway, Arkansas (1999)

Performances at New Music Festivals

- *(Another) Three Movements for Saxophone Quartet*, California State University Graduate Saxophone Quartet, 4th Annual Fresno New Music Festival, Fresno State University, Fresno, California (2009)

- *O The White Towns* (tenor, piano), Kevin Wines, tenor; Sarah Ramsey, piano, Denison University New Music Festival, Granville, Ohio (2006)

- *Here’s the Shot* (computer music), on 60x60 2005 Midwest Minutes concert at Music Bytes, Lewis University, Romeoville, Illinois, and Electronic Music Midwest, Kansas City Kansas Community College, Kansas City, Missouri (2005)

- *Going to Vermont* (amplified marimba, computer music), Evan Barr, Imagine II New Music Festival, University of Memphis, Memphis, Tennessee (2004)

- *Homage to “Plan 9 from Outer Space” (Part 1 - Paranoia)* (tape), Electric Pacific 2004, San Jose State University, San Jose, California (2004)

Representative Performances – Performances at New Music Festivals continued

- **Piano Trio**, Lynn University New Music Festival, Boca Raton, Florida (2003)
- **Cúchulainn’s Warp-Spasm** (spoken voice, effects, computer music), Deborah Norin-Kuehn, Bowling Green New Music Festival, Bowling Green State University, Bowling Green, Ohio (2003)
- **Twelve Miniatures for Piano** (ten movements performed), James Lowe, University of Texas at San Antonio New Music Festival, San Antonio, Texas (2001)
- **Still Life with Fruit** (flute, percussion), University of Memphis Imagine 2000 New Music Festival, Memphis Tennessee (2000)

Performances by School or Community Ensembles

- **A Brief History of Root Vegetables** (opera), University of Texas at San Antonio Lyric Theatre, San Antonio, Texas (March 2010)
- **Not here, but there** (12 percussionists), the University of Kentucky Percussion Ensemble, University of Kentucky, Lexington, Kentucky (2009)
- **Not here, but there** (12 percussionists), the Arizona State University Percussion Ensemble, Arizona State University, Tempe, Arizona (2008)
- **Totem** (percussion sextet), Georgia State University School of Music Percussion Ensemble, Georgia State University, Atlanta Georgia (2008)
- **Not here, but there** (12 percussionists), the University of Oklahoma Percussion Ensemble, University of Oklahoma, Norman, Oklahoma (2008)
- **Immaculate, Bored, Off-Key and Vain** (baritone and ensemble), Timothy Jones, baritone, AURA Contemporary Ensemble, Rob Smith, director, University of Houston, Houston, Texas (2007)
- **Not here, but there** (12 percussionists), the University of Houston Moores School Percussion Ensemble, University of Houston, Houston, Texas (2006)
- **Catching Updrafts** (clarinet, violin, cello, piano), Towson State University New Music Ensemble, Towson, Maryland (2006)
- **The Cuckoo and the Moon** (SATB chorus), the Oratorio Chorale, Peter Frewen, director, First Parish Church, Brunswick, Maine, and Sacred Heart Church, Yarmouth, Maine (2006)
- **The Cuckoo and the Moon**; performance of movement I. **Clouds only** (SATB chorus), Schreiner University Choir, Michael Kahl, director, First United Methodist Church, Kerrville, Texas (2006)
- **Two Songs for String Orchestra and Elegy, September 11** (string orchestra), Dulles High School Orchestras, Sugar Land, Texas (2006)
- **Two Songs for String Orchestra**, University of Texas at San Antonio Chamber Orchestra, Terrence Frazor, conductor, University of Texas at San Antonio, San Antonio, Texas (2005)
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**Representative Performances – Performances by School or Community Ensembles continued**

- *Catching Updrafts* (clarinet, violin, cello, piano), AURA, the Moorse School of Music Contemporary Ensemble, University of Houston, Houston, Texas (2004)

- *Deep Blue Spiral* (alto saxophone, tape), Valerie Vidal, AURA, the Moorse School of Music Contemporary Ensemble, University of Houston, Houston, Texas (2004) (two performances, one with choreography by the Sandra Organ Dance Company)


- *Elegy, September 11* (string orchestra), St. Cloud State University Orchestra, St. Cloud, Minnesota (2002)

- *Moon Cycles* (orchestra), University of Texas at San Antonio Orchestra, University of Texas at San Antonio, San Antonio, Texas (2001)

- *Elegy, September 11* (string orchestra), University of Texas at San Antonio Orchestra, San Antonio, Texas (2001)

- *Woman Ironing* (SSAA chorus, piano), University of Texas at San Antonio Women’s Choir, San Antonio, Texas (2001)

- *The Sun, the Plough and the Hazel Tree* (flute, clarinet, violin, cello, piano), National Kaohsiung Normal University Contemporary Chamber Music Ensemble, Taiwan, Republic of China (1999)

**Other Performances**

- *Deep Blue Spiral* (alto saxophone, tape) Todd Oxford, saxophone, guest recital, University of Hawai‘i at Mānoa, Mānoa, Hawai‘i ; Germany (2009)


- *(Another) Three Movements for Saxophone Quartet*, ELISION Saxophone Quartet, Texas State University, San Marcos, Texas (2009)

- *The Old Voice of the Sea* (clarinet), Richard Hornsby, University of New Brunswick, Fredericton, New Brunswick, Canada (2009)

- *To Light* (double brass quintet), University of Texas at San Antonio Brass Ensemble, McNay Art Museum, at the dedication of the new Jane and Arthur Stieren Center for Exhibitions, San Antonio, Texas (2008)

Representative Performances – Other Performances continued

- **Flood** (flute, percussion), the McCormick Duo, University of South Florida, Tampa, Florida (2006)

- **Dusty Red Sphere** (horn), Kelly Driftmeyer, horn, Doctoral Degree Recital, the Crane School of Music, Potsdam, New York (2005)

- **The Darkness In My Pockets** (soprano, piano), Linda Larson, soprano; Liz Hastings, piano, New York City, New York and Corvallis, Oregon (2005)

- **Skallagrimsson** (piano, tape), Marie Alatalo, at a workshop/demonstration on contemporary piano literature, Music Institute of Chicago, Chicago, Illinois (2005)

- **Dusty Red Sphere** (horn), Peter Rubins, University of Texas at Austin, Austin, Texas (2005)

- **Going to Vermont** (amplified marimba, computer music), Marc Wooldridge, Northwestern College, Iowa; Taylor University, Upland, Indiana; Gustavus Adolphus College, St. Peter, Minnesota; Grandville High School, Grandville, Michigan; and Western Washington University, Bellingham, Washington (all 2004)


- **The Darkness in My Pockets**; performance of movement I. *Lillian’s Chair* only (soprano, piano), Linda Poetschke, Christine Debus, Faculty Recital, University of Texas at San Antonio, San Antonio, Texas (2003)


- **Deep Blue Spiral** (alto saxophone, tape), Jeremy Justeson, Emporia State University, Emporia, Kansas; University of Idaho, Moscow, Idaho; and Kutztown University, Kutztown, Pennsylvania (2001-2002)
RADIO BROADCASTS  (in the last ten years)

- *Three Lopsided Dances* (orchestra; recording by the Texas Festival Orchestra), Discoveries from the Fleisher Collection, WRIT, Philadelphia, Pennsylvania, and other stations in Pennsylvania, New Jersey and Delaware (2008)

- *Three Lopsided Dances* (orchestra; recording by the Texas Festival Orchestra), Classical Discoveries, WPRB, Princeton, New Jersey (2008)

- *A Screaming Comes Across the Sky* (orchestra; recording by the Columbia Orchestra), Discoveries from the Fleisher Collection, WRIT, Philadelphia, Pennsylvania, and other stations in Pennsylvania, New Jersey and Delaware (2008)

- *Something Miraculous Burns* (orchestra; recording by the San Antonio Symphony), The San Antonio Symphony in Concert, KPAC, San Antonio, Texas (2008)

- *Immaculate, Bored, Off-Key and Vain* (baritone, chamber ensemble; recording by the Pittsburgh New Music Ensemble), movement I, and interview, Classical Spotlight, KPAC, San Antonio, Texas (2008)

- Excerpt from *A Screaming Comes Across the Sky* (orchestra; recording by the Texas Festival Orchestra) and interview, Classical Spotlight, KPAC, San Antonio, Texas (2007)

- *Small Blue Marble* (string quartet; recording by the Ensō String Quartet), Fresh Ink, WCNY, Syracuse, WJNY, Watertown, and WUNY, Utica, New York (2006)

- Excerpt from *Small Blue Marble* (string quartet; recording by the Ensō String Quartet) and interview, Classical Spotlight, KPAC, San Antonio, Texas (2006)

- Excerpt from *O The White Towns* (tenor, piano; recording by Michael Burgess, Geoffrey Waite) and interview, Indy Arts & Entertainment, WICR, Indianapolis, Indiana (2006)


- *Going to Vermont* (amplified marimba, computer music; recording by Marc Wooldridge), Kalvos & Damian New Music Bazaar, WGDR, Northfield, Vermont (2005)

- *Here’s the Shot* (computer music), Martian Gardens, WMUA, Amherst, Massachusetts (2005)

- *Going to Vermont* (amplified marimba, computer music; recording by Marc Wooldridge), Foldover, WOBC, Oberlin, Ohio (2005)

- *Still Life with Fruit* (flute, percussion; recording by the McCormick Duo), Fresh Ink, WCNY, Syracuse, WJNY, Watertown, and WUNY, Utica, New York (2004)

- *Catching Updrafts* (clarinet, violin, cello, piano; recording by the SOLI Chamber Ensemble), Fresh Ink, WCNY, Syracuse, WJNY, Watertown, and WUNY, Utica, New York (2004)

- *Cauldron* (orchestra; recording by the Bowling Green Philharmonia), Theme and Variations (syndicated on NPR) (2004)

- Excerpt from *Catching Updrafts* (clarinet, violin, cello, piano; recording by the SOLI Chamber Ensemble) and interview, Afternoon Concert, KUHF, Houston, Texas (2003)
Radio Broadcasts continued


- *Cauldron* (orchestra; recording by the Bowling Green Philharmonia), Fresh Ink, WCNY, Syracuse, WJNY, Watertown, and WUNY, Utica, New York (2003)

- Excerpt from *Cauldron* (orchestra; recording by the Bowling Green Philharmonia) and interview, Classical Spotlight, KPAC, San Antonio, Texas (2002)

- Guest Composer, Kalvos & Damian New Music Bazaar, WGDR, Northfield, Vermont (2001) Works played during interview: *Cauldron* (orchestra; recording by the Bowling Green Philharmonia); *3,127 Notes for Solo Viola* (recording by Jethro Marks, viola); *Clouds* (SATB choir; recording by the University of Texas at San Antonio Concert Choir); *Deep Blue Spiral* (alto saxophone, tape; recording by Jeremy Justeson); *Dragons, Movement II* (wind ensemble; recording by the University of Illinois Wind Ensemble); *Catching Updrafts* (clarinet, violin, cello, piano; recording by the SOLI Chamber Ensemble); *Pulse*, from *Miniatures for Piano* (recording by James Lowe)

- *Deep Blue Spiral* (alto saxophone, tape; recording by Jeremy Justeson), Foldover, WOBC, Oberlin, Ohio (2001)

- *3,127 Notes for Solo Viola* (recording by Jethro Marks), Sounds of Texas on KNTU, Denton, Texas (1999)

- *Birds* (tape), Foldover, WOBC, Oberlin, Ohio (1999)

**RECORDINGS**

- *Catching Updrafts* to be recorded by the SOLI Chamber Ensemble for an upcoming CD (planned release in 2011)

- *The Golden Ax* recorded by the Cactus Pear Music Festival, on the CD *Klassics 4 Kids* (released December 2009)

- *Deep Blue Spiral* recorded by Todd Oxford, saxophone, on the CD *Tango Magnetism* on the Equilibrium label (EQ93) (released March 2009)

- *Not here, but there* recorded by the University of Houston Moores School Percussion Ensemble, Blake Wilkins director, on the CD *Not Here, But There*, on Albany Records (TROY1076) (released January 2009)

- *O The White Towns* recorded by Michael Burgess, tenor; Geoffrey Waite, piano, on the benefit CD *Works by San Antonio Composers Performed by San Antonio Performers* released by the Composers Alliance of San Antonio (CASA) (released February 2005)

- *Still Life with Fruit* recorded by the McCormick Duo on the CD *Twilight Remembered* on Capstone Records (CPS-8721) (released July 2003)

- *Cauldron* recorded by the Bowling Green Philharmonia, Emily Freeman Brown, conductor, on the CD *New Music from Bowling Green, Vol. 2* on Albany Records (TROY490) (released April 2002)

- *Deep Blue Spiral* recorded by Jeremy Justeson (alto saxophone) on the CD *Juggernaut* on the Equilibrium label (EQ49) (released May 2002)
GUEST LECTURER/COMPOSER APPEARANCES

- Guest lecturer appearance with composition seminar class at the University of Houston Moores School of Music; lecture on my music (2006)

- Guest composer for the University of Indianapolis Contemporary Music Group, University of Indianapolis, Indianapolis, Indiana. Three guest lecturer appearances. Performances of Deep Blue Spiral (alto saxophone, tape; Tom Walsh), O The White Towns (voice, piano; Brooke Fitzwater Sweets, Amy Eggleston), and two movements from Thin Green Traces (violin, piano; Dean Franke, Rebecca Sorley) (2006)

- Guest lecturer with composition and electronic music students, University of Indiana Jacobs School of Music, Bloomington, Indiana; lecture on my music (2006)

- Guest lecturer with composition seminar class at Trinity University, San Antonio, Texas; lecture on my music (2005)

- Guest composer for Aura, the Moores School of Music Contemporary Ensemble, University of Houston, Houston, Texas. Performances of Catching Updrafts (clarinet, violin, cello, piano) and Deep Blue Spiral (alto saxophone, tape; Valerie Vidal) (2004)

WRITINGS ABOUT MUSIC


PANELS / PROFESSIONAL DEVELOPMENT


- Panel member, Applying for composition and/or theory positions: dos, don’ts, and other considerations, joint panel discussion, Society of Composers, Inc. National Conference, College Music Society Annual Conference and Association for Technology in Music Instruction annual meetings (2006)
REVIEWS

A more complete record of reviews can be found at http://www.davidheuser.com/press.html.

- *A Brief History of Root Vegetables* (thee act comic opera), reviewed by Mike Greenburg, former senior critic for the San Antonio Express-News at www.incidentlight.com (March 2010):
  “...(a) zany, anarchic, sometimes puerile (but what the heck?) confection...It might be a little too funny, bawdy and hip for most mainstream opera companies, but that’s their loss.”

- *Immaculate, Bored, Off-Key and Vain* (baritone, chamber ensemble), reviewed in the Salt Lake Tribune by Catherine Reese Newton (April 2009):
  “…delightfully droll...one of the highlights of the latest offering in the Utah Symphony’s Ardean Watts Contemporary Chamber Series...goofy fun”

- *The Golden Ax* (one act opera; Cactus Pear Music Festival), reviewed on incidentlight.com by former San Antonio Express-News senior critic Mike Greenburg (July 2008) *(This work was one of the Express-News’ “Best of the Year in Classical Music” for 2008.)*
  “Heuser created a deft, sparkling neoclassical score for wind quintet, and the vocal lines fit the singers nicely and carried the story well. The music was direct enough for young attention spans, but not namby-pamby. It was nice to hear music for kids that doesn't treat kids like idiots.”

- *Thin Green Traces* (violin, piano; SOLI Chamber Ensemble), reviewed in the San Antonio Express-News by Mike Greenberg (December 2007) *(This concert was one of the Express-News’ “Best of the Year in Classical Music” for 2007; this piece was singled out in that year-end write-up of the concert.)*
  “It is tautly disciplined and lean, each of its six movements expanding in an inevitable way from a germinal idea. But *Thin Green Traces* is no cool abstraction. Its formal qualities help focus darkly expressive music that seems to grow from personal necessity.”

- *Something Miraculous Burns* (orchestra; San Antonio Symphony), reviewed in the San Antonio Express-News by Mike Greenberg (November 2007) *(This concert was one of the Express-News’ “Best of the Year in Classical Music” for 2007.)*
  “This is intense, deeply felt music, admirably clear in structure, masterful in harmony and orchestral color...*Something Miraculous Burns* is music of undeniable power. It demands, holds and rewards attention, and it exemplifies the use of music to turn our thoughts to the world beyond music.”

- *Catching Updrafts* (clarinet, violin, cello, piano; SOLI Chamber Ensemble), reviewed in the San Antonio Express-News by Mike Greenberg (May 2007):
  “...this music is thoughtful, beautiful and wonderfully made. As is often the case with Heuser, the music tells a story that has the epic reach of myth.”

- *Deep Blue Spiral* (alto saxophone, tape; Todd Oxford) reviewed in the San Antonio Express-News by Mike Greenberg (November 2006) *(This concert was one of the Express-News’ “Best of the Year in Classical Music” for 2006; this piece was the only piece specifically mentioned in that year-end write-up of the concert.)*
  “David Heuser's *Deep Blue Spiral* for alto sax and electronic tape is a jazzy, nervous, high-energy piece in which the solo line is beautifully integrated with the electronics. It would make a great ballet score.”

- *Small Blue Marble* (string quartet; Mary Ellen Goree, Amy Venticinque, Allyson Dawkins, Marilyn de Oliveira), reviewed in the San Antonio Express-News by Mike Greenburg (May 2006):
  “Restless, craggy music in the Bartok line alternates with gently lyrical sections to portray this humane work’s imaginary circling of the globe”
Reviews continued

- *A Screaming Comes Across the Sky* (orchestra; Texas Music Festival Orchestra, Carl St. Clair conductor), reviewed by Charles Ward in the Houston Chronicle (July 2005):
  “David Heuser's *A Screaming Comes Across the Sky* was a shot-in-the-arm beginning…This was all-American music at its most dynamic and visceral…The music continually engaged mind and body as it careened along.”

- *November Sonata* (piano; S. Beth May), reviewed in the San Antonio Express-News (Online) by Mike Greenburg (November 2005):
  “Though this music is not particularly spare, it is concise in the sense that every gesture seems guided by a consistent purpose.”

- *Immaculate, Bored, Off-Key and Vain* (baritone, flute, clarinet, violin, cello, vibraphone; Pittsburgh New Music Ensemble), reviewed in the Pittsburgh Post-Gazette by Andrew Druckenbrod (July 2004). *(This concert was one of the Post-Gazette’s “Top 10 Best Classical Concerts” for 2004; this work was one of only two works specifically mentioned in that year-end write-up of the concert.)*
  “This work is just the sort of music classical music needs more of. Yes, music must take us to spiritual heights, but occasionally it can make us laugh, too.”

- *O The White Towns* (tenor, piano; Michael Burgess, Geoffrey Waite), reviewed in the San Antonio Express-News by Mike Greenburg (November 2004). *(This concert was one of the Express-News’ “Best of the Year in Classical Music” for 2004; this piece was the only piece specifically mentioned in that year-end write-up of the concert.)*
  “Making the strongest impact was the premiere of David Heuser’s *O The White Towns*…fully engaged with the sweep of history and the personal stakes in the poem.”

- *Catching Updrafts* (clarinet, violin, cello, piano; Pittsburgh New Music Ensemble), reviewed in the Pittsburgh Post-Gazette by Andrew Druckenbrod (July 2003):
  “This work of mood swings and unsettling glissandos unveiled poignant moments, as when violinist Ines Voglar and clarinetist Kevin Schempf shared a hauntingly gorgeous melody near the end.”

- *Cúchulainn's Warp-Spasms* (spoken voice, effects, computer music), performed by Moumin Quazi, reviewed in the San Antonio Express-News by Mike Greenburg (October 2002). *(This concert was one of the Express-News’ “Best of the Year in Classical Music” for 2002; this piece was the only piece specifically mentioned in that year-end write-up of the concert.)*
  “Technical details aside, the piece is just plain compelling. It fully and effectively conveys the dark, violent, monstrous atmosphere of the text.”

- *Twelve Miniatures for Piano* (James Lowe), reviewed in the San Antonio Express-News by Mike Greenburg (February 2001):
  “All are exceptionally well-crafted, and all contain a lot more music than the term ‘miniature’ might suggest.”

- *3,127 Notes for Solo Viola* (Allyson Dawkins), reviewed in the San Antonio Express-News by Mike Greenburg (February 1999):
  “I was impressed with its finely crafted mix of aggressiveness, rhythmic drive and yearning melody.”

- *Cauldron* (orchestra; Eugene Symphony, Miguel Harth-Bedoya, conductor), reviewed in the Register-Guard (Eugene, Oregon) by Michael Souther (May 1997):
  “…Cauldron is an exciting, dynamic tour-de-force…the energy never waned…the playing left one full of admiration both for the musicians and for the young composer of this fine work.”
COURSES TAUGHT

- **University of Texas at San Antonio**
  - Twentieth-Century Analytical Techniques (Graduate Course)
  - Applied Systems of Analysis (Graduate Course)
  - Composition I, II, III, and Graduate Composition (private composition instruction)
  - Introduction to Electronic and Computer Music
  - Composition in Electronic Media
  - Composition Seminar
  - Music Since 1950
  - Composition with Contrapuntal Techniques
  - Orchestration
  - Analysis I (Tonal Form and Analysis)
  - Basic Skills of Music I, II, III, IV (Music Theory)
  - Aural Skills I, II, III, IV
  - Fundamentals of Music for the Non-Music Major (honors and non-honors)
  - Independent Studies (various topics)

- **Trinity University**
  - Private composition instruction
  - Composition Seminar

- **West Chester University**
  - Theory of Music I
  - Aural Activities I, II, III and IV
  - Fundamentals of Music

- **Temple University**
  - Aural Theory II and III

TEACHING AWARDS / STUDENT ACHIEVEMENTS

- Former composition student Ryan Walker won the National Federation of Music Clubs’ Young Composers Award for *De Rerum Natura* (2009)

- Disability Student Services Faculty Excellence Award (University of Texas at San Antonio, 2004)

- Fifteen Composition Majors graduated from the University of Texas at San Antonio since 2000. Former students have been accepted to various graduate programs including the University of Texas at Austin (composition, theory), the University of Michigan (composition), Indiana University (computer music composition), New York University (music technology) and Ohio State University (musicology).

- Ryan Yard, SCI/ASCAP Student Composition Commission Contest Regional VI Winner for choral work *To Be Conceived* (1999). Work written while he was a composition student of mine.

- Jack W. Stamps’ *inamoria* (for string quartet and two electronic voices) performed by the professional string quartet Tosca in Austin, Texas (2002) while the composer was still a student at the University of Texas at San Antonio. Work written while he was a composition student of mine.

- Jake Owen (composition student, graduated 2003), participant, Jazz Orchestra Workshop, Banff, Alberta, BC, Canada (2004)
SERVICE

- Professional Service
  - Provided composition lesson for winner of the Cactus Pear Music Festival’s Xtreme Composer Competition (2010)
  - Program notes for the SOLI Chamber Ensemble concert series, San Antonio, Texas (2001-2010)
  - Local co-coordinator for Society of Composers, Inc. (SCI) National Conference (September 2006)
    - Helped organization logistics with the College Music Society (CMS) National Conference
    - Reviewed scores and help select works for concerts
    - Coordinated events at the University of Texas at San Antonio, which included four concerts, one paper session, one lecture/recital and a live version of the radio program *Into the Light*
  - Host for Society of Composers, Inc. (SCI) Region VI Conference (February 2005)
    - Ran and/or coordinated all aspects of the conference
    - Organized all conference events at the University of Texas at San Antonio, which included eight concerts (with sixty works by fifty-eight composers) and two paper sessions
  - Published articles, Society of Composers, Inc. (SCI) Newsletter:
    - Co-authored with Dr. Timothy Kramer: *The Composers Alliance of San Antonio* (about the formation and history of the group), SCI Newsletter, July-August, 2005, XXXv.4.
    - Review of Society of Composers, Inc. (SCI) Region VI Conference in SCI Newsletter, April-May, 2000, XXXv.2.

- Adjudication
  - Judge for Music Teachers National Association (MTNA) Student Composition Contest (2005)
  - Judge for the 2004 Vincent Brown Silliman Anthem Awards, given by the Unitarian Universalist Musician’s Network (2004)
  - Judge for Texas Music Teachers Association (TMTA) Student Composition Contest (2003)
  - Judge, with other members of the Composers Alliance of San Antonio (CASA), for the San Antonio North East Independent School District Reflections Arts Program, music composition category (1999, 2001, 2002)

- University Service and Committee Work (at the University of Texas at San Antonio)
  - Associate Chair, Department of Music (2009-present)
  - Graduate Advisor of Record, Department of Music (1998-2002)
  - Department of Music Undergraduate Academic Policy & Curriculum Committee (Chair: 2009-present)
  - Department of Music Scholarship Committee (Chair: 2009-present)
  - Department of Music Graduate Advisory Committee (1998-present; Chair: 1998-2002)
  - Department of Music Graduate Program Committee (1998-present; Chair: 1998-2002)
  - Department of Music Composition/Theory/Music History Committee (1997-present; Chair: 2004-2008)
  - Department of Music Development Committee; Department newsletter editor (2004-2008)
  - Department of Music Recital Committee (2002-2008; co-Chair: 2005-2007)
  - Department of Music Technology Committee (2002-present)
  - Department of Music Faculty Review Advisory Committee (2003-present)
  - Department of Music Periodic Performance Review Committee (2003-2008)
  - Department of Music Faculty Advisory Committee (1998-1999; 2006-2009)
  - Department of Music faculty search committees (all searches resulted in hires):
    - Music Technology position (2009)
    - Music Department Chair (full professor position; 2007-2008)
    - Music Theory (chair of committee; tenure-track position; 2006-2007)
    - Musicology (tenure-track position; 2006-2007)
    - Music Theory (one-year replacement position; 2006)
    - Musicology (chair of committee; tenure-track position; 2004-2005)
    - Music Theory (tenure-track position; 2004-2005)
    - Musicology (one-year replacement position; 2004)
• Service continued, Committee Work, continued
  ▪ College of Liberal and Fine Arts Undergraduate Academic Policy and Curriculum Committee (2009-present)
  ▪ College of Liberal and Fine Arts Faculty Review Advisory Committee (2006-2008)
  ▪ College of Liberal and Fine Arts Policy and Planning Committee (2000-2003)
  ▪ College of Fine Arts and Humanities Reinstatement Committee (1998-2000; Chair: 1999-2000)
  ▪ College of Liberal and Fine Arts representative to the University Assembly (2007-2008)
  ▪ University Faculty Review Advisory Committee (2009-present; Chair 2010-present)
  ▪ University Standing Committee on Core Curriculum (2002-2004)
  ▪ University Faculty Grievance Committee (2002-2004; Chair of one grievance panel)

• Musical Event Production (at the University of Texas at San Antonio)
  ▪ Event production a major part of work as member and co-chair of Music Department Recital Committee. Duties include performing a major part of the selection, booking and publicity for the University of Texas at San Antonio’s Monday Night Artist Series (6-7 concerts per season) (2005-2008)
  ▪ Coordinator/producer of the University of Texas at San Antonio's annual New Music Festival (1998, 1999, 2001-2003) and New Music Series (2003-2005); 18 concerts to date. Duties include nearly all aspects of planning and organizing, choosing repertoire, collecting and writing program notes, publicity, and some conducting.
  ▪ Produced concert by the Chicago New Arts Trio (2009)
  ▪ Produced “A Tribute to Samuel Adler (and His Students)” concert (2008)
  ▪ Faculty Recital (Composition) (1999)
  ▪ Produced Texas Computer Musicians' Network concert (1999)
  ▪ Assisted with the Festival of Texas Composers at the University of Texas at San Antonio; three concerts (2000)
  ▪ Coordinate and organize Student Composition Recitals (1998-present; one recital each semester)

• Other Notable Departmental Service (at the University of Texas at San Antonio)
  ▪ Director of the University of Texas at San Antonio Electronic Music Studio (1997-present)
  ▪ Advisor to composition majors (1997-present)
  ▪ Web Design and Maintenance
    ▪ Point person for Department of Music web site redesign (2003-2004)
    ▪ Creator and webmaster for Department of Music Graduate Programs web site (1999-2004)
    ▪ Creator and webmaster for Department of Music Composition area web site (1999-present)
    ▪ Creator and webmaster for Electronic Music Studio web site (1998-present)
  ▪ Various concert appearances, including on a New Music Festival concert (percussion, 2003; conductor 2004); Faculty Follies fundraising event (as a performer, 2002, 2005; and as an arranger/conductor, 2005); and guest appearance in the University of Texas at San Antonio Lyric Theatre production of Der Fledermaus (2006)

• Visiting Artists (at the University of Texas at San Antonio)
Service continued

- **Community Service**
  - Guest Speaker for the Texas PTA District 13 Reflections Award Reception (2001)
  - Guest Artist for North East Independent School District, San Antonio Artist in YOU program (1999)
  - Participant in University Honors Program Symposium, *A Celebration of the Arts*; gave workshop on “How a Music Composer Approaches Composition” (1998, 1999)

**ELECTRONIC MUSIC EXPERIENCE**

- **Studies**
  - Director, University of Texas at San Antonio Electronic Music Studio (1997-present)
  - Music Technology Center, West Chester University School of Music (1996-1997)
  - The Eastman Computer Music Center, Eastman School of Music (1988-1989)

- **Overview of software and hardware experience**
  - Extensive experience with digital audio editing and sequencing software (such as Pro-Tools and Digital Performer), music printing software (Finale), and other software including Max/MSP and Reason.
  - Experience on both Mac and PC platforms.
  - Experience with various synthesizers (especially Kurzweil and Yamaha models), numerous digital signal processors (such as the Lexicon MPX-1), analog and digital mixing boards (specifically the Tascam DM-24 Digital Mixing Board), and various other hardware devices.

**ORGANIZATIONS**

- **Current**
  - Composers Alliance of San Antonio (CASA), founding member, board member and secretary
  - Co-founded group with other San Antonio composers in 1999 in order to promote new music in the community and have a forum for discussion with other composers. Group was incorporated as a non-profit in March 2005
  - Co-produced nine concerts (2002-2008). Duties included the majority of publicity for events, organizational work on each event and coordinating with performers and/or concert venues.
  - Co-created benefit CD (released February 2005)
  - Web master/creator (2004-present)
  - American Music Center, Inc.
  - American Society of Composers, Authors and Publishers
  - College Music Society
  - Society of Composers, Inc.

- **Former**
  - Association of Graduate Composers at Indiana University (1989-1995)
  - Society for Electro-Acoustic Music in the United States (until 2006)
  - Texas Computer Musician’s Network (until 2005)