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BIOGRAPHICAL SKETCH

Greg A Steinke (1942 -) Former Chair, Departments of Art and Music, (The Joseph Naumes Endowed Chair in Music), also Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon (now retired, 6/15/01); Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); Former Dean, College of Fine Arts, Professor of Music, Millikin University, Decatur, Illinois; Director of School of Music, Professor of Music (composition/theory), former member of Musical Arts Quintet (oboe), Ball State University, Muncie, Indiana; Professor of Music (composition/oboe), Assistant Director of School of Music, University of Arizona, Tucson, Arizona; Professor of Music (composition/theory), Chairman of Music Department, San Diego State University, San Diego, California; and Professor of Music (oboe, theory/composition), Director of School of Music, University of Idaho, Moscow, Idaho. Michigan born. B.M. '64, Oberlin Conservatory; M.M. '67, Michigan State University; M.F.A. '71, University of Iowa; Ph.D. '76, Michigan State University. Composition study with Joseph Wood, H. Owen Reed, Richard Havig, Paul Harder and Lawrence Moss. Also former Professor of Music and Chairman of Music Department, Linfield College, McMinnville, Oregon, and former faculty member at The Evergreen State College, California State University, Northridge, University of Maryland. Former musical director of the 20th Century Chamber Ensemble at the University of Maryland and the New Musical Arts Ensemble at Michigan State University; former member of the Winnipeg Symphony (First Oboe), University of Iowa Woodwind Quintet, Northwest Wind Quintet and New Art Players, University of Maryland Woodwind Quintet and Maryland Chamber Ensemble, the National Gallery of Art Orchestra, Tacoma Symphony, Woodwind Conspiracy of Portland, Arizona Opera (First Oboe), and Flagstaff Symphony. Currently active as a composer of chamber and large ensemble music with many published works and as an oboe soloist, specializing in contemporary music for oboe.

Awards from the Michigan Federation of Music Clubs, BMI and ASCAP; grants from the University of Maryland Creative and Performing Arts Grants, the Faculty and Research Committee Award, California State University, Northridge, Linfield College Summer Research Grants Program (2), the University of Idaho Research Council, Arizona Arts Commission Artist Special Project Grant, The University of Arizona Fine Arts Incentive Grant, Tucson/Pima Arts Council Music Composition Fellowship, and Ball State University Provost's "Green for Green" Committee Grant. Winner - '79 University of Louisville First International Composition Contest. Honorable Mention - '92 "Connie Weldon" Tuba-Euphonium Composition Contest. First Prize - '94 Bergen Festival Composers' Competition. Finalist (of 4) - '96 Vandoren International Composition Contest. Winner, Solo Contrabassoon and Piano Category - '00 5th Composers Competition "The Bass Nightingale." Finalist (of 4) - '01 Seoul International Composers Competition. Winner of Delta Omicron International Music Fraternity Composition Competition, '03. Honorable Mention - '02 "Britten-on-the-Bay" Composition Competition Series XIII (Saxophone Quartet). Special Mention - '03 USA International Harp Competition (Solo Harp). Finalist/Winner - '04 of COMA Open Score Project in England (Generic Quartet). Honorable Mention - '05, VIII International Composition Competition of the Corfu Festival (Guitar), Co-winner of First Prize - '08 2008 Areon Flutes International Chamber Music Competition (Flute Duet), Oregon Artist Fellowship - '09. Co-winner - '10 of 5th NACUSA Texas Composition Competition for my From ARMGART for Soprano and Piano. One of 6 finalists - '10 for RAM 2010 call for scores (for saxophone quartet) with my IN MEMORIAM: SACAGAWEA. Winner of Delta Omicron International Music Fraternity Composition Competition, -'12. Second Place winner of Robert Avalon International Competition for Composers - '12. Finalist (Orchestra ['12] Cham. Music ['13 & '14] - Prof. Div.) in the America Prize in Composition. OMTA Composer of the year 2012–13.

Guest composer: 8th & 44th Annual Contemporary Music Festival, Ind. St. U., '75, '10; First Annual International Composition Contest, U. of Louis., '79 (and winner); Symposium V (first place winner) and XII for New Band Music, U. of Rich. and Old Dom. U., '80, '87; Annual Festival of New Music, Bowling Green St. U., '80, '91; Charles Ives Center for American Music, New Milford, CT, '82, '91; 14th Annual International Electronic Music Plus Festival, U. of Tex., Austin '85; New Music Festival XV and XXI, Mem. St. U., '87, '93; Imagine '95, U. of Mem.; Fifth Symposium for New Woodwind Quintet Music, U. of Ga., '88; Contemporary Music Festival, '82 and New Music Festival '90, '91, W. Ill. U.; Southwest Contemporary Music Festival and Conference, SW Tex. U., '90; Birmingham So. Col., '90; Ariz. St. U., '90; 5/6/7/8th Biennial Festivals of New Music, Fl. St. U., '89, '91, '93, '96; Hamilton College, '91; Lindenwood College, '91; new music chicago's SPRING FESTIVAL '92; Crane Festival of NEWMUSIC, '93; The Bergen Festival, '94; New Music Festival 95, Univ. of Mo., Columbia; Atlantic Center Fellow, 11-12/95; North American Music Festival '02, Lynn Conservatory of Music, Boca Raton, FL; 6th Annual American Music Week Festival in Bulgaria '03, Sofia, BG. Performances at many conferences and concerts of SCI and NACUSA and other miscellaneous performances across the US, Canada and Europe.

Recent Commissions: *CARVINGS* for Syn. Orchestra for Choreography by Patrick Suzeau; *WIND RIVER COUNTRY* for Woodwind Quintet for University of Wyoming New World Quintet; *TOMORROW ON YESTERDAY* for harpist, Carrol McLaughlin; *NATIVE AMERICAN NOTES* for the Lark String Quartet of NYC; *SANTA FE TRAIL ECHOES* for Violist, Michelle LaCourse; *CARVINGS I* for Wind Ensemble for BSU Wind Ensemble; *MOTHER EARTH A Native American View* for BSU Provost's "Green for Green" Grant; *ALL IN A MOMENT'S TIME* for Viola and Orchestra for the DuPage Symphony; *EXPRESSIONS II* for Two Saxophones, Piano and Percussion for Anna and Joseph Wytko; *HOPE RISING* for Wind Ensemble for West Michigan Concert WINDS; *CROSS CURRENTS, Moments at CANYON DE CHELLY, ECHO POINT LOOKOUT* for Row Twelve Ensemble; *NEWPORT FANTASY* for Newport, Or Symphony; *EXPRESSIONS III* for EB Composers Symposium; *REGAINING* for Auville "Eychngs" Festival; *IMAGINARY LANDSCAPE I* for Ball State U. Trombone Choir; *TIP TOP TAP BALLROOM BONANZA* for Open House Chicago. Also revised the *Harmonic Materials in Tonal Music*, 10th Ed., *Basic Materials in Music Theory*, 12th Ed., *Bridge to Twentieth-Century Music*, Rev. Ed. for Prentice Hall and *Basic Contrapuntal Techniques*, Rev. Ed. (with H. Owen Reed) for Alfred Publishing Co., Inc. Article, "Music for Dance: An Overview" in *The Dance Has Many Faces*, 3rd Ed., Ed. by Walter Sorell, a cappella books.

Professional memberships in Society of Composers, Inc. [formerly ASUC] (National Chair '88–97; former Editor of ASUC Monograph Series); NACUSA (currently Secty/Treas of NACUSA Cascadia & President of NACUSA '12–); College Music Society; American Music Center; American Composers Forum; International Double Reed Society; ASCAP; Art Culture Nature, Inc. (Secty/Treas- '03–'09) and The Society for American Music.

Publishers: Seesaw Music Corporation [Now Subito], HaMar Percussion Publications, Inc., TUBA Press, Acoma • Nambe Edition, Frank E. Warren Music Service, Editions *VIENTO* [Now Trevco], Imagine Music, and Tierra del Mar Music.