

Robert Raines, D.M.

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PROFILE

My career has spanned both music and the visual arts, creating award-winning work as a composer, graphic artist, teacher, and manager. Raised in New York City's Greenwich Village by parents who were active in the arts, I was immersed in music, theater, literature, and the visual arts from an early age.

My experience includes working for a number of years as a guitarist, flautist, and composer in New York City, producing as well as performing on many recordings of jazz, blues, and popular music. While I continued composing, performing, and recording music, I had a parallel career as a successful Art Director in the graphic arts / Internet fields. I decided to make a career change in 2001, entirely focusing my energies on music.

I'm an active, published composer, a passionate teacher, and feel that one of my strengths is interacting with people from diverse backgrounds, ages, and disciplines. I am well versed in the latest music and graphic computer technologies, and maintain my own computer-based recording studio. I have extensive project and budget management experience, and enjoy being part of a team effort.

EDUCATION

Doctor of Music, Theory and Composition, Florida State University College of Music, 2007

Graduate Studies, Composition, Prague Conservatory, 2006

Master of Music, Composition, Shenandoah University Conservatory of Music, 2004

Graduate Studies, Orchestration and Conducting, The Julliard School of Music, 1981

Bachelor of Music, Composition and Electronic Music, Berklee College of Music, 1977

Primary composition teachers: Ladislav Kubík and William Averitt

Primary theory teachers: Jane Piper Clendinning and Peter Spencer

Master classes with Krzysztof Penderecki, Ellen Taaffe Zwilich, Martin Bresnick, Michael Torke, and Chen Yi

DISSERTATION

The Return of Odysseus (33') – This ballet, based on Homer's *Odyssey*, is written in three acts and scored for full orchestra. The style of the dance is modern, mirroring the approach of the music, which is influenced by a number of twentieth-century ballet scores, including works by Stravinsky, Prokofiev, Barber, Copland, and Carter. Act one was choreographed and performed at Florida State University, October 2007. The complete ballet was recorded by the Moravian Philharmonic Orchestra, Vit Micka Conducting, in the Czech Republic, and released on the MSR Classics label, 2008.

Committee: Professor Richard Clary, Professor Ladislav Kubík, Professor James Mathes, and Professor Mark Wingate; Florida State University College of Music.

EMPLOYMENT HISTORY

TEACHING EXPERIENCE

Instructor, Florida State University, School of Music, 2004—2007.

I taught weekly, private, undergraduate composition lessons and seven semesters of undergraduate theory, two sections each semester. Classes met three times a week and had an average of thirty students each. I was responsible for all instruction, testing, and grading. I designed and implemented a new theory curriculum for the last three semesters.

Instructor, Shenandoah University, Shenandoah Conservatory of Music, 2002—2003

I was responsible for teaching two semesters of undergraduate theory. Classes met twice weekly with an average of thirty students. I was responsible for all instruction, testing, and grading.

Instructor, The School of Visual Arts, New York, 1992

I taught graphic design and portfolio preparation. Class met once a week and consisted of approximately twenty students.

Instructor, The Center for Electronic Music, New York, 1986—1988

My responsibilities included teaching classes in music synthesis, computer music, and recording techniques. Classes met twice a week and averaged twenty students. I designed and implemented the curriculum for these classes and managed the computer and synthesis studios.

Instructor, Venture Stage Artists, New York, 1986—1988

I taught private lessons in guitar and music theory and classes in electronic music synthesis. Classes met twice a week and averaged twelve students.

EXECUTIVE POSITIONS

Vice President and Creative Director, America Online, 1998—2001

Leading AOL's entire creative department of more than one hundred user-interface, technical, and graphic designers, my duties included the successful management of a multi-million dollar budget, attracting and hiring world-class design staff, and streamlining the working process with other departments at AOL. I was responsible for the creation of both visual and audio components for the service.

I conceived and directed the redesign of the entire AOL service (version 7.0). This design simplified and optimized AOL and was instrumental in greatly increasing member acquisition. AOL 7.0 became an award-winning model for online service provider design. I personally visited each of AOL's foreign subsidiaries and directed the implementation of the new design standards. Overseas service providers included online companies in Japan, England, Spain, France, Germany, and South America. As AOL's representative, I worked with each company to hire new staff, reorganize their creative departments into more efficient and competitive teams, and streamline working relationships with other departments such as editorial and marketing.

Creative Director, Roger Black's Interactive Bureau, New York, 1996—1998

My responsibilities included leading major Web design and sound projects including the premiere release of Barnes and Noble.com and MSNBC.com.

Principal Partner of my own company, **Robert Raines Creative**, 1994—1998

Clients included Disney Online, Ogilvy & Mather/AT&T, Time Warner, Fortune 500 Enterprises, Children's Television Workshop, Ziff Davis, R.R. Donnelley & Sons, New York Times Inc., America Online, and PSINet/Pipeline.

Additional projects produced by my company included original soundtracks for film and television, interactive CD-ROMS, Web design, magazine design, advertising, book design, direct mail, and television commercials.

ADDITIONAL EXECUTIVE POSITIONS

Creative Director, *Information Week*, 1995—1996

Senior Associate Art Director, *Time Magazine*, 1994—1995

Creative Director, Book-of-the-Month Club, 1988—1994

Design Director, Cruise Passenger Network, 1987—1988

Associate Art Director, *Newsweek*, 1985—1987

Assistant Art Director, *The New York Times*, 1984

Assistant Art Director, *Gentlemen's Quarterly*, 1983—1984

TECHNOLOGICAL PROFICIENCY

I have a thorough knowledge of contemporary computer technology, maintain my own state-of-the-art facility, and am fluent in many contemporary music and graphic programs including:

Music Programs: Finale; Logic Audio; Digital Performer; Pro Tools; Reaktor 5; Melodyne; Kontakt 2; Numerous software synthesizer, sound library, and plug-in programs including Waves Gold bundle, Garritan Orchestra, Garritan Jazz, and Arturia Arp 2600

Graphics Programs: Photoshop; Illustrator; Quark Express; Dreamweaver; Flash; Creative Suite; Final Cut Pro; Apple iMovie

PUBLICATIONS

I am the author of a series of articles for *Musician Magazine*. Topics included the use of music on the Internet, promoting your own music, and reviews of various electronic music equipment. Billboard publications, 1995—1999.

My abstract "*From Pencil Sketch to Performance: Using New Technologies to Teach and Facilitate Music Composition*" was accepted to the World Conference of the International Society for Music Education, held in Bologna Italy, summer 2008.

AWARDS, HONORS, & COMMISSIONS

Current Work

Nearing completion is a composition for 12 flutes and percussion **commissioned** by the Brannen-Cooper Fund for New Music and the Florida State University Graduate Flute Ensemble. The piece is scheduled to premiere in the spring of 2010. Also "under construction" are two new works **commissioned** by the English ensemble rarescale. One piece is for electronics and quarter-tone alto flute, the second for guitar and alto/bass flute. A new piece for orchestra tentatively entitled "Music from Black Castle Mountain" is also underway. This is a large-scale work for full orchestra and is planned for a premiere performance and recording in the fall of 2010. This piece is made possible by the generosity of Roger Black.

In Memory of Sarah (11') – This piece for eight flutes and conductor was **selected from a call for scores** for performance at the 2007 Festival of New Music at Florida State University, at The College Music Society's 2007 convention, the Florida Flute Fair, and at the National Flute Convention in Kansas City in 2008. The piece is released on the MSR Classics label and published by Falls House Press, 2008.

In Lieu of Flowers (14') – Written for large wind ensemble, this composition commemorates New Orleans and hurricane Katrina and was **commissioned** by the Commission Project. The piece was performed at Leon Hall in Tallahassee, 2006.

Ménage (10') – This trio for piano, flute, and bass clarinet was **selected from a call for scores** for performance by the Czech-American Music Institute and was premiered at Dvorak Hall, Prague, 2007. The piece is released on the MSR Classics label and published by Falls House Press, 2008.

The Story of Babar (11') – My original orchestral arrangement of Poulenc's piano music, written for the children's story, was **commissioned** by conductor Jan Wagner. The work was performed by orchestra at the Shenandoah Performs festival, 2004.

Untold Stories (4') – The composition **won first place** for best art song in the Shenandoah Conservatory Composition Competition, 2003.

Best Web Design – This Society of Publication Designers award was given to me for design direction of America Online, 2001.

Silver Telly Award – Conferred for best original score for a television commercial, this award was given for my original electronic music score, used in a series of Stephen King television commercials, 1993.

Ozzie Awards (three Gold, two Bronze, three Silver) – I received these awards for magazine design while at the Book-of-the-Month Club, 1989–1994.

The Society of Illustrators – This award was given for excellence in art direction of original, commissioned illustrations, 1992.

The American Center for Design, The Art Directors Club of New York, Silver Caples Award, Graphis Magazine – Awards presented to me in recognition of excellence in design, 1990 – 2001.

Three Pieces by Robert Raines – In this performance, three of my original compositions were showcased; *Ménage*, for piano, flute, and bass clarinet; Act I of my ballet, *The Return of Odysseus*, for electronic instruments and three dancers; and *In Memory of Sarah*, for eight flutes and conductor. Dohnanyi Hall, Florida State University, 2007.

Four Compositions by Robert Raines – This CD of original orchestral and chamber music features various performers. It was released on the Little Red Hen Label, 2007.

2 Do Beatles – This collection of instrumental versions of well-known Beatles' songs features my arrangements, guitar playing, and production. Released on the Little Red Hen Label, 2006.

Possibly 13 Doors on West 11th Street (12') – Written in one movement for large orchestra, this piece was performed by the FSU Orchestra, 2005.

Additional electronic recordings – These are original compositions and modern electronic arrangements of various traditional blues and jazz compositions, 2000—2005.

What I Think About – I produced, recorded, and played all instruments on these four original electronic music compositions. It was released on the Little Red Hen Label, 1994.

Original sound design for Web sites and CD-ROM projects – Clients included AOL, @Home, Barnes & Noble, and VH-1, 1992—1998.

Stephen King television commercials – I composed original electronic music for a series of TV spots and won a “Telly” award for best TV commercial music, 1993.

Off-Broadway theater – I composed and recorded numerous pieces for productions in New York City, 1990—1998.

Session work, production, arranging, and live performance – During this period I toured, recorded, and performed extensively in the United States and Europe, 1980—1992.

AFFILIATIONS

International Society for Contemporary Music
Society of Composers
American Society of Composers, Authors, and Publishers
American Music Center
College Music Society
Golden Key International Honor Society
International Society for Music Education

SELECTED REFERENCES

Dr. Don Gibson

Dean of the College of Music
Florida State University, College of Music, Tallahassee, FL 32306-1180
850-644-4361
<http://music.fsu.edu/Faculty-and-Staff/Administration/Don-Gibson> dbeggarly@fsu.edu

Dr. William Averitt

Composer and Professor of Music, Composition, and Theory
The Shenandoah Conservatory, Shenandoah University
4600 University Drive, Winchester, VA 22601
(540) 665-4630
Homepage: http://www.su.edu/conservatory/faculty/w_averitt/bio.htm waveritt@su.edu

Dr. Ladislav Kubik

Distinguished Czech composer and Professor and Chair, Composition Department
Florida State University, College of Music, Tallahassee, FL 32306-1180
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Homepage: <http://www.ladislavkubik.com> lkubik@mailier.fsu.edu

Work samples and further references are available upon request.

TESTIMONIALS FROM ROBERT'S COLLEAGUES & CLIENTS

“Robert Raines is that rare creative individual – one who can adapt to new technologies, platforms and media. A publication designer at the start, he has widened his scope, successfully, to books and the Web. Most recently he has received international acclaim as a classical composer. Somehow, he has kept fresh his print and online skills. There are few designers with his multimedia perspective, and certainly none who are better to work with.”

– **Roger Black** (Renowned Art Director and former colleague at *Rolling Stone*, *The New York Times*, *Newsweek*, and *The Interactive Bureau*) roger@rogerblack.com

“The relationship between an Editor and a Design Director is crucial in creating a great magazine or Web site. Working with Robert is one of those rare pleasures where that interaction is more than the sum of its parts. He consistently surprises and always exceeds your highest expectations with his ideas – and his execution. Robert is one of the most creative Art Directors I have ever worked with. He brings a plethora of ideas to every task; quickly grasps the editorial goals, and delivers results that exceed your expectations. His work is insightful, beautiful, and crystal clear to the reader or viewer. I would love to work with him again.”

– **Joel Dreyfuss** (Editor-in-Chief: *Information Week*, *Red Herring*, *Fortune*, *Time Warner*) jdreyfuss@att.biz

“Robert Raines is a multi-talented Creative Director who has worked at the highest levels of major organizations as a consultant and team leader on numerous significant projects. He is a skilled manager who has directed large teams on complex projects, and has met strict deadlines and budgets. It was a pleasure to work with him.”

– **Jock Spivy** (Co-Founder, *The Interactive Bureau*, Marketing Manager at *Rolling Stone*, *Time Magazine* and *Dragonfly*) JockSpivy@aol.com

“As a usability “expert”, I’ve worked with a lot of excellent Web designers and Creative Directors, but Robert really “gets” this stuff in a way that very few people do. And besides, he’s a delight to work with.”

– **Steve Krug** (Web usability guru and author of *Don’t Make Me Think: A Common Sense Approach to Web Usability*) skrug@sensible.com

“...I really experienced how good an Art Director he is: sensitive to the needs of a freelancer, precise in giving a brief, straightforward in his advice. Some Art Directors push you to do your best work. Robert is one of those!”

– **Nigel Holmes** (Celebrated information graphics designer and former colleague at *Time Magazine*) nigel@nigelholmes.com

“Robert Raines is that rare commodity: a design industry veteran with contemporary chops. He’s very talented and a pleasure to work with.” – **Robert George** (Award-winning Art Director: *Newsweek*, *Psychology Today*, *Spy*) rjgx@aol.com

“Robert possesses all of the must-have qualities of the finest Art Directors: talent, vision, and the ability to see a project through from beginning to end. He’ll get the job done and done well.”

– **James Reyman** (Award-winning Art Director: *The Hollywood Reporter*, *The New York Times*, *The Wall Street Journal*) jr@reymanstudio.com

“...A tremendous creative talent who inspires great work from his team...His excellent management, sharp wit, and intelligence are an outstanding combination.” – **JoRoan Lazaro** (Design Director: *AOL*, Creative Director: *Second Life*) joroan@gmail.com

REVIEW EXCERPTS OF ROBERT'S MUSIC

“The remarkable thing about Raines’ music is not so much that it is technically intricate, which we might have expected, but that it also has the power to move the listener emotionally...dramatic and evocative, but highly economic writing. Keep this premiere offering in your CD collection and treasure it. I have the feeling we will be hearing much from Robert Raines in the future”. – **Atlanta Audio Society**

“Raines is clearly a composer with a considerable talent and imagination. His music would sit well within a programme of contemporary works or as film music or anywhere in between, such is the breadth of his appeal. There is a life-force behind his music which involves the listener and keeps the material fresh; it is rare that I can listen to a 30 minute piece of music without my mind drifting at some point, but Raines held my attention and made me want to listen again. That, surely, is a good sign”.

– **Flute World / Music Web**

Echoes of Sarah – A Fantasy for Nine Flutes

...a poignant and moving fantasy for nine flutes ...[it] takes us through a range of emotions and uses the colours of the different members of the flute family to good effect...the work constantly evolves and eventually breaks down into haunting vocal sounds...– **Flute World / Music Web**

...the music is never monotonous or wearying; the varying moods are sweetly poetical...The unique methods of playing give this ensemble of equal instruments a veritable orchestral or even choral heft... – **classiqueinfo-disque.com**

...is scored very effectively...deals with the issue of personal loss...carries its subject’s spirit up to the clouds, utilizing spinning polyphonic lines to lift the music off into the air...– **All Music Guide**

...[this piece] exhibits similar thoroughness. Scored for nine flutes, this one-movement fantasy is a valedictory piece for one of the composer’s ex-colleagues who died of a rare blood disease. It is touching in its evident sense of yearning. Solo lines evoke the loneliness of the shakuhachi. The performance is disciplined and strong...– **Fanfare Magazine**

...a warm sound...whirling motion reaches a head...breathy sounds, pop of pads, and the soft vocalizations create an effective piece...– **American Record Guide**

...the texture is deliberately intricate as the composer explores extremes of range, tone, texture, and tempo, beginning and ending with dense vertical clusters...seems to parallel...a human life...as of someone keenly aware of [its] terrible brevity...– **Atlanta Audio Society**

The Return of Odysseus – Complete Ballet for Full Orchestra

...expressive and dramatic, showing Raines’ well developed instinct for using the right instrumental combination at the right moment...builds in mystery and intensity, making highly effective use of the brass at the climactic moment...robust...truly thrilling...sensationally scintillating writing... –**Atlanta Audio Society**

...has drama running all the way through it. The orchestration is rich and imaginative, and the rhythmic writing has resonances of Stravinsky without ever becoming predictable or generic...the music is creative, expressive and extremely enjoyable. Raines’ plentiful influences create a rich tapestry of sound which never stays still and has the sense of a modern day spectacle; one can imagine a contemporary act such as Cirque de Soleil working to this music...– **Flute World / Music Web**

The balletic nature of the music is everywhere apparent, sometimes intriguingly so (the shady nature of the *Dance of the Suitors*, for example). The music for *The Cyclops* is graphically ominous in its snaking melodic contours and generally low pitch, while the ethereal *Song of the Sirens*, generally high and seductive, acts as good contrast. If some of the utterances seem filmic and occasionally heart-on-sleeve, that is not necessarily a bad thing in the context of an unfolding narrative such as this. Blues inflects some of the lines of *The Kingdom of the Dead*, which also includes some of the most dissonant music of the entire score. Primal rhythms generate the tension in *The Return of Odysseus*. The Moravian Philharmonic and their conductor Vít Mická, have clearly spent much time in preparation for this recording. – **Fanfare Magazine**

...*Dance of the Suitors* is a hellish and deliberately unrefined depiction of Penelope's "suitors."
– **American Record Guide**

...the pièce de résistance...expertly scored and very well suited for choreography. With repeated listens, *The Return of Odysseus* really grows on you; some of its motifs and melodies stick in your head, while the rest of it retains its freshness and sense of surprise. – **All Music Guide**

Ménage – A Trio in Three Movements for Flute, Bass Clarinet and Piano

...an abundant happiness seems to continually push the instruments through their bounding dance-like melodies. – **American Record Guide**

...its outer movements are tart and jazzy...the inner one is an attractive, intermezzo-styled piece reminiscent a little of Poulenc. – **All Music Guide**

...immediately hints at Raines' diverse background as a composer and musician...a feast of rhythm and drive...brings the work to a dramatic close. – **Flute World / Music Web**

The number three hangs over many aspects of the work (three instruments; three tripartite movements, each lasting around three minutes). The composer set out to explore the love/hate relationships of the three intimately entwined performers. There is a sense of exploration in this music, music that seems all the stronger for its brevity. – **Fanfare Magazine**

... explores the relationships between these three instruments, each with its own distinctive timbre, in solo, duet and trio settings...the music explores a range of emotions: love and hate, sadness and joy, conflict and its resolution. – **Atlanta Audio Society**