

The journey depicted in *Diary of a Journey* is an imaginary one, or, more accurately, a journey of the imagination. Of course all creative works comprehend a journey of the imagination, but the approach to mining the imagination may differ vastly. This particular journey is not the outcome of formalistic calculations, nor is it the outcome of any overtly or covertly political or utopian vision, nor of any guiding necessity to fuse, or demolish barriers between, disparate musical eras or traditions. Based on the conviction that musical thought is inherently untranslatable to other modalities, the music chronicles a journey guided exclusively by ear and instinct in a search for an itinerary (to extend the metaphor) that leads through intuitive connections to distant, unexpected, preternatural spaces.

In the beginning the performers are asked to imbue the music with a magical quality of anticipation. As the music begins to grow, the piano suddenly bursts out in a brief extroverted display, the ensemble swells, and a sudden, dramatic transition introduces a long clarinet solo, set against a darkly luminous accompaniment of low string chords and bowed vibraphone. The reappearance of the piano incites the ensemble to turbulence, finally giving way to gentle reminiscences of earlier music, evocations that become more elaborate and expansive, culminating in an intense counterpoint between two duos, violin and viola against cello and clarinet, and setting the stage for the final toccata-like game of tag between the vibraphone and piano.

Richard Festinger's music has been performed throughout the United States, and in Europe and Asia. His works have been commissioned by Parnassus, Earplay, the San Francisco Contemporary Music Players, the New York New Music Ensemble, the Alexander String Quartet, Network for New Music, the City Winds, the Laurel Trio, the Left Coast Ensemble, the Alter Ego Ensemble, the Miroglio-Aprudo Duo, the Washington Square Contemporary Music Society, and the Redwood Symphony Orchestra. His music has been performed by Griffin, the New Millennium Ensemble, Speculum Musicae, Phantom Arts, Composers Inc., the Emyrean Ensemble, the Sun String Quartet, the Alexander String Quartet, the Berkeley and Riverside Symphonies, sopranos Jane Manning and Karol Bennett, the Orchestra da Camera Italiana G.F. Ghedini, the Ensemble Italiano per la Musica Contemporanea, Ensemble Anti-Dogma, the Seoul, Korea Festival of Electro-Acoustic Music, and the Boston Chamber Ensemble.

Mr. Festinger's works have been commissioned by the Jerome Foundation, the Fromm Foundation at Harvard University, the Koussevitzky Foundation in the Library of Congress, the Barlow Foundation, the Pew Charitable Trust, and the Mary Flagler Cary Trust. He has been a resident artist at the Camargo Foundation, Cité Internationale des Arts, Yaddo, the Virginia Center for the Creative Arts, the Bogliasco Foundation, the Bellagio Study Center, the Couvent des Récollets, the Aaron Copland House, and the Central Conservatory of Music in Beijing. He has been a fellow at the Wellesley Composers Conference and the June in Buffalo Festival, and has received both the Walter Hinrichsen Award and an Academy Award from the American Academy of Arts and Letters.

Mr. Festinger has taught at the University of California in Berkeley and Davis, and at Dartmouth College, and since 1990 he has been a professor of music at San Francisco State University. His music is published by C.F. Peters, and Maison Jobert, and his works have been recorded for the Centaur, CRI and CRS labels.