

ROSS FELLER

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TEACHING EXPERIENCE

- 2004–2008 Assistant Professor of Composition
Oberlin College Conservatory of Music, Oberlin, Ohio
- + Taught classes on melody, rhythm, texture, systems, and experimental music that focused on composition and analytical techniques
 - + Taught applied composition lessons and weekly studio classes
 - + Taught music technology classes; Topics included: basic acoustics, history of electronic and computer music, musique concrete, synthesis methods, and composition; Software instruction in ProTools, Peak, SoundHack, CSound, Max/MSP, MetaSynth, Finale, and Sibelius
 - + Taught a class on contemporary approaches to improvisation as they relate to compositional practices including indeterminacy and graphic notation
 - + Taught private readings in advanced compositional, theoretical, and technological topics
 - + Coached student ensembles in contemporary performance techniques including improvisation, indeterminate and graphic score interpretation, extended techniques, and live electronics
 - + Served as faculty sponsor for various Winter Term projects (2005-2007)
 - + Committee service included the Technology in Education Committee and New Music Committee (Chair, 2005-06)
 - + Advised between 10 and 20 students per semester
 - + Assisted with auditions and recruitment
 - + Assisted with guest composer residencies (Harrison Birtwistle, Walter Thompson, Jason Eckardt, Phillippe Manoury, Olga Neuwirth, and Helmut Lachenmann)
 - + Coordinated Aural Capacity 2007, a biennial CD project featuring students from the Contemporary Music Division
- 2000–2004 Assistant Professor of Theory and Composition
Georgia College & State University, Milledgeville
- + Co-coordinated the music theory and composition programs
 - + Taught classes in beginning and advanced theory, musicianship, composition, orchestration, instrumental and choral arranging, form and analysis, counterpoint, music technology, jazz history, and improvisation
 - + Coordinated departmental music technology initiatives and concert recordings
 - + Created new courses including: Music Technology I and II, Jazz Combo, and Improvisation
 - + Committee service included: Tenure & Promotion, Black Studies Minor, and Community Arts Festival
 - + Directed the GC&SU Jazz Combo; Toured the southeast
- 1998–2000 Assistant Professor of Theory and Composition (sabbatical replacement)
Minnesota State University, Moorhead
- + Taught undergraduate and graduate theory, musicianship, form and analysis, orchestration, instrumentation, and applied composition lessons
 - + Directed the MSUM New Music Ensemble
 - + Coordinated guest composer residencies (Roscoe Mitchell, Larry Polansky, and Nick Didkovsky)
- 1998 Adjunct Faculty
Butler University, Indianapolis, Indiana
- + Taught an undergraduate form and analysis class
- 1993–1994 Visiting Lecturer
University of Illinois at Urbana-Champaign
- + Directed the non-music major theory program; Supervised two teaching assistants
 - + Taught theory, composition, and form and analysis
- 1988–1991 Teaching Assistant
University of Illinois at Urbana-Champaign
- + Taught all levels of undergraduate music theory, musicianship, and form & analysis

GUEST SCHOLAR & LECTURER

- 2008
 Affiliate Scholar, Oberlin College Conservatory of Music, Ohio
 Independent research in music theory and composition
 University of California at San Diego
 Presentation on my recent music for Rand Steiger's composition seminar
 Georgia College and State University, Milledgeville, Georgia
 Honors Seminar Lecture entitled: *Chaosmos: The Yin and Yang of Free Jazz*
 Oberlin College Conservatory of Music, Ohio
 Saxophone Masterclass on extended techniques for Paul Cohen's weekly studio class
- 2007
 Oberlin College Conservatory of Music, Ohio
 Workshop intensive on improvisational techniques for a winter term project
- 2006
 Oberlin College Conservatory of Music, Ohio
 Presentation on my music for a first-year seminar class
 Langston Middle School, Oberlin, Ohio
 Performance/presentation on contemporary saxophone techniques
- 2005
 Oberlin College Conservatory of Music, Ohio
 Lecture for a composition class on Brian Ferneyhough's rhythmic procedures
- 2004
 Oberlin College Conservatory of Music, Ohio
 Lecture for the Seminar on Postmodern Music
- 2003
 Emory University, Atlanta, Georgia
 Lecture for the Music Forum Series on improvisation
 Georgia College & State University, Milledgeville, Georgia
 Lecture entitled: "Degenerate Music" for the GC&SU Honors Seminar
- 2002
 Georgia College & State University, Milledgeville, Georgia
 Lecture on musical Dadaism
 Lecture on 20th century African-American Music for Introduction to Black Studies
- 1998
 Oberlin College Conservatory of Music, Oberlin, Ohio
 Lecture entitled: "The One and the Many: Dialectics in Brian Ferneyhough's Music"
- 1997
 Elektronisches Studio Musik-Akademie der Stadt Basel, Switzerland
 Lecture entitled: "Composing for Dance: Technological Challenges"
- 1996–1997
 Guest Scholar, Paul Sacher Foundation, Basel, Switzerland
 Conducted independent research on the recent music of Brian Ferneyhough
 Analyzed, transcribed, and indexed Ferneyhough's original sketches and manuscript materials
- 1996
 Lesegesellschaft, Münsterplatz, Basel, Switzerland
 Colloquium entitled: "Tracing a Path Through the Labyrinth: Brian Ferneyhough's Recent Work"
 Katholieke Universiteit Leuven, Belgium
 Lectures on the string quartets of Brian Ferneyhough
- 1995
 Liège Conservatory of Music, Liege, Belgium
 Lecture on musical complexity for Frederic Rzewski's composition seminar
- 1992–1993
 University of Illinois at Urbana-Champaign, Urbana, Illinois
 Lectures on analytical techniques for an advanced theory course
 Two lectures on improvisation for a twentieth-century analysis course
- 1986
 Columbia College, Chicago, Illinois
 Lecture on the use of improvisation in contemporary composition

EDUCATION

- October 1994
 Doctor of Musical Arts in Composition-Theory, minor studies in Ethnomusicology
 University of Illinois at Urbana-Champaign
 Principle teachers: Morgan Powell, Salvatore Martirano, Paul Zonn, John Melby, Herbert Brün, and Thomas Turino
 Dissertation: *Multicursal Labyrinths in the Work of Brian Ferneyhough*
 Honors: Phi Kappa Phi, ASCAP Raymond Hubbell Composition Award, Theodore Presser Dissertation Award nomination
- May 1989
 Master of Music in Composition-Theory
 University of Illinois at Urbana-Champaign
 Honors: Phi Kappa Phi
- May 1986
 Bachelor of Music in Composition
 American Conservatory of Music, Chicago, Illinois
 Principle teachers: Darleen Mitchell and Peter Gena

PUBLICATIONS

BOOK CHAPTERS

- 2005 ♦ “E-Sketches: Brian Ferneyhough’s Use of Computer-Assisted Compositional Tools,” in *A Handbook to Twentieth-Century Musical Sketches*, Patricia Hall and Friedemann Sallis, editors, Cambridge University Press, United Kingdom
- 2003 ♦ “Resistant Strains of Postmodernism: The Music of Helmut Lachenmann and Brian Ferneyhough,” in *Postmodern Music/ Postmodern Thought*, Judy Lochhead and Joseph Auner, editors, Routledge, New York City and London
- 2000 ♦ “A Verbal Crane Dance: Brian Ferneyhough Interviewed By Ross Feller,” in *Brian Ferneyhough: Collected Writings*, James Boros and Richard Toop, editors, Harwood Academic Publishers, Amsterdam
- 1998 ♦ “Brian Ferneyhough: Funérailles,” *Settling New Scores: Music Manuscripts from the Paul Sacher Foundation*, Felix Meyer, editor, Schott Musik International

ARTICLES

- 2006 ♦ “Anticommunication in Herbert Brün’s Language of Resistance,” *Proceedings of the Seventh Symposium on Systems Research in the Arts: Music, Environmental Design and the Choreography of Space*, The International Institute for Advanced Studies in Systems Research and Cybernetics, Baden-Baden, Germany
- 2004 ♦ “On Busking, or the Body and Soul of Street Performance,” *The Open Space*, Vol. 5, Spring 2004, Red Hook, New York
- 2003 ♦ “Iconic Resemblance in Brian Ferneyhough’s Trittico per Gertrude Stein,” in the *Proceedings of the Seventh International Congress on Musical Signification (ICMS7)*, ACTA Semiotica Fennica, Indiana University Press, Bloomington
- 2001 ♦ “Slippage and Strata in Brian Ferneyhough’s Terrain,” *ex tempore*, Vol. IX/2 Spring-Summer 1999 (printed in 2001), West Springfield, Massachusetts, pp. 80-124
- ♦ “Realism Terrorism: Mistaking Signs for What They Represent,” *The Open Space*, Vol. 3, Spring 2001, Red Hook, New York
- 2000 ♦ “Difficulty in Brian Ferneyhough’s Music,” *The Open Space*, Vol. 2, Spring 2000, Red Hook, New York
- ♦ “Roscoe Mitchell’s Boundless Creativity,” *High Plains Reader*, Vol. 6, Issue 23, Fargo, North Dakota
- 1999 ♦ “Strategic Defamiliarization: The Process of Difficulty in Brian Ferneyhough’s Music,” *Proceedings of the Third Triennial British Musicological Societies’ Conference*, University of Surrey, United Kingdom
- ♦ “Ben’s Utopian Time: Responding to Music/Consciousness/Gender by Ben Boretz,” *The Open Space*, Vol. 1, Spring 1999, Red Hook, New York
- 1997 ♦ “Musical Anticommunication: The Composition of Complexity and the Complexity of Composition,” *Proceedings of the Einstein Meets Magritte Conference*, Diederik Aerts, editor, Kluwer Academic Publishers, New York City
- ♦ “Random Funnels in Brian Ferneyhough’s Trittico per Gertrude Stein,” *Mitteilungen der Paul Sacher Stiftung*, Vol. 10, March 1997, Basel, Switzerland

REVIEWS & LINER NOTES

- 2008 ♦ *Music from SEAMUS*, Vol. 17, *Computer Music Journal*, forthcoming, MIT Press, Cambridge, MA
- 2007 ♦ “Ice Cream Time: The Raunchy and the Rigorous,” liner note for *Ice Cream Time*, a CD featuring Nick Didkosky’s composition for the ARTE Saxophone Quartet, New World Records
- 2006 ♦ *When Music Resists Meaning: Major Writings of Herbert Brün*, *Computer Music Journal*, Vol. 30, No. 1 (Spring 2006), MIT Press, Cambridge, MA
- ♦ Reviewed two proposed music composition texts for Oxford University Press
- ♦ Reviewed a proposed text on electronic music for Routledge
- 2005 ♦ *Neal Leonard: Timaeus*, *Computer Music Journal*, Vol. 29, No. 2 (Summer 2005), MIT Press, Cambridge, MA
- ♦ *Bone: Uses Wrist Grab*, *Computer Music Journal*, Vol. 29, No. 4 (Winter 2005), MIT Press, Cambridge, MA

PUBLICATIONS (cont.)

- 2004 ♦ *Not Necessarily "English Music": A Collection of Experimental Music from Great Britain, 1960-1977*, David Toop, ed., *Computer Music Journal*, Vol. 28, No. 2 (Summer 2004), MIT Press, Cambridge, MA
- 2003 ♦ *Implements of Actuation: Mara Helmuth and Allen Otte*, *Computer Music Journal*, Vol. 27, No. 2 (Summer 2003), MIT Press, Cambridge, MA
- ♦ Review of *Creative Jazz Improvisation* by Scott Reeves for Prentice-Hall, Inc.
- 2002 ♦ *FMOL Trio: Live at Metronom*, *Computer Music Journal*, Vol. 26, No. 2 (Summer 2002), MIT Press, Cambridge, MA
- 2001 ♦ *Nick Didkovsky: Ereia*, *Computer Music Journal*, Vol. 25, No. 3 (Fall 2001), MIT Press, Cambridge, MA
- ♦ *Tim Hodgkinson: Sang*, *Computer Music Journal*, Vol. 25, No. 2 (Summer 2001), MIT Press, Cambridge, MA
- ♦ *Evan Parker, Ghost-in-the-Machine: New Excursions*, *Computer Music Journal*, Vol. 25, No. 2 (Summer 2001), MIT Press, Cambridge, MA
- ♦ *Evan Parker Electro-Acoustic Ensemble: Drawn Inward*, *Computer Music Journal*, Vol. 25, No. 2 (Summer 2001), MIT Press, Cambridge, MA
- 2000 ♦ *Mother Mallard's Portable Masterpiece Co. 1970-1973*, *Computer Music Journal*, Vol. 24, No. 1 (Spring 2000), MIT Press, Cambridge, MA
- ♦ *Gerard Pape: Electroacoustic Chamber Works*, *Computer Music Journal*, Vol. 24, No. 1 (Spring 2000), MIT Press, Cambridge, MA
- 1999 ♦ *Sal Martirano: O, O, O, O, That Shakespeherian Rag, The Open Space*, Vol. 1, Spring 1999, Red Hook, NY

CONFERENCE PAPERS

- 2008 ♦ "Rhythmic Precision in Performances of 'New Complexity' Composition," Thirty-sixth Annual Meeting of the Music Theory Society of New York State, Ithaca College, New York
- 2006 ♦ "Ataxia and Topological Tremors," The Creative and Scientific Legacies of Iannis Xenakis Symposium, University of Guelph, Canada
- 2005 ♦ "Anticommunication in Herbert Brün's Language of Resistance," Seventh Symposium on Systems Research in the Arts: Music, Environmental Design and the Choreography of Space, Baden-Baden, Germany
- ♦ "Herbert Brün's Language of Resistance," Fourth Annual EthNoise! Conference: Music and Cultural Politics, University of Chicago, Illinois
- 2004 ♦ "Involuntary Grimace: A Semiotic Morphology of Facial Gesticulation in Jazz Performance Practice," Dutch Music Theory Society Annual Conference, Utrecht, the Netherlands
- 2003 ♦ "A Semiotic Morphology of Facial Gesticulation in Jazz Performance Practice," Music & Gesture Conference University of East Anglia, Norwich, United Kingdom
- 2002 ♦ "The Orchestral Music of Luc Brewaeys," Seventeenth Congress of the International Musicological Society (IMS), Monsignor Sencie Institute of the Catholic University in Leuven, Belgium
- ♦ "Tools of Resistance: The Role of Parody in Frank Zappa's 'Serious' Music," Eleventh Annual Meeting of Music Theory Southeast, Florida State University, Tallahassee
- 2001 ♦ "Iconic Resemblance in Brian Ferneyhough's *Trittico per Gertrude Stein*," in a Special Session on Musical Ekphrasis, Seventh International Congress on Musical Signification (ICMS7), Imatra, Finland
- 2000 ♦ "Java-Enabled: An Analysis of Nick Didkovsky's Music for *Dr. Nerve*," Annual Meeting of the Music Theory Society of New York State, New York University, New York City
- 1999 ♦ "Strategic Defamiliarization: The Process of Difficulty in Brian Ferneyhough's Music," 3rd Triennial British Musicological Societies' Conference, University of Surrey, United Kingdom
- ♦ "Resistant Strains of Postmodernism: The Music of Helmut Lachenmann and Brian Ferneyhough," Post-modernism and Music Conference, State University of New York at Stony Brook, Stony Brook, New York
- 1995 ♦ "Musical Anticommunication: The Composition of Complexity and the Complexity of Composition," Einstein Meets Magritte Conference, Vrije Universiteit Brussel, Belgium

DISSERTATION

- 1994 ♦ *Multicursal Labyrinths in the Work of Brian Ferneyhough*, University of Illinois at Urbana-Champaign, UMI Dissertation Services, Ann Arbor, Michigan

HONORS & AWARDS

- 2008
 - ✦ Featured Composer, Georgia College & State University's Guest Artist Series, Milledgeville, Georgia
 - ✦ Jury-selected concert of dance and music at Cleveland Public Theatre's Danceworks Series
- 2007
 - ✦ Featured Artist with Double-Edge Dance, *Fault Lines*, a jury-selected, evening-length multimedia project for Ingenuity 2007, Playhouse Square Center, Cleveland, Ohio
 - ✦ *Bypassing the Ogre* selected for Cleveland Composers Guild Lloyd Max Bunker Recital Series
 - ✦ Winter Term Project Grant from Oberlin College
- 2006
 - ✦ Jury-selected evening-length concert of my compositions for Roulette's Fall 2006 program, New York City
 - ✦ Residency at the Ragdale Foundation, Lake Forest, Illinois
 - ✦ "Ataxia and Topological Tremors," (paper and composition) selected for The Creative and Scientific Legacies of Iannis Xenakis Symposium, University of Guelph, Canada
 - ✦ *Kernel Panic* selected for performance at the 21st Annual Conference of the Great Lakes Chapter of the College Music Society, Northwestern University, Evanston, Illinois
 - ✦ Wrote an evaluation letter for a MacArthur Foundation Fellows Program nominee
 - ✦ Travel Grant, Dean's Office, Oberlin College Conservatory of Music
 - ✦ Winter Term Project Grant from Oberlin College
- 2005
 - ✦ Finalist in Bent Frequency's 2005 Call for Scores, performance of *Glossolalia* by Atlanta Symphony Orchestra 'cellist Brad Ritchie, Eye Drum, Atlanta, Georgia
 - ✦ *Residual Air* selected for performance at the Region 5 SCI Conference, Butler University, Indianapolis
 - ✦ Travel Grant, Dean's Office, Oberlin College Conservatory of Music
- 2004
 - ✦ Nominated for the GC&SU Artistic Endeavor Award for Artistic Achievement
 - ✦ GC&SU Jazz Combo program selected for appearance at the Savannah Jazz Festival
- 2003
 - ✦ Jury-selected presentation for the Interdisciplinary Studies Program Faculty Forum, "Double Edge: A Ten Year Retrospective," Georgia College & State University, Milledgeville
 - ✦ *Penetration* selected for performances at the 2003 Southeastern Composers League Conference, University of Georgia, Athens, and the Annual Meeting of the Southern Chapter of the College Music Society, University of South Florida, Tampa
 - ✦ *Propeller* selected for performance at the Annual Conference of the Southern Chapter of the College Music Society, University of Georgia, Athens, Georgia
- 2002
 - ✦ Article about Double Edge in the *Faculty Research Newsletter*, Georgia College & State University, Vol. 18, No. 1, Spring 2002
 - ✦ Featured in *Connection: The Magazine for Georgia College & State University Alumni and Friends*, Spring 02
- 2001
 - ✦ *Endgame* selected for the Southeastern Composers League Fiftieth Anniversary Celebration, University of Alabama at Tuscaloosa
 - ✦ Travel Grant, Graduate Dean's Office, Georgia College & State University
 - ✦ CAI Initiative Summer Grant, Georgia College & State University
- 1998
 - ✦ Commissioned to write the catalog entry on Brian Ferneyhough's music for an exhibition of the Paul Sacher Foundation Collection, Pierpont Morgan Library, New York City, New York, May -Aug. 1998
 - ✦ *Residual Air* selected for performance, ThreeTwo'98 Festival of Recent Music, Renee Weiler Concert Hall, New York City
- 1996–1997
 - ✦ Research Grant, Paul Sacher Foundation, Basel, Switzerland
 - ✦ First external scholar in the world to be invited to work on materials from the Brian Ferneyhough Collection at the Paul Sacher Foundation
- 1996
 - ✦ Production Grant for *Untrimmed*, Kulturdirektion Kanton Basel-Landschaft, Switzerland
 - ✦ Production Grant for *Untrimmed*, Gesellschaft für Gute und Gemeinützige, Basel, Switzerland
 - ✦ *Tender Buttons* selected for performance, 5th International Youth Music Forum, Kiev, Ukraine
- 1995
 - ✦ Finalist in the International Gaudeamus Foundation Composer's Competition for *Trellis*, Amsterdam, the Netherlands
 - ✦ Invited to attend the First International Young Composers' Meeting, Apeldoorn, the Netherlands
 - ✦ Completion Grant for *Gnarl in Vein*, Société des Auteurs et Compositeurs Dramatiques, Brussels, Belgium
- 1993
 - ✦ ASCAP Composer's Competition finalist for *Globulins*, New York City, New York
 - ✦ Associate Artist, Atlantic Center for the Arts, New Smyrna Beach, Florida
 - ✦ *Penetration* selected for performance, Society Of Composers, Inc., 27th Annual Conference, Cleveland State University, Cleveland, Ohio

HONORS & AWARDS (cont.)

- 1992
 - ♦ *Trellis* selected for performance, Midwest Composers' Symposium, University of Iowa, Iowa City
 - ♦ ASCAP Raymond Hubbell Composition Award, New York City
 - ♦ Graduate College Travel Grant, University of Illinois at Urbana-Champaign
- 1991
 - ♦ Nominated for the Theodore Presser Dissertation Award, University of Illinois
 - ♦ Academic Achievement Award, Phi Kappa Phi Graduate Honor Society
- 1990
 - ♦ *Untitled* selected for performance, Midwest Composers' Symposium, University of Illinois at Urbana-Champaign
- 1989
 - ♦ Graduate College Travel Grant, University of Illinois at Urbana-Champaign
 - ♦ *This Appearance* selected for performance, Midwest Composers' Symposium, University of Michigan, Ann Arbor
- 1988
 - ♦ Tuition Scholarship, University of Illinois at Urbana-Champaign
- 1985
 - ♦ Elected to the board of New Music Chicago, Illinois
 - ♦ Nominated for an award from the American Academy of Arts & Letters
 - ♦ Associate Fellow, Atlantic Center for the Arts, New Smyrna Beach, Florida
- 1983–5
 - ♦ Compositions selected for performed at New Music Chicago's Annual Spring Festivals, Illinois

COMMISSIONS

- 2008
 - ♦ New work for solo percussion, Steven Butters, Chicago, Illinois
- 2007
 - ♦ *X/Winds*, Timothy Weiss, director, Oberlin, Ohio
- 2006
 - ♦ *Nomadology*, Prism Saxophone Quartet, New York City, New York
 - ♦ *Sfumato*, Ensemble Luna Nova, Orlando, Florida
 - ♦ *Disjecta*, Oberlin Percussion Group, Michael Rosen, director, Oberlin, Ohio
- 2005
 - ♦ *Kernel Panic*, Steve Parker, Germany
- 2004
 - ♦ *Micromegas*, Oberlin Conservatory Contemporary Music Ensemble, Tim Weiss, director, Oberlin, Ohio
- 2003
 - ♦ *Cry Fowl* for Revelations: Flannery O'Connor, the Visionary & the Vernacular Conference, Sarah Gordon, Milledgeville, Georgia
 - ♦ *Przemsyl*, Taimur Sullivan, New York City, New York
- 2002
 - ♦ *Glossolia*, Craig Hultgren, Birmingham, Alabama
- 2001
 - ♦ *Propeller*, Dorothy Martirano, Urbana, Illinois
 - ♦ *Fourfold*, Verge Contemporary Dance Company, Athens, Georgia
- 1998
 - ♦ *Endgame*, Fargo-Moorhead Woodwind Quintet, North Dakota
- 1996–1997
 - ♦ *Eclipse*, Daniel Casteleyn, Brussels, Belgium
- 1995
 - ♦ *Residual Air*, Taimur Sullivan, New York City, New York
 - ♦ *Pantaloon*, Steven Butters, Chicago, Illinois
- 1993
 - ♦ *Trellis*, Vision Saxophone Quartet, Chicago, Illinois
- 1992
 - ♦ *Shattered Cloister*, Michael Cameron, Urbana, Illinois
- 1991
 - ♦ *Globulins*, Ciosoni, Urbana, Illinois
- 1985
 - ♦ *Nine Hill Sprout*, Thomas Sleeper, Stetson University, Deland, Florida
- 1984
 - ♦ *Moving Revelation*, Barney Childs, Redlands University, California

RECORDINGS

- 2009
 - ♦ *Nomadology* on new cd by the Prism Saxophone Quartet, New Dynamic Records, Indiana, CD
- 2008
 - ♦ Compact disc of recent compositions (in progress)
- 1998
 - ♦ *Gumshoe* on Sound Bites, Michael Cameron, double bass, Athena Records, New York City, CD
- 1997
 - ♦ *Cheer Accident: Enduring the American Dream*, Pravda Records, Chicago, CD
- 1991
 - ♦ *This Appearance* on New Electronic Compositions from the University of Illinois at Urbana-Champaign, CD
- 1988
 - ♦ *Five Pieces*, Complacency Productions, Palatine, Illinois, cassette
- 1983
 - ♦ *Destiny Quibble and the Street: Public Rehearsals*, Mighty Mouth Records, Chicago, Illinois, LP DQ-101

REVIEWS

- 2008 ♦ *Strike a Nerve, Cool Cleveland*, reviewed by Jessica Grim
- 2007 ♦ *Fault Lines, Cool Cleveland*, reviewed by Linda Eisenstein, February 11
- 2001 ♦ Review of a Red Heifer concert, *The Macon Telegraph*, Georgia, Jan.16
- 1998 ♦ *High Ball* and *Serpentine Sequenza*, *The Octopus*, Champaign, Illinois, May 8
- 1997 ♦ *Untrimmed*, *Basellandschaftliche Zeitung*, Basel, Switzerland, Feb. 8
- ♦ *Untrimmed*, *Basler Zeitung*, Basel, Switzerland, February 8–9
- 1996 ♦ *High Ball*, *The Bulletin*, Brussels, Belgium, April 22–28
- ♦ *High Ball*, *Deze Week Im Brussel*, Brussels, Belgium, April 22–28
- 1995 ♦ *Spin Spun*, *L'Edition Locale Liege*, Belgium, February 14
- 1993 ♦ *This Appearance*, *Computer Music Journal*, Vol. 16, No. 4
- 1985 ♦ *Concerto for a Coloratura*, *Port Orange Observer*, June 9
- ♦ Featured with Dot Dot Dot in *Chicago Soundz* magazine
- 1984 ♦ *untitled (Wading Bird)*, *Chicago Tribune*, reviewed by John von Rhein, April 26
- ♦ *untitled (Wading Bird)*, *Nit & Wit*, Chicago, July/August
- 1983 ♦ *Altruistic Ball Front*, *Chicago Reader*, reviewed by Kyle Gann, April 29

ADJUDICATION

- 2008 ♦ Served as judge for the 2008 MTNA Ohio Music Teachers Association Composition Competition
- 2007 ♦ Served on the Program Committee for the 2007 conference of the College Music Society Great Lakes Chapter
- 2006 ♦ Served as judge for the 2006 MTNA Ohio Music Teachers Association Composition Competition

PROFESSIONAL AFFILIATIONS

ASCAP
 College Music Society
 Society of Composers, Inc.
 The Society for Electroacoustic Music in the United States (SEAMUS)
 Cleveland Composers Guild
 Southeastern Composers League
 Experimental Sound Studio, Chicago
 Music Theory Society of New York State (MTSNYS)
 Music Theory Southeast
 International Musicological Society
 International Semiotics Institute
 Phi Kappa Phi: Academic Honor Society
 Sigma Alpha Iota, Honorary Member
 Phi Mu Alpha

PERFORMANCE EXPERIENCE (a partial listing)

SAXOPHONIST

- 2008 ♦ Solo Recital, Eyedrum, Atlanta, GA
- ♦ Solo Recital, Max Noah Recital Hall, Georgia College & State University, Milledgeville, GA
- ♦ With Double-Edge Dance, Cleveland Public Theatre, Pandemonium 08, Cleveland, OH
- 2007 ♦ With Double-Edge Dance, Playhouse Square Center, Ingenuity 2007, Cleveland, OH

PERFORMANCE EXPERIENCE (cont.)

- 2007
 - ♦ With the Oberlin KlezOmatics, FestAviv, Temple Tifereth Israel, Cleveland, OH
 - ♦ Solo Recital, Warner Concert Hall, Oberlin Conservatory of Music, Oberlin, OH
 - ♦ With the Patrick Barter Trio, Cat in the Cream, Oberlin, OH
- 2006
 - ♦ Evening of solo and ensemble works, Roulette, New York City, NY
 - ♦ Solo at the Creative and Scientific Legacies of Iannis Xenakis Symposium, University of Guelph, Canada
- 2005
 - ♦ Guest Artist with Peter Evans, Oberlin Conservatory of Music, OH
 - ♦ Guest Artist with Cholent, Chicago, IL
- 2004
 - ♦ With the Red Heifers, Hilton Hotel, Atlanta, GA
 - ♦ With the Ross Feller Quartet, Trio, Macon, GA
 - ♦ With the GC&SU Jazz Combo, Legislative Chambers of the Georgia Military College, Bicentennial Ball (Governor, Senators, & Mayor in attendance), Milledgeville, GA
 - ♦ With the GC&SU Jazz Combo, Reynolds Plantation, Greensboro, GA
 - ♦ With the GC&SU Jazz Combo, Max Noah Recital Hall, Milledgeville, GA
- 2003
 - ♦ With Double-Edge Dance, Russell Auditorium, Flannery O'Connor Symposium, Milledgeville, GA,
 - ♦ With Double-Edge Dance, Porter Auditorium, Wesleyan College, Midsummer Macon Music Festival, Macon, GA
- 2002
 - ♦ With the Red Heifers, The King and Prince, St. Simon's Island, GA
 - ♦ With the Oconee Improv Group, 2002 Birmingham Improv Festival, Birmingham, AL
 - ♦ With Double-Edge Dance & Verge, Max Noah Recital Hall, GC&SU, Milledgeville, GA
 - ♦ Solo, Southeastern Composer's League Conference, Mercer University, Macon, GA
 - ♦ With LaDonna Smith et al, McCorkle Recital Hal, Mercer University, Macon, GA
 - ♦ Guest Artist with the GC&SU Jazz Band, Warner Robbins Civic Center, GA
 - ♦ With the GC&SU Jazz Combo, Max Noah Recital Hall, Milledgeville, GA
 - ♦ With the GC&SU Jazz Combo, Reynolds Plantation, Greensboro, GA
- 2001
 - ♦ Solo, Max Noah Recital Hall, GC&SU, Milledgeville, GA
 - ♦ With the GC&SU Jazz Combo, Max Noah Recital Hall, Milledgeville, GA
 - ♦ With the GC&SU Jazz Combo, Reynolds Plantation, Greensboro, GA
 - ♦ With the Red Heifers, Grand Opera House, Macon, GA
 - ♦ With the Red Heifers, Newton Hall, Mercer University, Macon, GA
- 2000
 - ♦ With the GC&SU Jazz Combo, Amici, Milledgeville, GA
 - ♦ With Roscoe Mitchell, Weld Auditorium, Moorhead, MN
 - ♦ With Double-Edge Dance, Weld Auditorium, Moorhead, MN
 - ♦ With Double-Edge Dance, Cinema Grill, Fargo, ND
 - ♦ Solo, Luigis, Fargo, ND
- 1999
 - ♦ With the Fargo Klezmer Project, Luigis, Fargo, ND
 - ♦ With Nick Didkovsky & the MSU New Music Ensemble, Roland Dille Center for the Arts, Moorhead, MN
 - ♦ With Glenn Ginn and Swing Street, Ballroom, Ramada Plaza Suites, Fargo, ND
- 1998
 - ♦ With Larry Polansky & the MSU New Music Ensemble, Roland Dille Center for the Arts, Moorhead, MN
 - ♦ With Glenn Ginn, Thrust Theatre, Roland Dille Center for the Arts, Moorhead, MN
 - ♦ With Double-Edge Dance, White Street Arts Center, Champaign, IL
- 1997
 - ♦ Solo Recital, Werkstatt für Improvisierte Musik, Zürich, Switzerland
 - ♦ Solo Recital, Theater ROXY, Basel, Switzerland
 - ♦ With Roland Trier, Kulturwerkstatt Kaserne, Basel, Switzerland
 - ♦ With Hanna Barbara & Roland Treier, Zyklus '97, Sudhaue Warteck, Basel, Switzerland
- 1996
 - ♦ With Double-Edge Dance, The Dance Experience, Basel, Switzerland
 - ♦ With Hanna Barbara, Roland Treier, & Double Edge, Seefeld-Tanzprojekt, Zürich, Switzerland
 - ♦ Solo Recital, Plateau, Brussels, Belgium
 - ♦ With Jan Rzewski, De Kaii, Brussels, Belgium
 - ♦ With Pe Vermeersch, De Beweeging, Antwerp, Belgium
- 1995
 - ♦ With Double-Edge Dance, Vrije Universiteit Brussel, Belgium
 - ♦ With Double-Edge Dance, Festival De Jeune Danse Contemporaine, Liege, Belgium
 - ♦ With Double-Edge Dance, Maison du Spectacle, Brussels, Belgium
 - ♦ Guest Artist with the Maxwell Price Quintet, New York-Brussels Jazz Rally, Belgium
- 1994
 - ♦ Guest Artist with the Roscoe Mitchell Ensemble, Krannert Center for the Performing Arts, Urbana, IL

LIST OF WORKS & PERFORMANCES (a partial listing)

ENSEMBLE WORKS

- 2008-09 new work for sextet [ca. 10'], premiere: spring 2009
- 2007–08 *X/Winds* [11'] for symphonic wind ensemble
 ♦ Oberlin Conservatory Wind Ensemble, Tim Weiss, director, Oberlin, OH, 5/08
- 2007 *Eclipse* [8'] for alto saxophone and piano
 ♦ Max Noah Recital Hall, Georgia College & State University, Milledgeville, GA, 3/08
- 2006 *Nomadology* [9'] for SATB saxophone quartet
 ♦ Symphony Space, Leonard Nimoy Thalia, Prism Saxophone Quartet, New York City, NY, 12/06
 ♦ PNC Bank / Pressor Recital Hall, Prism Saxophone Quartet, Philadelphia, PA, 12/06
- Disjecta* [14'] for percussion ensemble
 ♦ Warner Concert Hall, Oberlin Conservatory, Oberlin Percussion Group, Michael Rosen, director, 4/06
- Triple Threat* (rev. 2006) [15'] for solo Bb clarinet, solo trumpet, solo violin and nine instruments
 ♦ Warner Concert Hall, Oberlin Conservatory, Oberlin Conservatory Contemporary Music Ensemble, Tim Weiss, director, Oberlin, OH, 9/06
- Off-Track* [15'] for alto saxophone, trumpet, trombone, double bass, and drum set
 ♦ Roulette, New York City, NY, 10/06
- The Syndactyl Foot of a Kingfisher* [8'] for Bb trumpet and double bass
 ♦ Roulette, New York City, NY, 10/06
- 2005 *Micromegas* [12'] for eleven instruments
 ♦ Finney Chapel, Oberlin Conservatory, Oberlin Conservatory Contemporary Music Ensemble, Tim Weiss, director, Oberlin, OH, 3/05
- 2004 *Rip, Rag and Panic* [35'] seven contrafactuals for jazz septet
 ♦ Max Noah Recital Hall, Milledgeville, GA, 5/04
- 2001–2002 *Propeller* [9'] for violin and piano
 ♦ University of Georgia, Annual Meeting of the College Music Society, Athens, GA, 2/03
 ♦ Max Noah Recital Hall, Georgia College & State University, Milledgeville, GA, 2/02
- 2001 *Rock Bottom* [7'] for jazz combo
 ♦ Max Noah Recital Hall, Georgia College & State University, Milledgeville, GA, 4/01
- 1999 *Endgame* [12'] for woodwind quintet and percussion
 ♦ University of Alabama, Southeastern Composers League Conference, Tuscaloosa, AL, 4/01
- 1996–1997 *Untrimmed* [60'] for oboe/English horn, Bb clarinet/bass clarinet, violin, and percussion (concert version)
 ♦ Rigiblick Theater, Zürich, Switzerland, 3/5-6/97
 ♦ Theatre Roxy, Basel, Switzerland, 2/6-8/97; 2/13-15/97
- 1993 *Trellis* [7.5'] for SATB saxophone quartet
 ♦ De Ijsbreker, International Gaudeamus Music Week, Amsterdam, the Netherlands, 9/95
 ♦ Hot House, Chicago, IL, 4/94
 ♦ University of Iowa, Midwest Composers' Symposium, Iowa City, IA, 11/93
 ♦ Curtis Hall, Chicago, IL, 11/93

LIST OF WORKS & PERFORMANCES (cont.)

- 1993 *Tender Buttons* [12.5'] for flute and percussion
 ♦ Smith Recital Hall, University of Illinois, Urbana, IL, 6/93
- 1992 *Shattered Cloister* [6'] for oboe and double bass
 ♦ Green Mill, New Music Sunday Series, Chicago, IL, 2/93
- Penetration* [10'] for two Bb clarinets
 ♦ University of Georgia, Southeastern Composers League Conference. Athens, GA, 5/03
 ♦ University of South Florida, Southern Chapter College Music Society Annual Conference, Tampa
 ♦ University of Wisconsin at Milwaukee, WI, 2/94
 ♦ Cleveland State University, 27th Annual SCI Conference, Cleveland, OH, 4/93
 ♦ Preston Bradley Hall, Chicago Cultural Center, Chicago, IL, 3/93
 ♦ Studio Theater, Krannert Center for the Performing Arts, Urbana, IL, 12/92
- 1991 *Globulins* [15'] for piccolo, bass clarinet, and double bass
 ♦ Foellinger Great Hall, Krannert Center for the Performing Arts, Urbana, IL, 1/91; 2/93
- 1990 *This, That and the Other* [5'] for flute, violoncello, and piano
 ♦ Foellinger Great Hall, Krannert Center for the Performing Arts, Urbana, IL, 3/91
 ♦ Kassel, West Germany, summer 1990
- 1989 *Pentangular Saxophony* [12'] for saxophone quintet
 ♦ University of Illinois at Urbana-Champaign, Urbana, IL, 9/89
- 1988 *Exchanges* [20'] for string quartet
 ♦ Music Building Auditorium, University of Illinois at Urbana-Champaign, Urbana, IL, 12/89
- Untitled* [8'] for alto saxophone, trombone, double bass, and percussion
 ♦ Smith Recital Hall, University of Illinois, Midwest Composers' Symposium, Urbana, IL, 11/90
- 1987 *Five Poems* [5'] for soprano voice and alto saxophone (text: Ross Feller)
 ♦ Rx Gallery, Chicago, IL, 7/87
- 1986 *Microphone, Male, Men* [15'] for four voices, soprano and alto saxophone, two electric guitars, and piano
 ♦ Park West, More New Music Chicago Festival, Chicago, IL, 5/86
- Expositions in Horologic* [10'] for three vocalists, bass clarinet, coronet, and percussion
 ♦ Randolph Street Gallery, Chicago, IL, 7/11/86
- Repardes for Septet* [7'] for two vocalists, flute, trombone, two violins, and violoncello
 ♦ American Conservatory of Music, Chicago, IL, 4/86
- Untitled The Old Farm Gate* [5'] for alto saxophone and bass clarinet
 ♦ American Conservatory of Music, Chicago, IL, 4/86
 ♦ Links Hall, Chicago, IL, 1/86
- 1985 *Concerto for a Coloratura* [5'] for coloratura soprano, bassoon, trombone, violin, and percussion
 ♦ University of Central Florida, Orlando, FL, 6/85
- Nine Hill Sprout* [7'] for horn, Bb trumpet, two violins, and viola
 ♦ Stetson University, Deland, FL, 12/85

LIST OF WORKS & PERFORMANCES (cont.)

- 1985 *The Old Grist Mill* [7'] for alto saxophone, trombone, synthesizer and drum set
- ✦ Roulette, New York City, NY, 10/06
 - ✦ Preston Bradley Hall, Chicago Public Library, Chicago, IL, 4/85
 - ✦ Rx Gallery, Chicago, IL, 7/85 & 3/85
 - ✦ American Conservatory of Music, Chicago, IL, 1/85

- 1984 *Moving Revelation* [5'] for alto saxophone, piano, and drum set
- ✦ American Conservatory of Music, Chicago, IL, 5/84
 - ✦ University of Redlands, Redlands, CA, 5/84

- 1983 *Altruistic Ball Front* [5'] for alto saxophone, trumpet, synthesizer, bass guitar, and drum set
- ✦ Randolph Street Gallery, Chicago, IL, 7/22/83
 - ✦ Preston Bradley Hall, Chicago Public Library Cultural Center, Chicago, IL, 4/83

SOLO

- 2006 *Bypassing the Ogre* [6'] for Bb trumpet
- ✦ Warner Concert Hall, Oberlin Conservatory, Oberlin, OH, 5/07
 - ✦ Epworth Euclid Methodist Church, Cleveland Composers Guild Spring Concert, Cleveland, OH, 4/07
 - ✦ Roulette, New York City, NY, 10/06

- 17 Etudes for Piano* [18'] for piano
- ✦ Max Noah Recital Hall, Georgia College & State University, Milledgeville, GA, 3/08
 - ✦ Ragdale Foundation, Dorothy's Studio, Lake Forest, IL, 8/06

- Ataxia* [9'] for alto saxophone
- ✦ MacKinnon Hall, Xenakis Legacies Symposium, University of Guelph, Guelph, Canada, 6/06

- 2005 *Kernel Panic* [7'] for trombone
- ✦ Warner Concert Hall, Oberlin Conservatory, Oberlin, OH, 5/07
 - ✦ Roulette, New York City, NY, 10/06
 - ✦ St. Michael's Church, Spoleto Festival, Charleston, NC, 5/06
 - ✦ Lutkin Hall, Northwestern University, Evanston, IL, 3/06
 - ✦ Warner Concert Hall, Faculty Composer's Concert, Oberlin Conservatory, Oberlin, OH, 11/05

- 2002 *Glossolalia* [7'] for violoncello
- ✦ EyeDrum, Microscape Series, Atlanta, GA, 10/05
 - ✦ Kulas Recital Hall, Oberlin Conservatory, Oberlin, OH, 3/05
 - ✦ Warner Concert Hall, Faculty Composers' Concert, Oberlin Conservatory, Oberlin, OH, 11/04
 - ✦ Wright Performing Arts Center, Samford University, Birmingham, AL, 11/02
 - ✦ Max Noah Recital Hall, Georgia College & State University, Milledgeville, GA, 11/02

- 1996 *Residual Air* [8'] for baritone saxophone
- ✦ Butler University, SCI Conference Region V, Indianapolis, IN, 11/05
 - ✦ Max Noah Recital Hall, Milledgeville, GA, 10/03
 - ✦ Renee Weiler Concert Hall, Three Two '98 Festival of Recent Music, New York City, NY, 10/98
 - ✦ Music Paradise Marathon '98, Essen, Germany, 10/98

- High Ball* [12'] for alto saxophone
- ✦ Max Noah Recital Hall, Milledgeville, GA, 3/08
 - ✦ Warner Concert Hall, Oberlin Conservatory, Oberlin, OH, 5/07
 - ✦ Roulette, New York City, NY, 10/06
 - ✦ Mercer University, Southeastern Composers League, Macon, GA, 4/02

LIST OF WORKS & PERFORMANCES (cont.)

- ♦ Luigi's, Fargo, ND, 4/99
 - ♦ White Street Arts Center, Champaign, IL, 5/8-9/98
 - ♦ The Dance Experience, Basel, Switzerland, 9/96
 - ♦ Plateau, Brussels, Belgium, 4/23/96

- 1995 *Pantaloone* [5'] for steel drum
 - ♦ University of Illinois at Urbana-Champaign, Urbana, IL, 4/95

- 1990 *The Pre-Raphaelites Set* [7'] for a pianist-reciter (text: Carl Watson)
 - ♦ University of Illinois at Urbana-Champaign, Urbana, IL, 3/94
 - ♦ Green Mill, New Music Sunday Series, Chicago, IL, 1/92
 - ♦ Southend Musicworks, Chicago, IL, 10/90

- 1985 *Adrenaline* [variable length] for solo alto saxophone
 - ♦ Wabash College, Crawfordsville, IN, 2/94
 - ♦ Links Hall, Chicago, IL, 1/86
 - ♦ American Conservatory of Music, Chicago, IL, 11/85 & 4/86
 - ♦ Rx Gallery, Chicago; 7/12/85, 8/9/85

- 1984 *untitled (Wading Bird)* [12'] for solo piano
 - ♦ Preston Bradley Hall, Chicago Public Library Cultural Center, Chicago, IL, 4/84

- ELECTROACOUSTIC & MULTIMEDIA**

- 2008 *Strike a Nerve* [ca. 60'] a series of solos and duets for dancers and electroacoustic accompaniment (choreography: Kora Radella)
 - ♦ Ohio Dance Festival, Athens, OH, 4/09
 - ♦ Ohio Theatre, Playhouse Square Center, Dance Showcase, Cleveland, OH, 9/08
 - ♦ Cleveland Public Theatre, James Levin Theatre, DanceWorks 08, Cleveland, OH, 4/08
 - ♦ Hill Theater, Kenyon College, Fall Concert, Gambier, OH, 12/6-12/8

- 2007 *Fault Lines* [ca. 40'] a collaborative, multimedia work with live and pre-recorded electroacoustic music (choreography: Kora Radella)
 - ♦ E. Turner Stump Theatre, Kent State University, Kent Dance Ensemble, Kent, OH, 4/08
 - ♦ Ohio Theatre, Playhouse Square Center, Ingenuity 2007: Cleveland's Festival of Art and Technology, Cleveland, OH, 7/07
 - ♦ Warner Concert Hall, TIMARA Reunion Festival, Oberlin Conservatory, Oberlin, OH, 5/07
 - ♦ Cleveland Public Theatre, Pandemonium, Cleveland, OH, 9/06
 - ♦ Cleveland Public Theatre, Big Box Series, Cleveland, OH, 2/07

- Skree* [5'] for video and electroacoustic sound (video: Claudia Esslinger)
 - ♦ Ohio Theatre, Playhouse Square Center, Ingenuity 2007: Cleveland's Festival of Art and Technology, Cleveland, OH, 7/07

- 2006 *Uprooted* [9.5'] for dancer and electroacoustic sound (choreography: Kora Radella)
 - ♦ Palace Theatre, Playhouse Square Center, Cleveland, OH, 9/06
 - ♦ Cleveland Public Theatre, Pandemonium, Cleveland, OH, 9/06
 - ♦ Second Annual Ingenuity Festival, Cleveland, OH, 7/06
 - ♦ Stewart Theatre, North Carolina Computer Music Festival, North Carolina State University, NC, 2/06
 - ♦ Columbus Dance Theatre, Columbus Dances II, Columbus, OH, 2/06

LIST OF WORKS & PERFORMANCES (cont.)

- 2006
- Undertow* [11'] for five dancers and electroacoustic sound (choreography: Kora Radella)
- Hill Theater, Kenyon College, Fall Concert, Gambier, OH, 12/9-11/06
- Sfumato* [10'] for violin, bass clarinet, and electroacoustic sound
- John M. Tiedtke Concert Hall, Ensemble Luna Nova, Rollins College, Winter Park, FL, 6/06
- Distiller* (rev.) [7.5'] for computer generated sound
- 15th Annual Florida Electroacoustic Music Festival, University of Florida, Gainesville, FL, 4/06
 - Weld Auditorium, Minnesota State University, Moorhead, MN, 4/2000
- 2005
- Unhinged* [9'] for string quartet and dancer (choreography: Kora Radella)
- Warner Main Space, Oberlin College, Fall Forward Concert Series, Oberlin, OH, 12/3-4/05
 - King Sculpture Court, Allen Memorial Art Museum, Focus on Faculty Series, Oberlin, OH, 12/3/05
- 2004
- Address Unknown* [18'] for dancer, Bb clarinet, and electroacoustic sound (choreography: Kora Radella)
- Wesleyan University, Midsummer Macon, Macon, GA, 6/04
- 2003
- Cry Fowl* [27'] a multimedia work for dancer, video, and electroacoustic sound (choreography: Kora Radella)
- Russell Auditorium, , Revelations: Flannery O'Connor, the Visionary and the Vernacular Conference, Milledgeville, GA, 10/03
- Bajazzo* [10'] for dancer and electroacoustic sound (choreography: Kora Radella)
- Unitarian Universalist Church of Birmingham, ARTBURST sponsorship, Birmingham, AL, 4/03
 - Canopy Studio, Athens, GA, 4/4-5/03
- Przemysl* [9.5'] for baritone saxophone and electroacoustic sound
- Max Noah Recital Hall, Georgia College & State University, Milledgeville, GA, 10/03
- 2001–2002
- Fourfold* [12'] for four dancers and electroacoustic sound (choreography: Kora Radella)
- Seven Stages Theater, Atlanta, GA, 4/26-28/02
 - University of Georgia, Athens, GA, spring 2002
 - Max Noah Recital Hall, Milledgeville, GA, 4/02
- 1997
- Scratching the Surface* [8'] for dancer, bed frame, and electroacoustic sound
- Kulturwerkstatt Kaserne, Basel, Switzerland, 1/97
- 1996–1997
- Untrimmed* [60'] for dancer, oboe/English horn, Bb clarinet/bass clarinet, violin, and percussion (choreography: Kora Radella; dancer: Hanna Barbara)
- Rigiblick Theater, Zürich, Switzerland, 3/5-6/97
 - Theatre Roxy, Basel, Switzerland, 2/6-8/97; 2/13-15/97
- 1996
- Serpentine Sequenza* [20'] for dancer and electroacoustic sound (choreography: Kora Radella)
- White Street Arts Center, Champaign, IL, 5/8-9/98
 - Theatre de Liefde, Amsterdam, the Netherlands, 6/96
 - 13a Marato de l'Espectacle, Barcelona, Spain, 5/96
 - Centre Culturel "Les Chiroux," Liege, Belgium, 2/96
- 1995
- Gnarl in Vein* [30'] for dancer, alto saxophone, and electroacoustic sound (choreography: Kora Radella)
- Kobacker Hall, Bowling Green State University, American Dance Festival Conference Bowling Green, OH, 3/05
 - Vrije Universiteit Brussel, Einstein meets Magritte Conference, Brussels, Belgium, 5/95
 - Maison du Spectacle, Brussels, Belgium, 5/95

LIST OF WORKS & PERFORMANCES (cont.)

- 1994 *Wall Free Fall* [12'] for five dancers, alto saxophone, two percs., and tape (choreography: Kora Radella)
 ♦ Studio Theater, Krannert Center for the Performing Arts, Urbana, IL, 3/31/94 – 4/2/94
- Spin Spun* [15'] for dancer and alto saxophone (choreography: Kora Radella)
 ♦ Festival De Jeune Danse Contemporaine, Liège, Belgium, 2/95
 ♦ Studio Theater, Krannert Center for the Performing Arts, Urbana, IL, 2/94
- Purlieu* [6'] for electroacoustic sound
 ♦ Kulturwerkstatt Kaserne, Basel, Switzerland, 1/22/97
 ♦ Gregory Hall Auditorium, University of Illinois, Urbana, IL, 2/94
 ♦ DePaul University, New Music DePaul Series, Chicago, IL, 2/93
- Fringe* [7.5'] for violin and two-channel tape
 ♦ Smith Recital Hall, University of Illinois, Urbana, IL, 4/13 & 26/90
 ♦ Gregory Hall Auditorium, University of Illinois, Urbana, IL, 2/94
- 1989 *Dark Cycle* [7'] for two dancers and two-channel tape (choreography: Crystal Tapp)
 ♦ Studio Theater, Krannert Center for the Performing Arts, Urbana, IL, 4/89
- This Appearance* [5.5'] for double bass and two-channel tape
 ♦ Southend Musicworks, Chicago, IL 10/90
 ♦ University of Michigan, Midwest Composers' Symposium, Ann Arbor, MI, 11/89
 ♦ Smith Recital Hall, & Music Building Auditorium, University of Illinois, IL, 5/89, 11/89, 12/89
- Adrenaline II* [20'] for alto saxophone and two-channel tape
 ♦ Smith Recital Hall, & Music Building Auditorium, University of Illinois, IL, 2/94, 3/94, 4/89, 12/89
- Snapshots* [10'] for two-channel tape
- 1988 *A Drama of Extinction* [8'] for piano and two-channel tape
 ♦ Curtis Hall, Fine Arts Building, Chicago, IL, 9/88
- Embers* [25'] a radio play on two-channel tape (text: Samuel Beckett)
- 1984 *Plywood* [15'] for vocalist and two-channel tape
 ♦ Randolph Street Gallery, Chicago, IL, 4/84
- Vortex* [7'] for flute, soprano saxophone, two vibraphones, and two-channel tape
 ♦ American Conservatory of Music, Chicago, IL, 2/84

SITE-SPECIFIC & ENVIRONMENTAL

- 2004 *Honking Honkers* [12'] for 12 car horns
 ♦ Milledgeville Municipal Parking Garage, Arty Gras! Festival, Milledgeville, GA, 6/04
- 1997 *Eclipse* [90'] a musical theater piece for six vocal soloists, chorus, and small chamber ensemble
- 1988 *Lament: A Sound Installation* [22'] for two-channel tape and live mixing
 ♦ Limelight Club, Chicago, 6/88
- 1984 *Ninety-twelve is Very Old* [30'] a spatial-environmental piece for five performers
 ♦ Randolph Street Gallery, Chicago, IL, 7/21/84