

LOUIS GOLDFORD | composer | curriculum vitae

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EDUCATION

Columbia University, New York City

Doctor of Musical Arts, Composition, 2024

Dissertation: *Emergence in the Music of Pierluigi Billone and Georges Aperghis*

A psychoanalytic approach to Billone's *ITI. KE. MI* (1995) for viola yields a descriptive interpretation of the piece's discourse, and a data-driven audio analysis relating features of a recorded performance to compositional methods encoded in synthesis and notated score describe Aperghis' 2004 opera *Avis de tempête*.

Advisors: George E. Lewis, Georg Friedrich Haas.

Committee: Profs. Lewis, Haas, Prof. Bradford Garton, Jean-Baptiste Barrière, Mikhail Malt.

Indiana University Jacobs School of Music, Bloomington

Master of Music, Composition, 2015

Webster University, St. Louis

Bachelor of Music, Composition, 2007

Bachelor of Arts, Economics, 2007

ADDITIONAL EDUCATION

Institute de Recherche et Coordination Acoustique/Musique (IRCAM), Centre Pompidou, Paris

Cursus in Computer Music Composition, 2018–2019

ACADEMIC + COMPOSITION AWARDS

- 2023 Salvatore Martirano Prize, Second Place, University of Illinois Urbana–Champaign
- 2022 ACTOR Research-Creation Project Grant, Montréal
- 2021 Fromm Music Foundation Commission of Harvard University, Boston
- 2021 Lauréat de l'Académie Voix Nouvelles, Honorary Scholarship of the *Association des Amis de Royaumont*, Asnières-sur-oise, France
- 2018 Lauréat de Composition Musicale + Composer-in-Residence, Cité internationale des arts, Paris
- 2018 Fulbright Fellowship (Franco-American Fulbright Commission), Paris
- 2018 ASCAP/SEAMUS Student Commission Competition
- 2017 Minnesota Orchestra Composer Institute, Honorable Mention, Minneapolis
- 2017 Suzhou International Composition Commission, Suzhou University, China
- 2016 Dean's Fellow, Columbia University, New York City
- 2016 International Computer Music Association (ICMA) Student Scholarship, Utrecht, Netherlands
- 2015 ACO/Underwood New Music Readings, Honorable Mention, New York City
- 2014 Deans Prize in Music Composition, Indiana University Jacobs School of Music, Bloomington
- 2013 ASCAP Morton Gould Young Composer Awards, Finalist, New York City
- 2012 Artistic Excellence Fellowship, Indiana University Jacobs School of Music, Bloomington
- 2007 Music Department Honors, Webster University, St. Louis
- 2003 Buder Music Prize (multiple annual awards, 2003–2005), Webster University, St. Louis
- 2005 Arden and Harry Fisher Young Composer Awards, First Place, St. Louis

FESTIVALS

- 2024 Frequency Festival, Chicago
- 2021 Voix Nouvelles, Royaumont Abbaye et Fondation, Asnières-sur-oise, France
- 2020 Festival d'Aix-en-Provence, *Opera in Creation*, Aix-en-Provence
- 2019 ManiFESTE, IRCAM–Centre Pompidou, Paris
- 2016 42nd International Computer Music Conference (ICMC), Utrecht, NL
- 2016 Society for Electro-Acoustic Music in the United States Conference, Georgia Southern University–Statesboro
- 2015 Northwestern University New Music Conference (NUNC!2), Chicago
- 2015 41st International Computer Music Conference (ICMC), University of North Texas–Denton
- 2015 Contemporary Encounters with Meitar Ensemble (CEME), Tel Aviv
- 2015 Valencia International Performance Academy & Festival (VIPA), Spain
- 2015 New York City Electro-Acoustic Music Festival (NYCEMF), Abrons Art Center, New York
- 2015 June in Buffalo, State University of New York–Buffalo

2015 National Student Electronic Music Event (N_SEME), Bowling Green State University, Ohio
2014 Composit New Music Festival, Rieti, Italy
2014 New York City Electro-Acoustic Music Festival (NYCEMF), Abrons Art Center, New York
2013 ManiFESTE & Académie, IRCAM—Centre Pompidou, Paris
2014 Summer Institute for Contemporary Performance Practice (SICPP), New England Conservatory, Boston
2014 Society for Electro-Acoustic Music in the United States Conference, Wesleyan University, Middletown, CT
2013 Midwest Composers Symposium, University of Michigan, Ann Arbor
2013 Electronic Music Midwest, Kansas City Kansas Community College
2010 Spring Scream Music Festival, Kenting, Taiwan
2010 Music Director, *Red Room Anniversary Festival*, Taipei
2009 Taichung Jazz Festival, Taichung, Taiwan
2004 International Summer Jazz Academy (ISJA), Krakow, Poland

TEACHING EXPERIENCE

Musikhochschule Lübeck, Germany, 2023—present

Technischer Direktor für Digitale Kreation (Technical Director for Digital Creation)

*Sound Synthesis Techniques and Creative Coding, Electronic Studio Methods and Composition,
Advanced Computer-Assisted Composition (CAO), Physical Modeling Synthesis*

Columbia University, New York City, 2017—2023

Teaching Scholar and Instructor, 2022—2023

Sound Synthesis Techniques and Creative Coding

Instructor, 2021—2023

Masterpieces of Western Music

Teaching Assistant, 2017—2021

Music Theory I and II, Sound Foundations, Introduction to Composition I, Masterpieces of Western Music

City University of New York—New York College of Technology, New York City, 2019—present

Adjunct Assistant Professor, Emerging Media Technology

Interactive VR, Music and Sound; Media Computation Skills Laboratory

Indiana University Jacobs School of Music, Bloomington, 2013—2016

Associate Instructor of Music Theory

Analytical Techniques of Tonal Music, Music Theory and Literature, Aural Skills, Rudiments of Music

OTHER PROFESSIONAL EXPERIENCE

General Manager, Association for the Promotion of New Music, New York City, 2019—present

Lauréat de Composition Musicale + Composer-in-Residence, Cité internationale des arts, Paris, 2018—2019

Board Member, Columbia Composers, New York, 2017—2019

Planning Committee, *New York Transduction Festival*, Vols. 1 and 2, New York City, 2017—2018

Editorial Board, *Current Musicology*, Columbia University, New York City, 2017—2018

Technical Assistant for Electronic Music, *Resonant Bodies Festival*, Roulette, New York City, 2016

Technical Assistant, Valencia International Performance Academy & Festival (VIPA), Spain, 2015

Recording, mixing + mastering of all 39 performances and workshops as well as website photography

Founder + Artistic Director, *Flâneur Daguerre* (an experimental jazz ensemble), Taipei, 2009—2011

Saxophonist, Composer, Leader; select repertoire, direct rehearsals, performances, recordings, media + press packages

Composer, *See3 Communications*, Chicago, 2009

Score for documentary series: "Heckman: The Economics of Human Potential"

Chorister, St. Louis Symphony Orchestra Chorus, 2007—2009

Additional preparations of digital rehearsal tools for 20th and 21st century orchestral/choral works

Music Director, *Emmanuel Concert Series*, Emmanuel Episcopal Church, St. Louis, 2005—2006

Sheet Music Director, *City Music (formerly the Music Center of Kirkwood)*, St. Louis, 2007—2009

OTHER TEACHING EXPERIENCE

Assistant Teacher in Jazz Saxophone, International Summer Jazz Academy, Krakow, Poland, 2003—2004

Private/Tutorial Composition, Theory, and Saxophone, St. Louis, 2003—2009

COMMISSIONS

Transom (2024) for ensemble and electronics, 15'

Commissioned by the Fromm Music Foundation

premiered by Ensemble Dal Niente at Frequency Festival 2024, Constellation (Chicago)

Truth Is What Is (2023) for ensemble and electronics, 10'

Commissioned by Ensemble Pi

premiered by Ensemble Pi, New York City, 2023

Giffen Good (2014) for trombone and live, interactive electronics, 11'

Commissioned & premiered by trombonist David Whitwell

地獄的錢 Di Yu de Qian ("Hell Money") (2010) for solo piano, 13'

Commissioned by Mr. Benjamin Bader; recorded by Michael McElvain, 2011

No Baby Ruminations (In Memoriam Steve Lacy) (2004) for free improvising ensemble, 20'

Commissioned by Dr. Michael Parkinson for the ISJA Big Band, Krakow, Poland

Recorded by the Webster University Big Band, 2005

INVITED LECTURES

2024 Orchidea Software Package Workshop, Hamburg University of Applied Sciences (upcoming)

2023 Guest Composer Lecture, Hochschule für Musik Carl Maria von Weber Dresden

2023 Martirano Prize Guest Composer Lecture, University of Illinois Urbana–Champaign

2022 Gestural Control of Synthesis with the Arduino Microcontroller, Musikhochschule Lübeck

2022 Host Moderator, Panel on Orchestration Research, NYU–IRCAM Forum, New York University

2021 Assisted Orchestration, Spatialization, and Workflow, IRCAM *Hors les murs*, Forum Montréal

2021 Panelist, Roundtable: Composing With Technology, IRCAM *Hors les murs*, Forum Montréal

2021 An Overview of My Recent Compositional Work, Harvard Group for New Music, Boston

2020 Guest Composer Lecture, Graduate Seminar in Electronic Music, University of Texas–Austin

2020 Workshop in Assisted Orchestration, University of Texas–Austin

2017 Guest Composer-In-Residence Lectures, Master Class + Student Lessons, University of Missouri–Columbia

2016 An Overview of My Recent Compositional Concerns, Columbia University

2015 Indiana University Student Composers Association Lecture Series, Bloomington

2015 Granular Synthesis and Symbolic Granulation in *'The Fiction of Time Destroyed,'* Indiana University, Bloomington

2014 Resonant Model Synthesis and its Musical Applications, New England Conservatory, Boston

2012 Challenges For the Western Composer in Taiwan, Webster University, St. Louis

2012 Flâneur Daguerre: Lecture–Performance, Tamkang University, Taipei

2011 Flâneur Daguerre: Lecture–Performance, National Taiwan University, Taipei

PAPERS, ARTICLES + PREPARED LECTURES

Goldford, L. *The Ur-Image in Music: Intersections Between Charles Ives and Walter Benjamin*, 2013. Unpublished Manuscript.

Goldford, L. *Techniques and Applications of Resonant Model Synthesis*, 2013. Lecture/demonstration with accompanying MaxMSP patches.

Goldford, L. *Traversée: Timbral Hierarchies in Kaija Saariaho's "L'amour de loin,"* 2013. Unpublished Manuscript.

Goldford, L., Irvine, J., and Kohn, B. "Berio's 'Sinfonia': From Modernism to Hypermodernism." *Interdisciplinary Literary Studies*, 13 (1-2), Penn State University Press, Fall 2011, pp. 19-44.

Goldford, L. *Arduinos, Sensors, Gestures: Some Thoughts for Composers*, 2013. Lecture/demonstration with accompanying MaxMSP patches and Arduino IDE code.

Goldford, L. *Frequency-Based Compositional Techniques*, 2012. Lecture/demonstration with accompanying MaxMSP patches.

Goldford, L. "The Flâneur as Listener and Composer." *eRenlai Magazine*, 12 July 2011. <http://bit.ly/n5isc4> [a]

Goldford, L. "Musical Masala: Coromandel Express Puts a Taste of India In Your Ear." *Centered on Taipei*, 10 (10) Summer 2010, pp. 10-12.

Goldford, L. *The Modus Operandi of Social Behavior: Agency and Other Manifestations in Julie Mehretu's "Alter,"* 2005. Unpublished manuscript.

Goldford, L. *"Girls Night Out" and the New Feminism*, 2005. Unpublished manuscript.

Goldford, L. *Sharing in a Common Life: The Democratic Aims at Black Mountain College*, 2006. Unpublished manuscript.

Goldford, L. *Market Failures: Art, Culture and the Economist's Dilemma*, 2005. Unpublished manuscript.

Goldford, L. *Contrasting Approaches to Béla Bartók's "Music For Strings, Percussion and Celesta" (First Movement),* 2005. Unpublished manuscript.

TECHNICAL SKILLS

Programming

Code: Javascript, Python (including librosa, pandas, seaborn, matplotlib, numpy, scipy, hmmlearn), some C, some C#
Mark-up: HTML/CSS
Arduino IDE, Processing, p5.js
Version Control: GIT, GitHub

Audio Synthesis and Music

Modular synthesizers: Buchla, Serge, Eurorack
Real-Time Environments: MaxMSP, Jitter, Pure Data, RTcmix, VCV Rack
Specialized Libraries and Packages: bach, cage, dada, ears (computer-assisted composition),
Orchidea (computer-assisted orchestration), SuperVP, SPAT, ICST Ambisonics, MuBu, ml*, Modalys, Antescofo,
CNMAT MMJ Depot, HISSTools, odot, zsa.descriptors, FluCoMa
Offline Environments/Applications: AudioSculpt, SPEAR, Csound, OpenMusic, Diphone Studio (AddAn + ResAn)
Post-Production, DAWs, Acousmatic: Reaper, Ableton Live, SpatGris, XP4L, iZotope Ozone/RX, WaveLab Pro,
Waves VST Plugins, GRM Tools
Audio Protocols: Dante, MADI, AVB
Music Notation, Analysis, Annotation: Finale, Sibelius, MuseScore, MusicXML, iAnalyze 5, GRM Acousmographie

Virtual Reality

Unity, Unity3D, uRTcmix, some Unreal Engine

Design, Web, and Video Editing

Imaging, CAD: SketchUp, Adobe InDesign, Illustrator, and Photoshop
Video: Adobe Premiere Pro, AfterEffects
Web-based: Figma, Wix, ReadyMag, Wordpress

PRINT INTERVIEWS

Duarte, Jose. "Jam Apotheosis." *eRenlai Magazine*, 18 Oct. 2011. <http://bit.ly/t5NcdW> [e]
"Flâneurs des Taipei." *Centered on Taipei*, 12 (2), October 2011: p. 15.
Chen, David. "Taiwan CD Reviews." *The Taipei Times*. 28 Aug. 2011: p. 14.
Chen, David. "Jazz Wanderers." *The Taipei Times*. 12 Aug. 2011: p. 14.
Scanlan, Sean. "Strolling About the City." *The China Post*. 22 Jan. 2010: Primetime p. 1.

VIDEO, WEB + RADIO INTERVIEWS

The Flâneur in Taiwan: A Documentary Portrait of Flâneur Daguerre. Dir. Pinti Zheng. Perf. Louis Goldford, Lionel Pinard, Martijn Vanbuel, Kelvin Chuang, and Weichung Lin. *eRenlai Magazine*, 16 Nov. 2011. Film. <http://bit.ly/v2fCwb> [b]
Interview by Daniel Shen. *Jazz Jukebox*. FM 99.7 Philharmonic Radio Taiwan. 4 Sept. 2011.
Interview by Fao Torres and Cerise Phiv. "Flâneur Daguerre: An Alternative to Modern Jazz." *eRenlai Magazine*, 28 June 2011. <http://bit.ly/vfCv72> [c]
Interview by Bret Primack. "Jazz in Taiwan: Louis Goldford at Sappho de Base." *JazzVideoGuy YouTube Channel*, 10 Dec. 2010. http://youtu.be/mP_hVmfOLhk
Interview by DJ Marcus A. "Big Big Intersecting Clusters: Flâneur Daguerre's Contribution to Music." *Waakao*, 10 Aug. 2011. <http://bit.ly/qLVEyC> [d]

SELECTED PERFORMANCES AS A SAXOPHONIST

TEDxTaipei: "The Road Less Traveled" with Flâneur Daguerre, Zhongshan Hall, Taipei, 2011
Renlai World Music Concert with Flâneur Daguerre, Tien Educational Center, Taipei, 2011
Spring Scream Music Festival with Flâneur Daguerre, Kenting, Taiwan, 2010
Taichung Jazz Festival with The Dawid Vorster Group, Taichung, Taiwan, 2009

PROFESSIONAL ORGANIZATIONS

IRCAM—Centre pompidou, IRCAM Forum
BabelScores Publishing
Broadcast Media Incorporated (BMI Classical)
ACTOR (Analysis, Creation, and Teaching or Orchestration)
International Computer Music Association (ICMA)
Society for Electro-Acoustic Music in the United States (SEAMUS)
American Composers Forum
College Music Society

LANGUAGE PROFICIENCIES

French (reading/functional speaking), German (beginner; some reading, some speaking), Chinese (beginner; some speaking)

LIST OF WORKS

Transom (2024), 18'

for ensemble and electronics

Ensemble Dal Niente

24 February 2024

Frequency Festival

Constellation Chicago

Chicago

Truth Is What Is (2023), 10'

for voice, ensemble and electronics

Ensemble Pi

15 May 2023

New York Public Library, Dorothy and Lewis B. Cullman Center

New York City, A

We Petrify (2023), 10'

for ensemble and electronics

Wavefield Ensemble

Nicholas DeMaison, conductor

25 March 2023

DiMenna Center for Classical Music

New York City

Mauvaise Foi (2022), 11'

for soprano, ensemble, electronics, and reactive lighting

International Contemporary Ensemble

Alice Teyssier, soprano

Nicholas DeMaison, conductor

16 April 2022

DiMenna Center for Classical Music

New York City

De la détente (2022), 11'

for violin, cello, and electronics

Pala Garcia, violin

Jon Popham, cello

Louis Goldford, electronics

Released on *Music from the Association for the Promotion of New Music (APNM)*, vol. 3

17 March 2023, New Focus Recordings

Embers (2021), 17'

for ensemble

Ensemble Linea Jean-Philippe Wurtz, conductor

5 September 2021

Réfectoire des moines

Abbaye de Royaumont

Asnières-sur-Oise, France

Enskonced (2021), 10'

for ensemble and electronics

Wet Ink Ensemble

recorded on 9 May 2021 at the Columbia University Computer Music Center, New York City

(premiere canceled due to COVID-19)

Miroir (2020), 9:00

for 2 sopranos, 10 players, and electronics

Fonema Consort

Nina Dante, soprano

Nathalie Colas, soprano

recorded in Chicago and New York on 28 March 2020 (premiere canceled due to COVID-19)

Tell Me, How Is It That I Poisoned Your Soup? (2019), 10'

for 12 players and electronics

Talea Ensemble

James Baker, conductor

29 March 2019

DiMenna Center for Classical Music

New York City

Grenier (2019), 7:00

for soprano, bass flute, and double bass

Au-dessus du carrelage de givre ("Above a Frost-Tiled Floor") (2019), 8:00

for tenor, electronics, and video

Benjamin Athanase, tenor

IRCAM—Centre pompidou

18 June 2019

Le Centquatre

ManiFESTE 2019

IRCAM—Centre Pompidou

Paris, France

Audiendum Extimate (2018), 11'

for 2 pianos, 2 percussion, and transduced electronic sounds

Yarn/Wire

10 March 2018

Shapeshifter Lab

New York City

Shifting Signifier (2017), 16'

for 2 trombones, 1 doubling on euphonium

Rage Thormbones

2 December 2017

Issue Project Room

New York City

Mémoire Involontaire (2017), 16'

for string quartet

JACK Quartet

25 March 2017

DiMenna Center for Classical Music

New York City

The Fiction of Time Destroyed (2015), 9:00

for alto flute, bass clarinet, cello, and electronics

Ensemble Dal Niente

Michael Lewanski, conductor

7 November 2015

Northwestern University New Music Conference (NUNC!2)

Northwestern University Regenstein Hall

Chicago

Uberrima Fides (2015), 8'

for alto flute, bass clarinet, violin, cello, and piano

Meitar Ensemble

Eran Zehavi, conductor

2 August 2015

Ran Baron Hall, The Center for New Music Israeli Conservatory of Music

Tel Aviv, Israel

Uncanny Valley (2014), 11'

for large orchestra

Indiana University Concert Orchestra

Alvin Ho, conductor

15 November 2015

Indiana University, Recital Hall

Bloomington, Indiana

Travertine Hybrid #3 (2014), 10'

for violin and live electronics

Marco Fusi, violin

Louis Goldford, electronics

7 July 2014

Auditorium Varrone

Composit New Music Festival

Rieti, Italy

Giffen Good (2014), 11'

for trombone and live electronics

David Whitwell, trombone

27 September 2015

The 41st International Computer Music Conference (ICMC)

University of North Texas, Lyric Theatre

Denton, Texas

Four Possible Coceks (2014), 7:00

for 2 trumpet or flugelhorn

Meridian Arts Ensemble

Tim Leopold and Sam Wells, flugelhorn

1 June 2015

June in Buffalo Festival SUNY—Buffalo, Slee Hall

Buffalo, New York

Amnesty (2014), 6:00

for flute, clarinet, percussion, harp, violin, cello, video tracking, and fixed media

Double Exposure Orchestra

Tal Samuel, conductor

9 March 2014

Double Exposure Film Festival

Indiana University Cinema

Bloomington, Indiana

Panopticon (2013), 7:00

for 12 periphonically spatialized clarinets

Clarinets of the Jacobs School of Music

Gonçalo Lourenço, conductor

12 November 2013

Indiana University, Auer Hall

Bloomington, Indiana

We'll Be Listening To You (2013), 11'
for 14 players and electronics
Musicians of the Jacobs School of Music Gonçalo Lourenço, conductor
12 November 2013
Indiana University, Auer Hall
Bloomington, Indiana

Like Sleeping Giants, Hardly Breathing (2013), 9:00
for trombone quartet
Aaron Zalkind, Stephanie Lebens, Matt Williamson, Brennan Johns, trombones
12 November 2013
Indiana University, Auer Hall
Bloomington, Indiana

Recompense Revisited (2013), 4:00
for mixed octet
Members of the Cleveland Orchestra
James Feddeck, conductor
23 January 2013
Indiana University, Auer Hall
Bloomington, Indiana

Les passages interdits (2013), 30'
for audience, video tracking, and live electronics
Audience members traversing space
Ian Clarke, electronics assistant
12 November 2013
Indiana University, Auer Hall
Bloomington, Indiana

Grand Sepia Taksim (2013), 10'
for belly dancer and live, interactive electronics
Eszter Edl, dancer
Louis Goldford, electronics
2 June 2014
Abrons Art Center
New York City

Euclidean Dominant (2013), 5:00
for dancers and fixed media electronics
Indiana University Contemporary Dancers
Nita Yancey, choreographer
9 April 2013
Hammer & Nail Festival of Contemporary Dance
Buskirk-Chumley Theatre
Bloomington, Indiana

Wreath of Violet (2013), 7:00
for flute, clarinet, percussion, harp, violin, and cello
Double Exposure Ensemble
Tal Samuel, conductor
3 March 2013
Double Exposure Film Festival
Indiana University Cinema
Bloomington, Indiana

Eric, Rising (2012), 8:00
for oboe d'amore and orchestra
Indiana University Ad Hoc Orchestra
Jennifer Kirby, oboe d'amore
Gonçalo Lourenço, conductor
19 October 2013
Indiana University Recital Hall
Bloomington, Indiana

初生態 *Chu Sheng Tai* ("Nascent States") (2012), 10'
for sopranino saxophone and live electronics
Louis Goldford, sopranino saxophone
8 June 2014
Summer Institute for Contemporary Performance Practice (SICPP)
New England Conservatory, Brown Hall
Boston, Massachusetts

多寶格方匣 *Duo Bao Ge Fang Xia* ("Curio Box") (2012), 18'
for kanjira and live electronics
Cody Byassee, kanjira
Louis Goldford, electronics
recorded on 28 July 2012 in Taipei, Taiwan

Vanishing Points (2012), 5:00
for chorus and percussion
Singers of the Jacobs School of Music Julia Ross, percussion Gonçalo Lourenço, conductor
5 February 2013
Indiana University, Auer Hall
Bloomington, Indiana

Travertine Hybrid #1 (2012), 3:00
for viola
En-Ting Hsu, viola
9 November 2012
Grunwald Gallery of Art
Bloomington, Indiana

Travertine Hybrid #2 (2012), 3:00
for cello

Recompense for Persephone (2011), 7:00
for piano, harp, 2 violins, 2 violas, 4 cellos, vibraphone, and marimba

冥紙 *Ming Zhi* ("Ghost Money") (2010), 14'
for 2 glockenspiels and harp

地獄的錢 *Di Yu de Qian* ("Hell Money") (2010), 17'
for piano
Michael McElvain, piano
9 November 2012
St. John Cantius Church
Chicago

忠孝敦化 *Zhongxiao Dunhua* (2009), 7:00
for 4-channel fixed media
Heckman: The Economics of Human Potential (2009), 15'
music for documentary series about economist James Heckman
scored for video documentary production

Bifurcations (2006), 7:00
for harp and orchestra
Webster University Symphony Orchestra
Elizabeth Gerberding, harp
Allen Larson, conductor
30 April 2006
Webster University, E. Desmond Lee Auditorium
St. Louis, Missouri

Of petals, ripe-blown and silkily smooth (2005-2007), 55'
for chorus, soloists, chamber orchestra, electronics, and video
Kimberly Moller, Amber DiStasio, sopranos
Lauren Lee, alto LaVell Thompson, Jr., tenor
Dr. Leon Burke III, bass
MUMC Coventry Choir, Kevin McBeth, director
Webster University Chamber Orchestra
Josh DiCarlo, video projections
Louis Goldford, conductor
23 February 2007
Manchester United Methodist Church
St. Louis, Missouri

31-Tone Impromptus for Samplers (2005), 5:00
for fixed media and 31-EDO synthesizer

Songs on Superstrings (2005), 13'
for mezzo-soprano and organ

This I Hope Will Be Our Wisdom (2005), 14'
for mezzo-soprano and soprano saxophone

The Fields at Abacoa (2004-2005), 15'
for saxophone quartet
Metropolitan Saxophone Quartet
1 April 2005
Webster University, E. Desmond Lee Auditorium
St. Louis, Missouri

No Baby Ruminations (In Memoriam Steve Lacy) (2004), 20'
for improvising jazz ensemble
International Summer Jazz Academy Big Band
Mike Parkinson, Director
29 July 2004
10th International Summer Jazz Academy (ISJA)
Radio Kraków
Kraków, Poland

Three Verses from 'Song of the Open Road' (2003-2004), 9:00
for baritone and piano
Gino de Luca, baritone
Stephen Porter, piano
23 November 2003
Webster University, Moore Auditorium
St. Louis, Missouri