

# **Dr. Alice Anne LeBaron**

California Institute of the Arts  
School of Music  
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## **PROFESSIONAL POSITIONS**

2001 - California Institute of the Arts, Faculty, Composition Program  
2013 - Roy E. Disney Family Chair in Musical Composition, CalArts  
2014 - Co-Chair, Musical Composition Program, CalArts  
2012 Jazz Composer Orchestra Institute (UCLA) - summer  
2005, spring Visiting Darius Milhaud Professor, Mills College  
1996 -2001 University of Pittsburgh, Assistant Professor of Music  
1993-96 Composer-in-Residence, Washington, D.C., sponsored  
by Meet the Composer New Residencies Program  
1984-85 Columbia University, Teaching Assistant for Classical  
Music and Jazz Survey Courses  
1981-82 SUNY / Stony Brook, Teaching Assistant for Music  
Theory and Composition  
1977-78 SUNY / Stony Brook, Assistant to the Directors of the  
Electronic Music Studios

## **EDUCATION**

1989 D.M.A. in Music Composition, Columbia University  
1978 M.A. in Music Composition, State University of New York  
at Stony Brook  
1974 B.A. in Music, University of Alabama

## **Additional Educational Background**

1983 National Classical Music Institute of Korea, intensive studies  
in Korean Traditional Music  
1980-81 Köln Musikhochschule (Fulbright Scholar), study with  
Mauricio Kagel  
1980-81 Private composition studies with György Ligeti  
(Hamburg Hochschule)  
1980 Darmstädter Ferienkurse für Neue Musik  
1974, 76 Salzedo Harp Colony: private study with Alice Chalifoux  
(Cleveland Orchestra)  
1972-75 Private harp lessons with Marjorie Tyre (Philadelphia Orchestra)

## **COURSES TAUGHT**

### Undergraduate

Composition (Major Lesson)  
Introduction to Electronic Media  
Introduction to Composition  
Preparation for Music Theory  
Theory C  
Theory D  
Theory 3  
Theory 4

### Graduate/upper level Undergraduate

Composition (Major Lesson)  
Composition and Analysis Tutorial  
Concert Theater  
Contemplative Practices, Musical Arts, Compassionate Mind  
Graduate Composer Forum  
HyperOpera: Song Beyond Borders  
Instrumentation and Orchestration  
Methods (Notation, Orchestration, Analysis, Conducting)  
Music and the 20<sup>th</sup> Century: Transformation of Culture  
Music of Harry Partch  
Music Since 1945  
Musical Analysis  
Musical Reflections of Surrealism  
Rejuvenation of Just Intonation  
Writing for Everything Else

## **GRADUATE STUDENT COMMITTEES**

Member and Chair of Ph.D. Advisory Committees, Master's Thesis Committees,  
Undergraduate Honors Thesis Committees

## **UNIVERSITY SERVICE**

### **California Institute of the Arts**

2016-present School of Music Programming Committee for REDCAT  
2015-present Provost's Advisory Committee on Women and Leadership  
2013-present Co-Chair, Composition Program  
2013-2014 Search Committee, World Music Performance with African Music  
Specialization  
2013-2014 CalArts 2030 Planning Task Force  
2013-2014 CalArts Emeritus Committee  
2012-2013 School of Music Representative, Academic Council  
2012-2013 Creative Leave Task Force  
2010-2011 Search Committee, Critical Studies Dean  
2010-2011 President of Faculty Senate / Chair, Academic Council

- 2009-present Founder and Coordinator of Santa Clarita Master Chorale Competition for Composition Students
- 2008-2013 Doctoral Student Selection Committee
- 2007-present CalArts liaison for institutional membership, American Music Center / American Composers Forum
- 2005-2008 Library Acquisitions Committee
- 2004-2005 Interdisciplinary Committee
- 2002-2009 Programming Committee for REDCAT
- 2002-2003 CEAIT Committee (annual electronic music festival)

**University of Pittsburgh**

- 2000-2001 Recorded / distributed minutes for weekly faculty meetings
- 1998-2001 Organized and produced annual concert of student compositions
- 1999-2000 Committee for undergraduate scholarships
- 1999 Panelist for Hewlett International Grant, University Center for International Studies
- 1998 Committee for the building of Recording Studio
- 1998 Produced concert with Phantom Orchestra: The Anne LeBaron Quintet, for the series Music on the Edge
- 1997-98 Supervised teaching assistants for Basic Piano Course

**Other**

- 2014 External reviewer for a new MA/PhD degree program in Integrated Composition, Improvisation and Technology proposed by the Dept. of Music, University of California, Irvine
- 2012-2014 Doctoral Committee, Norwegian Academy of Music
- 2015-2017 Chair, American Composers Forum Champion Award Committee
- 2015- Executive Committee, American Composers Forum
- 2006, 2007 External recommender for candidates for tenure at Mills College and at the University of Chicago

**PROFESSIONAL AFFILIATIONS**

American Composers Forum (Vice-Chair, board member); ACF – LA: Advisory Committee; BMI; College Music Society; Corporation of Yaddo (board member, Development Committee); Dominant Club; International Alliance of Women in Music; U.S. Chess Federation; World Harp Congress

**Selected GRANTS, AWARDS, and FELLOWSHIPS**

- 2016 Faculty Travel and Conference Support Grant (CalArts, Provost)
- 2015 Copland House Residency
- 2015 Djerassi Foundation Residency
- 2015 Provost’s Research & Practice Fellowship recipient
- 2014 Opera America Toulmin Foundation Discovery Grant
- 2014 Miriam Gideon Prize for *Breathtails*
- 2014-15 Residency, Center for the Art of Performance - UCLA
- 2011 Multi-Arts Production (MAP) Fund Award
- 2010 First Prize in the 2010 Choral Composition Contest

sponsored by the University of South Carolina School of Music

2009 LA Dept. of Cultural Affairs Cultural Exchange International Grant for *The Silent Steppe Cantata* project in Kazakhstan

2008 ArtsLink Award for *The Silent Steppe Cantata*

2008 Subito Grant, ACF/LA, for performance of *Sucktion*

2007 Multi-Arts Production (MAP) Fund Award, Rockefeller Foundation

2007 Subito Grant, ACF/LA, for New World Records recording

2006 Djerassi Resident Artists Program Honorary Fellowship

2005 Alpert Foundation (for WET production)

2005 Argosy Contemporary Music Fund (for WET production)

2005 Lucius and Eva Eastman Fund (for WET production)

2005 Dean's Council (for WET production)

2005 Durfee Foundation Grant, Los Angeles (for WET)

2005 Norton Creative Development Fund (for WET)

2005 Subito Grant, ACF/LA (for WET workshop)

2004 Copland Recording Fund (for New World Records recording of *Pope Joan*)

2003 City of Los Angeles Artist Award

2001-present Faculty Development Grants, Cal Arts

2002 Durfee Foundation Grant, Los Angeles

2002 Fellowship in Music, Pennsylvania Council on the Arts

2000 Fellowship in Music, Pennsylvania Council on the Arts

2000, 1999 Hewlett International Grants, University of Pittsburgh

1999, 1998 Travel Grants, University Center for International Studies, University of Pittsburgh

1998 Central Research Development Fund Grant, University of Pittsburgh

1998 Third Term Research Stipend, University of Pittsburgh

1996-97 Alpert Award in the Arts for Music

1994 Alumna in the Arts Award, The University of Alabama

1993 Composition Award, the University of Delaware New Music Festival

1991-92 John Simon Guggenheim Memorial Foundation Fellowship

1991 New York Foundation for the Arts Fellowship Award

1991 Artist in Residence, PASS Studio at Harvestworks, NY

1990 National Endowment for the Arts Music Fellowship

1990 New York State Council for the Arts Collaboration Grant

1989-90 Orchestral Reading Fellow, New Music Orchestral Project National Orchestral Association

1989, 1992 Mary Flagler Cary Trust Commission and Recording Grants

1989 National Endowment for the Arts Opera/Music Theater Fellowship

1987, 1989, 1992, 1995 Composer Grants, DC Commission for the Arts and Humanities

1985-present Meet the Composer Grants, multiple

1985, 1987 Astral Foundation Grants

1986 McCollin Prize, Musical Fund Society of Philadelphia

|         |  |
|---------|--|
| 1984    | New Music Consort Composition Prize            |
| 1983-84 | CAPS Grant, New York State Council on the Arts |
| 1982    | GEDOK International Prize, Mannheim            |
| 1981    | NEA Composer Fellowship                        |
| 1980-81 | Fulbright Full Scholarship                     |
| 1978-79 | Full Music Fellowship, Columbia University     |
| 1979    | BMI Composition Award                          |
| 1979    | ASCAP Foundation Grant                         |
| 1978    | Bearns Prize, Columbia University              |
| 1974    | Arnold J. Salop Memorial Composition Prize     |

### ARTIST RESIDENCIES

|                             |   |
|-----------------------------|---|
| 2015                        | Aaron Copland House                               |
| 2015, 2006                  | Djerassi Foundation, Woodside, CA                 |
| 2008                        | Symposium in Trstenice, Czech Republic            |
| 2005                        | Team Leader, Bellagio Center, Italy               |
| 2003                        | Project Residency at STEIM (Amsterdam)            |
| 2016, 2002, 1998, 95, Yaddo |   |
| 90, 87, 94, 82, 79          | (Knight Foundation Fellowship, 1995)              |
| 2001                        | Artist Fellowship, Bellagio Center, Italy         |
| 1992, 90, 89, 85            | MacDowell Colony (Norlin Foundation Fellow, 1985) |
| 82, 80, 79                  |   |
| 1999, 92, 89                | Virginia Center for the Creative Arts Residencies |
| 86, 84, 82                  |   |

### COMMISSIONS (not a complete list of works)

*(for additional details see Selected Performances (below) or List of Compositions)*

|      |   |
|------|---|
| 2016 | commissions for new works for trumpet and electronics; violin, piano and electronics; piano and video projections with text |
| 2015 | <i>A - Zythum</i> , commissioned by the Library Foundation of Los Angeles   |
| 2014 | <i>Radiant Depth Unfolded – settings of Rumi</i> , commissioned by The Sorel Organization and SongFest                      |
| 2013 | <i>Julie’s Garden of Unearthly Delights</i> , commissioned by Julie Feves   |
| 2012 | <i>Some Things Should Not Move</i> , commissioned by Southwest Chamber Music  |
| 2011 | <i>Floodsongs</i> , commissioned by Solaris Vocal Ensemble  |
| 2011 | <i>Crescent City</i> , opera commissioned by The Industry   |
| 2011 | <i>Creación de las aves</i> , commissioned by Ana Cervantes, pianist  |
| 2010 | <i>Enigma of Papilio</i> , commissioned by the Montecito Festival   |
| 2009 | <i>four / fore</i> , commissioned by the Montecito Festival   |
| 2008 | <i>The Silent Steppe Cantata</i> , funded by CEC ArtsLink and the JSC Sovereign Joint Stock Wealth Fund “Samruk-Kazyna,”    |
| 2008 | <i>Breathtails</i> , commissioned by Thomas Buckner   |
| 2007 | <i>Phantasmagoriettas from Crescent City</i> , commissioned by Loos Ensemble  |
| 2007 | <i>Sucktion</i> , commissioned by soNu with MAP Fund  |
| 2006 | <i>Los Murmullos</i> , commissioned by Ana Cervantes, pianist   |

- 2005 *Way of Light*, commissioned by the International Trumpet Guild (trumpet, electronics, video)
- 2004 *Wet*, an opera, funded in part by the Alpert Foundation, for production at RedCat, Fall 2005
- 2004 *Are You Prepared; Apertures; comeoninnoincome; Found Noir; Fetish; Light of the Full Chopstick; A Vesper Lumeo*; for Improvise! Festival, American Composers Orchestra
- 2003 *The Left Side of Time*, (trombone with MAX / MSP and video), commissioned by Monique Buzzarté
- 2003 Soundtrack for *w.s.2*, video by Seongho Cho
- 2002 *Transfiguration*, commissioned by the Saarbrueken Rundfunk for the Saarbruecken Musik im Jahrhundert 2003, Germany
- 2002 *Fleeting Shades*, commissioned by the Klezmatiks and Jenaer Philharmonie
- 2002 *Inner Voice*, commissioned by Swiss contrabassist Cristin Wilbolz
- 2002 *on earth as it is in heaven*, musical score for play, commissioned by About Productions, Los Angeles
- 2002 *Hsing*, for Ann Yeung, 2002 Geneva World Harp Congress
- 2001 *Sauger*, commissioned by trombonist Abbie Conant
- 2000 *Traces of Mississippi*, commissioned by American Composers Forum for the Continental Harmony Project
- 2000 *Pope Joan*, commissioned by the Pittsburgh New Music Ensemble and Dance Alloy
- 2000 *Is Money Money*, commissioned by Sequitur
- 1999 *Nightmare*, commissioned by Portland Gay Men's Chorus
- 1999 *Bodice Ripper*, commissioned by Dance Alloy in Pittsburgh
- 1998 *Sukey and the Mermaid*, commissioned by Oberon String Quartet and St. Catherine's School
- 1997 *Solar Music*, Fromm Foundation Commission, Harvard University
- 1997 *Croak (The Last Frog)*, Meet the Composer Residency Commission
- 1996 *American Icons*, commissioned by the National Symphony Orchestra
- 1995 *Double Concerto for Two Harps and Chamber Orchestra*, funded by the National Endowment for the Arts
- 1995 *Mambo*, Meet the Composer Residency Commission
- 1995 *Lasting Impressions*, Meet the Composer Residency Commission
- 1995 *Sachamama*, commissioned by Stefani Starin
- 1994 *Southern Ephemera for Orchestra*, Meet the Composer Residency Commission
- 1993 *Devil in the Belfry*, McKim Fund Commission, Library of Congress
- 1993 *Southern Ephemera*, commissioned by Newband
- 1993 *Sukey*, Meet the Composer Residency Commission
- 1992 *Story of My Angel*, commissioned by Vinson Hammond
- 1990 *Dish*, commissioned by Dora Ohrenstein
- 1989 *Orphans*, film score commissioned by the NY State Council on the Arts
- 1989 *The E. and O. Line*, commissioned by the Mary Flagler Cary Trust
- 1987 *Strange Attractors*, commissioned by the Oklahoma Symphony Orchestra
- 1986 *Telluris Theoria Sacra*, NEA Consortium Commission: Atlanta Chamber Players, Theater Chamber Players of Kennedy Center, New Music Consort

## DISCOGRAPHY

### **Crescent City**, Innova Recordings #878 (2014)

Live performance recording of the opera produced by The Industry in Los Angeles, with singers Jonathan Mack, Ashley Faatoalia, Gwendolyn Brown, Maria Elena Altany, Ji Young Yang, Timur Bekbosunov, Cedric Berry, Lillian Sengpiehl; conducted by Marc Lowenstein

### **1,2,4,3**, Innova Recordings #236 (2010)

Solo, duo, quartet, and trio collaborations with Chris Heenan, Earl Howard, Georg Graewe, John Lindberg, Kanoko Nishi, Kiku Day, Kristin Haraldsdottir, Leroy Jenkins, Nathan Smith, Paul Rutherford, Ronit Kirchman, and Torsten Müller

### **Pope Joan**, New World Records #80663 (2007)

**Pope Joan:** Kristen Norderval, soprano; Dorothy Stone, flutes; Keve Wilson, oboe/E.H.; Jim Sullivan, clarinet / bs clar; Nick Terry, percussion; Lorna Eder, piano; Eric km Clark, violin; Andrew McIntosh, viola; Erika Duke-Kirkpatrick, cello; Mark Menzies, conductor

**Transfiguration:** Lucy Shelton, soprano; Camilla Hoitenga, flutes; June Han, harp; Bill Trigg, percussion; Rand Steiger, conductor

### **Sacred Theory of the Earth**, New World Records 865: Atlanta Chamber Players (2000)

**Solar Music:** Amy Porter, flutes; Anne LeBaron, harp

**Telluris Theoria Sacra:** Amy Porter, piccolo, flute, alto flute; Ted Gurch, clarinet, bass clarinet; Christopher Pulgram violin; Paul Murphy, viola; Brad Ritchie, cello; Michael Cebulski, percussion; John Lawless, percussion; Paula Peace, piano; David Rosenboom, conductor

**Devil in the Belfry:** Christopher Pulgram violin; Paula Peace, piano

**Sachamama:** Amy Porter, flute, alto flute

### **The Magical Railism of Anne LeBaron**, Tellus/Mode 42 (1995)

**Doggone Cat Act:** Anne LeBaron, harp

**The E. & O. Line** (5 Selections): *Juke Joint Jam Session; Eurydice Meets Hermes; Eurydices's Death / Funeral Band; Eurydice's River Journey; Orpheus Laments - 'Looked Away'*: Lawrence Hamilton, Louise Cloutier, and Hugh Panero, vocalists; Frank London, trumpet; Marcus Rojas, tuba; Myra Melford, piano and keyboards; Davey Williams, guitar; Fred Hopkins, bass; Thurman Barker, drums; Anne LeBaron, conductor

**Waltz for Quintet:** The New Music Consort, with Judith Pearce, flute; Mary Rowell, violin; Veronica Salas, viola; Madeleine Shapiro, cello; Christopher Oldfather, piano; Claire Heldrich, conductor

**The Sea and the Honeycomb:** The Theater Chamber Players of Kennedy Center, Jeannette Walters, soprano; Penelope Fischer, piccolo and flute; Edward Walters, clarinet and bass clarinet; Kwang-wu Kim, piano; John Beck and Albert Merz, percussion; Leon Fleisher, conductor

**I am an American . . . My Government Will Reward You:** Anne LeBaron, electric harp

with live electronics and tape

- Rana, Ritual and Revelations: The Music of Anne LeBaron**, Mode 30 (1992)  
*Lamentation/Invocation*: The New Music Consort, with Allen Shearer, baritone; Robert Yamins, clarinet; Madeleine Shapiro, cello; Nina Kellman, harp; Linda Bouchard, conductor  
*Rite of the Black Sun*: The New Music Consort, with Frank Cassara, Paul Guerguerian, Michael Pugliese, and William Trigg, percussion; Claire Heldrich, conductor  
*Planxty Bowerbird*: Anne LeBaron, harp  
*Noh Reflections*: The Theater Chamber Players of Kennedy Center, with Hamao Fujiwara, violin; Masao Kawasaki, viola; Evelyn Elsing, cello  
*Concerto for Active Frogs*: The New Music Consort, with David Shea, baritone; George Cartwright, tenor sax; Jim Staley, trombone; William Trigg, percussion; Manhattan School of Music chorus; Anne LeBaron, conductor

- Phantom Orchestra: The Anne LeBaron Quintet**, Ear-Rational 1035 (1991)  
*Bouquet of a Phantom Orchestra; Human Vapor; Superstrings and Curved Space; Bottom Wash; Top Hat on a Locomotive; Loaded Shark*: Frank London, trumpet, cornet, & small instruments; Marcus Rojas, tuba; Davey Williams, guitar; Gregg Bendian, drums, vibes, percussion; Anne LeBaron, harp with live electronics

### Compilations

- Creación de las aves* on *Canto de la Monarca*, Quindecim (2013)  
*Is Money Money* on *To Have and to Hold*, Sequitur, Koch Records (2007)  
*Los Murmullos* on *Rumor de Páramo*, Ana Cervantes, Quindecim Recordings (2006)  
*Inner Voice* on *Collaborations*, DVD: Cristin Wildbolz (2006)  
*Concerto for Active Frogs* on *Raudelunas Pataphysical Revue*, Alcohol Records (2003)  
Selections from *The E. & O. Line*; excerpt from *Sachamama*; on CD insertion in *The Force of Curiosity*, a book published by CalArts and The Alpert Foundation (1999)  
*Southern Ephemera*, on *Newband*, Music & Arts 931 (1996): Stefani Starin, flute, alto fl.; Theodore Mook, cello; Dominic Donata, surrogate kithara; Elizabeth Rodgers, harmonic canon  
*Dish*, on *Urban Diva*, CRI 654 (1993): Dora Ohrenstein, sop; Mary Rowell, vn; Phillip Bush, keyboards; Ruyle, perc; John Thompson, elec. bass  
*Blue Harp Studies No. 1 & No. 2*, on *Jewel Box*, Tellus 26 (1992): Anne LeBaron, harp (electronic composition)  
*Eurydice Meets Hermes*, on *Songposts* Vol. 1, Word of Mouth 1004-1 (1991): Louise Cloutier, and Hugh Panero, vocalists; Frank London, trumpet; Marcus Rojas, tuba; Myra Melford, piano and keyboards; Fred Hopkins, bass; Thurman Barker, drums, Anne LeBaron, cond.  
*The Sea and the Honeycomb*, *Opus One* 137 (1983)  
*Concerto for Active Frogs*, *Say Day-Bew* 1 (1975)

### Harpist (as improviser)

- Encantamientos*, pfMENTUM Records (2017): Andrew R. Dewar, soprano sax; Andrea Centazzo, percussion; Anne LeBaron, harp



*1, 2, 4, 3*, Innova Records (see above)  
*unsettled on an old sense of place*, Henceforth Records (2007)  
**King Ubu Orchestra**, with the King Ubu Orchestra, Berlin Total Music Meeting:  
 FMP (2005)  
**Mount Washington**, with Wolfgang Fuchs, Martin Blume Phil Wachsmann, and others:  
 Reify Recordings (2004)  
**Strong Force**, with Earl Howard, Gerry Hemingway, Anthony Davis, and Ernst Reijseger:  
 Mutable Music (2003)  
**Blackwater Bridge**, with saxophonist Gary Hassay: Drimala Records (2002)  
**One Line Two Views**, with Muhal Richard Abrams and others, New World Records  
 80469-2 (1995)  
**Anthony Braxton Ensemble**, Black Saint (1994)  
**Chamber Works 1990-92**, with George Graewe, Random Acoustics cd 003 (1994)  
**Über Ursache und Wirkung der Meinungsverschiedenheiten beim Turmbau zu Babel**,  
 with Sven ake Johansson and Alexander von Schlippenbach, FMP 20/21 (1987)  
**Duos Europa**, America, Japan, with Peter Kowald, FMP 1270 (1989)  
**Epiphany**, with Derek Bailey's "Company," Incus 45/46 (1983)  
**Doggone Catact, A Little Left of Center, Euphorbia**, Opus One 58 (1983)  
**Jewels**, with LaDonna Smith and Davey Williams, Trans Museq 3 (1979)

#### **Published ARTICLES written by LeBaron**

"Return to *Source*: Contemporary Composers Discuss the Sociopolitical Implications of Their Work" – *Leonardo Music Journal*, Vol. 25, 2015.  
 "Composing *Breathtails*," *Current Musicology*, Issue No. 95, Spring 2013  
 "Crescent City: A Hyperopera," *International Alliance for Women in Music Journal*, Spring 2013  
 Interview with Pauline Oliveros on her website: "Composers Anne LeBaron and Pauline Oliveros Discuss Music and Activism, the Formation of "Occupy Oceans," Future Tools for Composing, and Unified Theories of Collaboration"  
<http://www.paulineoliveros.us/oliveros.html>  
 "Down the Rabbit-Hole of Innovation," *UCLA Center for the Study of Women Special Issue: Writing About Music*, 2010  
 "Gary Hassay: Self-Taught Overtone Singer," CD liner notes, 2007  
 "Shelley Hirsch", program for Subtropics Festival in Miami, 2003  
 "The American Composer's Place in the New Grove II," for *NewMusicBox* (online journal), American Music Center, Dec. 2002  
 "Report from the 8th World Harp Congress in Geneva," *World Harp Congress Journal*, Fall 2002  
 "Profile: Nikola Lutz," *Journal of the International Alliance for Women in Music*, Vol. 8, Nos. 1/2, 2002  
 "Reflections of Surrealism in Postmodern Musics," in *Postmodern Music/ Postmodern Thought*, ed. by Judy Lochhead and Joseph Auner, published by Routledge, 2002  
 "*Je crois entendre encore*, by Georges Bizet: An Analysis of the Original Aria and the Arrangement for Grover Washington, Jr.," *International Jazz Archives*, Vol.2 No.2. 1999  
 "Report from the 7th World Harp Congress in Prague," *World Harp Congress Journal*, Fall 1999

- “Croak! The Mystery of Vanishing Frogs,” *Opera for Youth Journal*, 1996
- “Artist’s Forum,” *Yaddo News*, 1996
- “The ISCM World Music Days in Budapest,” *Arts International*, 1986
- “Darmstadt 1980,” co-authored with Denys Bouliane: *Perspectives of New Music* 19, nos. 1-2 (Fall-Winter 1980/Spring-Summer 1981)

## **INTERVIEWS, ENCYCLOPEDIA ENTRIES, ARTICLES, LECTURES**

**on ANNE LeBARON** (does not include reviews)

- Ammer, Christine, ed. *Unsung: A History of Women in American Music*, 2d ed. Amadeus Press, 2000.
- Anderson, E. Ruth. *Contemporary American Composers : A Biographical Dictionary*, 2d ed. Boston: G.K. Hall, 1982.
- Borger, Irene. *The Force of Curiosity*. CalArts/The Alpert Foundation, 1999.
- Brennan, Gerald. "Pataphysical graffiti," in *Mojo*, July 2001.
- Bendian, Gregg. Interview: *Oral History of American Music at Yale University*, 2013.
- Burns, Dr. Kristine, ed. *Women and Music in America Since 1900*. The Oryx Press, 2000.
- Cohen, Aaron I. *International Encyclopedia of Women Composers*, 2d ed. New York: Books & Music, 1987.
- Cook, Richard, and Brian Morton. *The Penguin Guide to Jazz on CD, LP, and Cassette*. London, New York : Penguin Books, 1992.
- Cseres, Jozef. "Smeruje sucasna opera k mytu?" (translation: “Does Contemporary Opera Tend Towards Myth?”) in *314 revue*, Jan. 2001.
- Cseres, Jozef. "Orfeus verzus Eurydika?" in *Forum obcianskef spolocnosti*, May 2001.
- Cseres, Jozef. Asztro, geo-, eko-, bio-, ciber- és Al-zene” in *Zenei szimulákrumok*. Magyar Muhely Kiadó, 2005.
- Cummings, David M., ed. *International Who’s Who in Music and Musicians’ Directory* (in Classical and Light Classical Fields), 14th ed. Cambridge, England: International Who’s Who in Music, 1994.
- Edwards, J. Michele. Paper presentation on the work of Anne LeBaron, CMS Women and Music Technology Workshop in Atlanta, March 2000.
- Gagné, Nicole. Liner notes for CD recording of *Crescent City*: “Anne LeBaron, Hyperopera, and *Crescent City*: Some Historical Perspectives,” 2014.
- Gagné, Nicole. *Historical Dictionary of Modern and Contemporary Classical Music*. Maryland/U.K.: Scarecrow Press, 2011.
- Gagné, Cole. *Soundpieces 2: Interviews with American Composers*. Metuchen, NJ: Scarecrow Press, 1993.
- Gower, Jeff. "Electric Guitar in Classical Settings" in *Les échos de l'impep* (Publication trimestrielle d'information musicale) - Number 36, October 1996.
- Johnson, Reed. “The Grandmaster of Hyperopera,” *Los Angeles Times*, July 8, 2012.
- International Who’s Who of Professional & Business Women*, American Biographical Institute, 2000.
- Lochhead, Judy. “Composer Portrait: Anne LeBaron,” *Journal of the International Alliance for Women in Music*, Vol. 9, 2003.
- Lochhead, Judy. “Music as Place: Anne LeBaron’s Southern Ephemera.” Paper presented at AMS / SMT Conference, Seattle, 2004.
- Looseleaf, Victoria. “Composer Tunes Into Aural Universe,” *Los Angeles Times*, Oct. 23, 2002.

- May, Thomas. "Listening to the Silence of Frogs: Anne LeBaron's Fable for Our Time," *The Washington Post*, Apr.6, 1997.
- Morton, Brian, & Pamela Collins, eds. *Contemporary Composers*. Chicago: St. James Press, 1992.
- Peabody, Richard, Lucinda Ebersole and Maja Prausnitz, eds. *Gargoyle #41*. Paycock Press, 1998.
- Pendle, Karin. *Women and Music: a History*. Indiana University Press, 1991.
- Pisaro, Kathryn G. "Bringing It All Together: Anne LeBaron's Artistic Engagement with a Mississippi Community," *Musicworks*, #84, Fall 2002.
- Rodda, Dr. Richard E. *Classical Notes CD-ROM*: "A collection of nearly 2,000 program notes on orchestral pieces by the world's greatest composers (nearly 500) past and present."
- Sadie, Julie Anne and Rhian Samuel, eds. *The Norton/Grove Dictionary of Women Composers*, 1st American ed. New York: W.W. Norton, 1994.
- Sadie, Stanley, ed. *New Grove Dictionary of Women Composers*. Washington, D.C.: Grove's Dictionaries of Music, 2000.
- Shoemaker, Bill. "Anne LeBaron's Career is on the 'Line,'" *The Washington Post*, Oct. 24, 1993.
- Suleimenov, Beysenbai. Feature article, "The Silent Steppe Cantata," in *Literature Newspaper*, Kazakhstan, Oct. 30 – Nov. 6, 2008.
- Turnbull, Helen, ed. *International Who's Who in Music and Musicians' Directory*, 17<sup>th</sup> Edition. Cambridge: International Biographical Centre (2000).
- Zaimont, Judith Lang, ed. *Women Composers of Electronic music in the United States*, Vol. I. Westport, CT : Greenwood Press, 1984.
- Zaimont, Judith Lang, and Karen Famera, eds. *Contemporary Concert Music by Women: A Directory of the Composers and Their Works*. Westport, CT: Greenwood Press, 1982.

## **OTHER PROFESSIONAL ACTIVITIES**

### Lectures, Guest Composer, Panel Participation, Concert Curator

- 2016 Guest composer lecture, UCLA
- 2016 Guest composer lecture, University of Southern California (USC)
- 2016 Faculty, the Bright Institute (Chinese Music) – master class at UCLA
- 2014 Featured composer at the World Harp Congress, Sydney
- 2014 Offered workshops in extended harp techniques, World Harp Congress, Sydney
- 2014 Led a performance of Terry Riley's *In C* for prepared harps, World Harp Congress, Sydney
- 2013 Presentation on the Music of Jani Christou at Goldsmith's University of London
- 2013 Guest Composer, Trinity Laban, London
- 2013 Workshop for Harpists, Trinity Laban, London
- 2012 Guest Composer (3 lecture events), Guanajuato and Aguascalientes, Mexico
- 2011 Guest Composer, Salon Series, Venice CA
- 2009 Guest Composer / Lecturer, University of Chicago, Department of Music Colloquium Series
- 2009 Panelist for VOX program, New York City Opera
- 2009 UCLA, with Douglas Kearney: *Sucktion*
- 2009 Wayne State University: Concert Theater

- 2008 Symposium (summer courses) in Trstenice, Czech Republic
- 2008 Palacky University, Olomouc, Czech Republic
- 2008 Janacek Academy, Brno, Czech Republic
- 2006 University of Southern California
- 2006 University of Santa Barbara, California, Composer-in Residence, Primavera Festival
- 2006 Panelist for VOX program, New York City Opera
- 2005 University of North Carolina, Greensboro, Composer-in-Residence, Contemporary Music Festival
- 2004 Panelist for American Composers Orchestra “Improvise!” Festival, “Who’s in Charge? Conducting and Performing Improvised Music,” Baruch College, NYC
- 2003 Guest Composer, University of California, San Diego
- 2002 Grantmakers in the Arts Conference, speaker, sponsored by the Knight Foundation
- 2002 Guest Composer, UCLA
- 2002 Resident Composer, Birmingham Alliance of Musicians and Artists
- 2002 The University of Illinois at Urbana-Champaign, Environmental Horizons Conference, guest speaker and composer
- 2002 Miller Comm Lecture, University of Illinois, Urbana-Champaign: “Environmental Awareness Through Art and Music”
- 2002 Lorado Taft Lecture, University of Illinois, Urbana-Champaign: “How Surrealism Embraced Music (or Vice Versa?)”
- 2002 University of Illinois lecture: “Extended Techniques for Acoustic and Electric Harp”
- 2002 World Harp Congress, Geneva: Panel participant and Moderator in Composers Panels
- 2002 Knight Foundation Conference: “The Composer Residency as a tool for Community-building: the Case of *Continental Harmony*”
- 2001 Featured Pennsylvania composer, Indiana University of Pennsylvania Sixth International Festival of Women in Music
- 2001 Indiana University of Pennsylvania lecture: “Collaborative Processes for the Creation of Pope Joan”
- 2001 CalArts Composers Forum lecture: “Pope Joan: Fact or Fiction?”
- 2001 University of Pittsburgh Honors College lecture: “Music and Surrealism”
- 2000 Guest Composer, California Institute of the Arts
- 2000 Guest Composer, UC San Diego
- 2000 University of Pittsburgh Colloquia Series: “Pope Joan: Fact or Fiction?”
- 1999 Interdisciplinary Panel Discussion for conference, “Postmodernism and Music,” sponsored by the Greater New York Chapter of the American Musicological Society, and the Department of Music, SUNY-Stony Brook
- 1999 Guest Composer, Chatham College
- 1998 Curator for EuCue Series concert, Concordia University, Montreal
- 1997 Speaker for Feminist Theory and Music 4, University of VA
- 1997 Guest Composer, California Institute of the Arts
- 1997 Guest Composer, George Washington University
- 1997 Guest Composer, University of Virginia

- 1996 Participant in the Hedge-Apple Initiative, an alliance of artists, administrators, funders, and others exploring support for individual artists, sponsored by the Virginia Center for Creative Artists
- 1995 Participant in panel discussion for Opera America National Conference
- 1995 Guest Composer, Georgetown University
- 1992 Guest Composer, Bard College
- 1991 Guest Composer, Southwestern University
- 1988 Guest Composer, Middlebury College
- 1983 Guest Composer, Southern Methodist University
- 1982 Guest Composer, University of Texas at Austin

Service on Judging Panels

- 2017 Music Teachers of California Young Composers Guild
- 2016 Opera America – Discovery Grant
- 2014 Avalon International Competition for Composers
- 2013 McKnight Composer Fellowships
- 2012 Headlands Center for the Arts
- 2007-13 Anonymous, NYC
- 2007 Judge for two competitions held by Int’l Alliance for Women in Music
- 2006 Judge for national harp composition competition
- 2005 Judge for new award from VCCA, anonymous
- 2005 Judge for national organization in NYC, anonymous
- 2004 Judge, UNESCO / Virginia Center for Creative Arts
- 2002,04 World Harp Congress New Music Committee
- 2000 Pennsylvania Touring Arts Program (declined)
- 1999 Judge for Virginia Center for Creative Artists Composer International Exchange Program
- 1999 Nominator for national award (confidential)
- 1998 Judge for American Composers Forum Composers Commissioning Fund
- 1998 Judge for Harvey Gaul Competition, sponsored by Pittsburgh New Music Ensemble
- 1997 Nominator for national award (confidential)
- 1996 Judge for the Bush Foundation, both discipline-specific and interdisciplinary
- 1996 Judge for Meet the Composer Consortium Commissioning
- 1994 Judge for artist colony
- 1994 Judge for the West Virginia State Arts Council
- 1993 Judge for the Pew Charitable Trust
- 1991 Judge for the National Orchestral Association
- 1989 Judge for the New York Foundation on the Arts
- 1988 Judge for the Maryland State Arts Council
- 1987 Judge for the Ohio State Arts Council
- 1986 Judge for the League of Women Composers

Appointed or Elected Office

- 2016 Steering Committee, ACF-LA Composer Connect
- 2014 - present Board of Directors, American Composers Forum; Vice-Chair; Executive Committee; Program Committee;

|                |   |
|----------------|---|
|                | Chair of Champion Awards Subcommittee   |
| 2009 - present | Member of the Corporation of Yaddo  |
| 2003 - 2009    | Board of Directors, American Composers Forum  |
| 2000 - 2007    | Board of Directors, LA chapter of the American Composers Forum  |
| 2000 - 2002    | Board of Directors, Squonk Opera  |
| 1999 - 2012    | New Music Committee, World Harp Congress  |
| 1999 - 2001    | Vice President, American Harp Society, Pittsburgh Chapter   |
| 1999 - 2001    | Advisory Board: Global Posse, a multi-disciplinary, multi-cultural theater organization in Pittsburgh |
| 1999 - 2000    | Advisory Board: the Web-based journal, "New Modern Music: A Review of Music and Culture"              |
| 1998 - 2000    | Board of Directors, New Music Consort   |
| 1997 - 1998    | National Advisory Board, A Thousand Friends of Frogs  |
| 1994           | Founding member, Alliance for New Music Theater, Washington, D.C.                                     |
| 1991           | Fellows Executive Committee, MacDowell Colony   |
| 1989 - 1992    | Board of Officers, American Composers Alliance  |
| 1986 - 1987    | Vice-President for Program Development, American Women Composers                                      |
| 1985 - 1986    | Treasurer, American Women Composers   |

#### Selected Broadcast Media Features / Interviews

|                |  |
|----------------|--|
| 2013           | Swedish Radio interview and broadcast  |
| 2005 - present | numerous broadcasts, national and int'l  |
| 2004 - present | KPFK, Los Angeles: John Schneider's <i>Global Village</i>  |
| 2005-2008      | KCSN, Los Angeles: Martin Perlich, interviewer   |
| 2003, 2004     | Concertzender, Nederland   |
| 2003           | Saarlandischer Rundfunk, Germany   |
| 2003           | KXLU, Los Angeles  |
| 2001 - 2005    | PBS National Broadcast of Continental Harmony, includes segments from <i>Traces of Mississippi</i> |
| 2000           | On Q, Pittsburgh PBS station   |
| 2000           | KQV 1410 AM, <i>Higher Education Review</i>  |
| 1997           | CNN World News   |
| 1996           | BBC World News   |
| 1994           | National Public Radio, "Performance Today"   |
| 1990           | National Public Radio, "Morning Edition"   |
| 1989           | National Public Radio, "All Things Considered"   |
| 1990           | WNYC   |
| 1991           | Voice of America   |
| 1989           | WKCR   |
| 1987           | WPFW   |
| 1982           | BBC  |

## SELECTED PERFORMANCES

*A – Zythum*, for soprano, baritone, and chamber ensemble, premiered at the Hammer Museum. Commissioned by the Library Foundation of Los Angeles to celebrate the Oxford English Dictionary (2016); Santa Monica Library (2016)

*American Icons*, for large orchestra. Los Angeles Philharmonic at the Hollywood Bowl, Leonard Slatkin, cond. (2012); The National Symphony Orchestra at the Kennedy Center, Washington, DC, Leonard Slatkin, cond. (1996)

*Are You Prepared; Apertures; comeoninnoincome; Found Noir; Fetish; Light of the Full Chopstick; A Vesper Lumeo*; solo harp and duo, for Improvise! Festival, American Composers Orchestra, Joe's Pub, NYC (2004)

*Awakening*, from *Silent Steppe Cantata*, for tenor, string quartet, dombra, hand percussion, and guitar. REDCAT in Los Angeles (2014)

*Blue Calls Set You Free*, one-act opera for 1 principal, 3-part female chorus, piano, tape, (alto or tenor sax optional). Carter Barron Amphitheater, Washington D.C. (1996); Wooley Mammoth Theater; Washington D.C. (1994) Mt. Vernon College, Washington D.C. (1994)

*Blue Harp Studies No. 1 & 2*, (electronic). International Computer Music Conference, Hong Kong (1996); Cal Arts SCREAM Festival (2003); numerous others

*Bodice Ripper*, for clarinet, bs cl, harp, tape. Dance Alloy, Byham Theater, Pittsburgh (1999, 2000)

*Breathtails*, for baritone, shakuhachi, and string quartet. Tom Buckner, Ralph Samuelson, Flux Quartet: Roulette, NYC (2013); Holy Names University in Oakland (2014); Ian Walker, Ralph Samuelson, Formalist Quartet: REDCAT, Los Angeles (2014)

*Bouquet of a Phantom Orchestra; Green Card; Top Hat on a Locomotive; Chasing Dragonflies, Tastes Funny Hunny*, for trumpet, tuba, elec. guitar, percussion, harp. The Anne LeBaron Quintet: Music on the Edge, University of Pittsburgh (1998); Interpretations Series, Merkin Hall, New York (1997); The Alternative Museum, New York (1995)

*Concerto for Active Frogs*, for bass baritone soloist, mixed chorus, and three additional instruments (winds, brass, and percussion). University of Alabama (2013); Hear Now Festival, Los Angeles (2011) CalArts, Santa Clarita (2010); UC Santa Barbara (2006); Treffpunkt Rotebühlplatz, Stuttgart (2003); Mills College, Oakland (1999); New Music Consort, Manhattan School of Music (1997) and Symphony Space (1990); Sistrum Ensemble, Rockville, MD (1988); Pataphysical Revue, University of Alabama (1975); numerous others

*Creación de las Aves*, for piano. Ana Cervantes: premiere at 40<sup>th</sup> Festival International Cervantino Salon del Consejo Universitario (Guanajuato, Mexico), and at least one dozen

performances throughout Mexico (2012-13); Roulette in NYC (2013); St. Peter's Church in NYC (2013); Richard Valitutto: REDCAT, Los Angeles (2014); Nic Gerpe: Santa Monica Public Library and others (2016)

***Crescent City***, full-length opera produced by The Industry at Atwater Crossing, Los Angeles, twelve performances (May, 2012)

***Crescent City*** (excerpts), Hammer Museum, Los Angeles (2012); New York City Opera (2009; 2006); 'Phantasmagoriettas from Crescent City', Dag in die Branding Festival, Den Haag (Dec. 2007)

***Croak (The Last Frog)***, full-length work for new music theater: 6 principals, small mixed chorus, 10-piece chamber ens. The Marvin Center, George Washington University (five performances, 1997)

***Cumuline*** (electronic). In Good Time, SUNY / Purchase, NY (1999)

***Devil in the Belfry***, for violin and piano. Panic Duo – Venice, CA and Los Angeles (2016); California Institute of the Arts (2002); University of Illinois (2002); Whitney Museum (2001); Eleventh International Congress on Women in Music, London 1999); National Gallery of Art, Washington D.C. (1999); Indiana University of Pennsylvania (1998); Mt. Vernon College (1994); National Museum of Women in the Arts (1994); St. Luke's Chamber Ensemble: The Library of Congress (1993); Merkin Hall, NYC (1993)

***Dish***, for soprano, electric violin, percussion, elec. bass, piano. Prism Players, Pittsburgh PA (1998); Urban Diva Ensemble: De Ijsbreker, Amsterdam (1991); Bucknell University (1991); Walker Art Center (1991); Spoleto Festival (1991); Dance Theater Workshop, NYC (1990)

***Doggone Catact***, for harp. Anne LeBaron: Roulette, NYC (2013)

***Enigma of Papilio***, for piano. Diane Lindsay: Wild Beast at CalArts Santa Clarita (2014); Rob Frankenberry: Phoenix Concerts, NYC (2011)

***Fleeting Shades***, for orchestra and klezmer band. Danubia Symphony with Klezmatiks, Budapest (2006); Jenaer Philharmonie, cond. Ekhard Wycik (2003, 2004)

***Floodsongs***, for mixed chorus and electronics. Santa Clarita Master Chorale at College of the Canyons and at REDCAT, Los Angeles (2013); premiered by Solaris Vocal Ensemble in Seattle (2012)

***four***, for violin solo. Commissioned by the Montecito Festival, Santa Barbara, to honor Ivry Gitlis. Ken Aiso, soloist. Santa Barbara, CA (2009); additional performances by Mark Menzies (2010, 2014, 2016) and Tom Chiu (2013)

***fore***, for violin solo. Tom Chiu: Roulette, NYC (2013)



***Good Man's Song*** from *Crescent City*, Cedric Berry (bass) and Vicki Ray (pn): REDCAT, Los Angeles (2014)

***Harpestra: Concerto for Two Harps and One Player***, The DC Youth Orchestra at Lisner Auditorium, George Washington University. Anne LeBaron, soloist; Lyn McLain, cond. (1996); Festival Les Musique, Marseille: Helene Breschand, soloist, Philippe Nahon, conductor, with the Cannes PACA Orchestra (2011); Helene Breschand, soloist, Philippe Nahon, cond., with Niort Orchestra (2016)

***Hsing***, for harp solo. Ann Yeung, 8th World Harp Congress in Geneva (2002); Alison Bjorkedal, Southwest Chamber Music (2011)

***I Am An American . . . My Government Will Reward You***, for amplified or electric harp and tape. Treffpunkt Rotebühlplatz, Stuttgart (2003); Birmingham Alliance for Music and Art (2002); 'Wie es Ihr Gefällt' international festival, Berlin (1995); Levine School of Music (1995); New Music America (NYC, 1989); String World (Toronto, 1988); Roulette (NYC, 1988; revised version 1993); Strathmore Hall (Rockville, MD, 1988); Middlebury College (VT, 1988); International Festival Musique Actuelle (Victoriaville, Quebec, 1988)

***Inner Voice***, for contrabass and recorded sounds. Cristin Wildbolz in 2004: Deep Listening Gallery, Kingston, NY; CalArts, Los Angeles; Swiss Embassy, Washington, D.C.; Chelsea Art Museum, NYC; Brooklyn College, NY; Renaissance Society, Chicago; in 2003, Treffpunkt Rotebühlplatz, Stuttgart; Grasland, Haarlem; Stichting Nieuwe Muziek Zeeland Concertzaal, Middelburg; Ijsbreker, Amsterdam; Theater de Kikker, Utrecht; BKA Theater, Berlin; Cuba Cultur, Münster; Theater Zembad, Luzern; Bad Bonn, Düdingen; Burgbachkeller, Zug; Gare du Nord, Basel; Festival Haganum, Den Haag; Richard Wagner Museum, Luzern; Forum andere Musik, Kreuzlingen; Reithalle, Bern; Theater Tuchlaube; additional performances by Barry Newman (CalArts, 2004); Tom Peters (CalArts, 2008; Lotte Lehman Concert Hall, Primavera Festival, UC Santa Barbara, 2004; Schindler House, 2004); Guennadi Mouzyka (International Computer Music Festival, Singapore, 2003); Tom Peters, 2006-2008: Los Angeles, CA; Santa Barbara, CA; The Armory, Pasadena, CA

***Is Money Money***, for soprano, clarinet, bass clarinet, viola, cello, bass, based on texts by Gertrude Stein. What's Next Ensemble, USC (2009); Phyllis Bryn-Julson, Theater Chamber Players, Kennedy Center, Washington, D.C (2001); Angela Caesar, Peabody Institute (2001); Dora Ohrenstein, Sequitur, Joe's Pub, NYC (2000)

***Julie's Garden of Unearthly Delights***, for two bassoons and electronics: REDCAT, Los Angeles (2014, 2015); Colburn School (2016); CalArts (2016)

***Lamentation/Invocation***, for baritone, clarinet, cello, harp. Earplay, San Francisco (1989); Sistrum New Music Ensemble, Washington, DC (1988); New Music Consort, New York (1984)

***Lasting Impressions***, for chamber orchestra, narrator, and actors. DC Youth Orchestra and Horizons Theater at the Capital Children's Museum (1995)

**Los Murmullos**, for piano and speaking pianist. Mark Robson: PianoSpheres, REDCAT, Los Angeles (2016); Lorenzo Marasso: Tecate, Mexico; Alba, Italy (2016); Ana Cervantes: Roulette, NYC (2013); Ana Cervantes: REDCAT, Los Angeles (2009); Chapel Performance Space, Seattle WA (2009); Southern Oregon University (2009); 19<sup>th</sup> Raritan River Festival, New Jersey (May 31, 2008); Veracruz (June 7, 2007); Washington D.C. (2008); Guadalajara, Jalisco (Dec. 12, 2007); San Francisco del Rincón, Guanajuato (March 23, 2007); Abasolo, Guanajuato (March 21, 2007); San Miguel Allende, Guanajuato (March 17, 2007); Mexico City (2007); University of Texas at Dallas, as part of the 30th anniversary Congress of the ALTA (American Literary Translators' Association) (Nov. 9, 2007); Festival Internacional Cervantino, Guanajuato, Mexico, (Oct. 17, 2006)

**LSD: The Opera** (in progress) (selected scenes) , for seven singers, chamber orchestra, and Partch instruments. Wallis Annenberg Center for the Performing Arts in Beverly Hills (2015); MAK Center at the Schindler House, Los Angeles (2015); REDCAT, in Disney Hall Complex, Los Angeles (2015)

**Mambo**, for two orchestras and brass quintet. DC Youth Orchestra, Washington, DC (1995)

**Metamorphosis**, for flute / piccolo, oboe, clarinet, horn, trombone, harp, percussion. San Francisco Contemporary Music Players, Jean-Louis LeRoux, cond. (1984); University of Michigan, Ann Arbor (1979)

**Nightmare**, for men's chorus and piano. The Portland Gay Men's Chorus, Portland OR (1999)

**Noh Reflections**, for violin, viola, cello. Theater Chamber Players (1988); Philadelphia Chamber Ensemble (1987)

**On earth as it is in heaven**, music for a play produced by About Productions, 24th St. Theater, Los Angeles (October, 2002)

**Planxty Bowerbird**, for harp and tape. University of Illinois (2002); The New Music Consort (1997); SEAMUS Conference, Elizabeth Panzer, Birmingham, AL (1996); Washington Square Contemporary Music Society: Susan Jolles (1994); Theater Chamber Players of Kennedy Center, Anne LeBaron (1988); Elizabeth Panzer, harp (NYC: 1987, 1991, 1993); Musical Elements, Sara Cutler, harp (NYC, 1985)

**Pope Joan**, for soprano, flute/alto flute, oboe/English horn, clarinet/bass clarinet, violin, viola, cello, piano, percussion, based on poems by Enid Shomer. Concert version with Kristin Norderval, soprano, at California Institute of the Arts (2007; 2002), Mark Menzies, cond.; excerpt at Indiana University of PA (2001); Pittsburgh New Music Ensemble / Dance Alloy at Byham Theater, Pittsburgh (2000), Kevin Noe, cond.; Talloires International Composers Conference, France (1999)

***Radiant Depth Unfolded – settings of Rumi***, for soprano, baritone, and piano. Zipper Hall at the Colburn School, Los Angeles (2015)

***Rite of the Black Sun***, for percussion quartet. CalArts Percussion Ensemble, RedCat, Los Angeles (2004); Discovery Series, St. Louis (1997); Tanglewood (1989); Debrecen Percussion Ensemble, Jozsef Vrana, cond (ISCM World Music Days in Budapest, 1986); New Music Consort, conducted by Claire Heldrich, with numerous performances (1980 - 94)

***Sachamama***, for flute and tape. Ministry of Culture, Brazil (2016); REDCAT, Los Angeles (2014); E.A.R. Unit, UC Santa Barbara (2006); Treffpunkt Rotebühlplatz, Stuttgart (2003); CalArts (2002, 2003); University of Michigan (2002); Birmingham Alliance of Music and Art (2002); CMS International Conference, Kyoto (1999); Contemporary Music Festival, Saarbrueken (1998); The New Music Consort (1997); University of Sydney (1996); The Kennedy Center (1996); Merkin Hall, NYC (1995); Frankfurt (1995)

***Sauger***, for trombone and multichannel tape. Jay Evans, BAMA Festival, Birmingham AL, 2002; Elliot Chasanov, University of Illinois, 2002; Abbie Conant in Stuttgart, Vienna, and Münster (2001); 10 performances in Southeast U.S. (2002)

***Silent Steppe Cantata***, for tenor soloist, women's chorus, and orchestra of indigenous Kazakh folk instruments. Astana Philharmonic Orchestra, Women's Philharmonic Choir, and Timur Bekbosunov, soloist. Erzhan Dautov, cond. Premiered at Congress Hall, Astana (2011) with preview performance in Almaty (2011)

***Solar Music***, for flute and harp. University of Wisconsin/Madison (2016); Southwest Chamber Music International Festival, Zipper Hall at the Colburn School, Los Angeles (2012); Southwest Chamber Summer Festival, Pasadena (2010); Tyrolean Festival, Erl, Austria (2006); ACF/LA Salon, Los Angeles (2003); CalArts (2003); National Festival of New Music, Canberra, Australia (2001); National Museum of Women in the Arts, Washington D.C. (1999); World Harp Congress, Prague (1999); Kammermusiksaal Philharmonie Berlin (1997)

***Some Things Should Not Move***, for soprano, flute, harp, bass: World Harp Congress, Sydney (2014); Southwest Chamber International Festival, Zipper Hall at the Colburn School, Los Angeles (2013)

***Some Thoughts***, for soprano, flute and harp (also arranged for sop and pn). Church of St. Matthew, New York (2005); Dominant Club, Los Angeles (2004)

***Southern Ephemera***, for flute, cello, harmonic canon, surrogate kithara. Partch, REDCAT, Los Angeles (2010); Newband, Merkin Hall, New York (1996); additional performances on international tour (1993-94); Newband, The Library of Congress (1993)

***Southern Ephemera for Orchestra***, for orchestra. The Kansas City Symphony Orchestra (1998); The D.C. Youth Orchestra (European Tour, 1994)

***Story of My Angel***, for women's chorus, soprano solo, piano with live electronics. SongFest, Colburn School, Los Angeles (2014); 15<sup>th</sup> Anniversary Concert, NJ Gay Men's Chorus (2006); Sacred Music Festival, Los Angeles (2002); Delaware New Music Festival (1993); The Queen's Chorale (1994); The Aspen Music Festival Chorus (1993); The Ebony Ecumenical Ensemble (1993)

***Strange Attractors***, for orchestra. New Music Orchestral Project at Carnegie Hall, New York, Jorge Mester, cond. (1990); Winona Symphony Orchestra, MN (2004)

***Sucktion***, one-woman opera with vacuum cleaner, laptop, percussion. Musikwerkstatt Wien (2012); Club Babel / Teatr Weimer, Malmö Sweden (2011); University of York, England (2009); REDCAT New Works Festival, Los Angeles (2008)

***Sukey and the Mermaid***, for string quartet with narrator and children's chorus. The Scarab Club, Wayne State University, Detroit (2009); Contemporary Festival, New England Conservatory, (2000); The Oberon String Quartet with the Eighth Notes, Richmond, Virginia (2003, 1998)

***Telluris Theoria Sacra***, for flute, clarinet / bs clar, violin, viola, cello, piano, percussion. Brightworks, 1<sup>st</sup> movement: WildUp, UCLA Schoenberg Concert Hall, Los Angeles (2012); Southwest Chamber Music, Colburn School in Los Angeles and Norton Simon Museum in Pasadena (2003); Beata Moon Ensemble, Miller Theater, NYC (2002); Music on the Edge Series, Pittsburgh (1998); The Atlanta Chamber Players (1998); The New Century Players, David Rosenboom, cond (1997); New Music Consort: Brad Lubman, cond.; Atlanta Chamber Players: Karl Boulter, cond.; Theater Chamber Players: Joel Lazar, cond.(1990-92)

***The E. & O. Line***, full-length chamber opera: excerpts performed by Kristin Norderval, Helsinki (1994) and Charlottesville, VA (1994); District Curators concert production, Washington D.C. (1993)

***The Left Side of Time***, for trombone with interactive MAX / MSP patch. Monique Buzzarte; NYC Electroacoustic Music Festival (2009); Merkin Hall, NYC (2006); SCREAM Festival at RedCat, Los Angeles (2004); other performances by Brian French in NYC and Greensboro, NC (2005) and by Kevin Taylor in Santa Clarita, CalArts (2014)

***The Sea and the Honeycomb***, for soprano, flute / piccolo, clarinet / bs clar, piano, 2 percussion. Theater Chamber Players at The Library of Congress, Leon Fleisher, cond.(1987); Ensemble InterContemporain, Gustav Kuhn, cond. (Paris, 1984); Musica Viva Mannheim, Helmut Weinland, cond. (1982)

***Traces of Mississippi***, for orchestra, mixed chorus, children's chorus, performance poets, electric guitar, and rap artists, with texts and poems by Jolivette Anderson, Etheridge Knight, Arna Bontemps, Robert Canzoneri, Jerry Ward, Quincy Troupe, Anne Carsley, Langston Hughes, and Nitti & Kreator. Anne LeBaron, cond. The Madison County Cultural Center, Madison Mississippi (2000)

*Transfiguration* (text by Djuana Barnes), for soprano, flute, harp, percussion. REDCAT, Los Angeles (2014); Merkin Hall, NYC (2006); Musik im 21. Jahrhundert Festival, Saarbrücken / Forbach (2003)

*w.s.2* (electronic soundtrack for video by Seoungho Cho): Worldwide Video Festival, Amsterdam (2004); 17<sup>th</sup> Annual Dallas Video Festival (2004); UC San Diego “Powering Up / Powering Down---An International Festival of Radical Media Arts (2004)

*Waltz for Quintet*, for flute, clarinet, violin, viola, cello. Xtet, LA County Museum of Art, Donald Crockett, cond. (2003); Montanea Festival, Switzerland (1992); USC Contemporary Music Ensemble (1991)

*Way of Light*, for trumpet, audio and video. Chosen Vale (2016); CalArts (2014); REDCAT, Los Angeles (2014); International Trumpet Guild Conference, Glassboro NJ (2006); International Music Seminar, Chosen Vale, NH (2006); CalArts, Valencia, CA (2007); version for flute: Dresdener Festspeile, Germany (2008)

*Wet*, opera for ten singers and twelve instruments including shakuhachi, didjeridu, and pedal steel guitar. Workshop at Barnsdall Gallery Theater in Hollywood, June 10, 2005. Full production at REDCAT, Los Angeles, Dec. 1-3, 2005.

**PERFORMANCE EXPERIENCE: Selected Ensemble / Solo Performances, Harp**

- 2015 The Stone, New York (Gerry Hemingway Ensemble)
- 2014 REDCAT, Los Angeles (solo)
- 2013 Roulette, NYC (solo)
- 2012 trio recording with Andrew Dewar and Andrea Centazzo (in progress)
- 2011 University of Alabama profile concert
- 2010 Trio with Ronit Kirchman and Torsten Müller, CalArts, Valencia, CA
- 2010 Trio with Kristin Haraldsdottir and Nathan Smith, CalArts, Valencia, CA
- 2008 Trio with Georg Graewe and John Lindberg, CalArts, Valencia, CA
- 2006 Sonic Fiction: Nickelsdorf Festival (Austria); German tour (Cologne, Bochum, Berlin)
- 2005 Trio: Silk/Bamboo/Catgut, Mills College (koto, shakuhachi, harp)
- 2004 Duo with Leroy Jenkins, M-Cluster Festival, Akademie der Kunst, Berlin
- 2004 Trio with Wolfgang Fuchs and Ronit Kirchman, Salvation Theater, Los Angeles
- 2004 Duo with Gayle Young, LeBaron on cheng (Chinese zither), Young on unturned amaranth, REDCAT, Los Angeles
- 2004 Solo and quartet concert with Wolfgang Fuchs, Ronit Kirchman, Torsten Muller, Polestar New Music Festival, Seattle
- 2004 Solo concert and duo / trio with Leroy Jenkins and Earl Howard, Joe’s Pub, NYC
- 2003 Trio with Richard Teitelbaum and Bertram Turetzky, Total Music Meeting at Podewil, Berlin
- 2003 King Übü Orchestrū + text Ubu Roi (Jarry), Total Music Meeting, Podewil, Berlin
- 2003 Duos/ trios with Nikola Lutz and Cristin Wildbolz, Treffpunkt Rotebühlplatz, Stuttgart
- 2003 Solo and collaboration in works by Earl Howard, UC San Diego

2003 Los Angeles Improvisation Festival, Salvation Theater  
 2002 Paul Rutherford and Torsten Müller, Salvation Theater, Los Angeles  
 2002 Adam Rudolph Orchestra, Electric Lodge, Venice, CA  
 2002 Duo concert with Leroy Jenkins, California Institute of the Arts  
 2002 "Duets" with Vinny Golia, Leo Smith: CalArts  
 2000 Georg Graewe Ensemble: Graz, Ljubljana, Vienna, Cologne  
 1999 Interpretations Series, World Music Institute at Merkin Hall, New York (Ensemble with Anthony Davis, Gerry Hemingway, Earl Howard, Ernst Reijseger)  
 1998 Mellon Jazz Festival, duo with David Keberle, Pittsburgh  
 1998 The Anne LeBaron Quintet: Phantom Orchestra, Music on the Edge at Frick Fine Arts Auditorium, Pittsburgh  
 1997 The Anne LeBaron Quintet: Phantom Orchestra, at Merkin Hall, NYC  
 1996 "No Noise Reduction" series at Levine School of Music, solo appearance, Washington DC  
 1995 "Wie es Ihr Gefällt" International Festival, solo performances, Berlin  
 1994 "Tower of Babel" (Schlippenbach/Johansson), Hebbel Theater, Berlin  
 1994 Georg Graewe Ensemble: Koln, Bremen, Leverkusen, Bochum  
 1993 Roulette, New York,  
 1992 Anne LeBaron Quintet at the Alternative Museum, NYC  
 1991 "Post This and Neo That", Kölner Philharmonie, Cologne, Germany  
 1991 Fifth Annual Festival of Women Improvisors, NYC  
 1991 Longar Ebony Ensemble, Weill Recital Hall, NYC  
 1990 Roulette, New York  
 1990 Real Art Ways Jazz Festival, Hartford, CT  
 1990 Anne LeBaron Quintet at the Washington Project for the Arts  
 1989 New Music America/Next Wave Festival, NYC  
 1989 LSD Trio, (LeBaron/Smith/Dixon), National Museum of Women in the Arts, Washington DC  
 1988 International Festival Musique Actuelle, Victoriaville Quebec  
 1988 Middlebury College, Vermont  
 1988 Kennedy Center, Washington, DC  
 1988 Roulette, New York  
 1988 Strathmore Hall, Rockville, MD  
 1988 String World, Music Gallerie, Toronto  
 1988 D.C. Space, Washington, DC  
 1986 Staatstheater Stuttgart & Staatstheater Gütersloh  
 1986 Roulette, New York  
 1985 New Wave Festival, Allentown Arts Center, PA  
 1985 Woodland Pattern, Milwaukee  
 1983 Museum of Fine Arts, Montgomery Alabama  
 1982 Symphony Space, New York  
 1982 "Company": Institute for Contemporary Art, London  
 1982 Dankerrt Theater, Hamburg  
 1982 Creative Haus; Stadthausaal: Münster  
 1982 De Ijsbreker, Amsterdam  
 1982 Hessicher Rundfunk, Frankfurt  
 1982 American Center; Museum of Modern Art: Paris

- 1982 Belgian Radio
- 1981 Total Music Meeting, Quartier Latin, Berlin
- 1981 String Quintet Project, Leverkusen
- 1981 Aachen International Music Festival for Improvisors
- 1981 Gallerie Lenbachhaus, Munich
- 1981 West German Radio, Cologne

These performances include collaborations with Muhal Richard Abrams, Derek Bailey, Thurman Barker, Gregg Bendian, Anthony Braxton, Anthony Davis, Wolfgang Fuchs, Vinny Golia, Georg Graewe, Lionel Hampton, Gary Hassay, Gerry Hemingway, Shelley Hirsch, Earl Howard, Leroy Jenkins, Sven ake Johansson, Toshinori Kondo, Peter Kowald, George E. Lewis, Frank London, Paul Lovens, Evan Parker, Marcus Rojas, Wadada Leo Smith, Alexander von Schlippenbach, LaDonna Smith , Akio Suzuki, Akua Dixon Turre, and Davey Williams.