

ROSS FELLER

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EDUCATION

- October 1994 DOCTOR OF MUSICAL ARTS IN COMPOSITION AND THEORY, minor studies in Ethnomusicology, University of Illinois at Urbana-Champaign
Dissertation: *Multicursal Labyrinths in the Work of Brian Ferneyhough*
Honors: Phi Kappa Phi, ASCAP Raymond Hubbell Composition Award, Theodore Presser Dissertation Award
- May 1989 MASTER OF MUSIC IN COMPOSITION AND THEORY, University of Illinois at Urbana-Champaign
Honors: Phi Kappa Phi
- May 1986 BACHELOR OF MUSIC IN COMPOSITION, American Conservatory of Music, Chicago, Illinois

TEACHING EXPERIENCE

- 2017-present ASSOCIATE PROFESSOR OF MUSIC, KENYON COLLEGE, GAMBIER, OHIO
Teach classes on music theory, composition, counterpoint, basic musicianship, structure and analysis, and computer music, as well as independent studies and applied saxophone. Service is detailed below.
- 2011-2017 ASSISTANT PROFESSOR OF MUSIC, KENYON COLLEGE, GAMBIER, OHIO
Taught classes on music theory, composition, counterpoint, basic musicianship, structure and analysis, and computer music, as well as independent studies. Service is detailed below.
- 2004-2008 ASSISTANT PROFESSOR OF COMPOSITION, OBERLIN COLLEGE CONSERVATORY OF MUSIC, OBERLIN, OHIO
Taught classes on composition and music technology, served on committees, advised current and potential students, and coordinated a biennial, interdepartmental compact disc project.
- 2000-2004 ASSISTANT PROFESSOR OF THEORY AND COMPOSITION, GEORGIA COLLEGE & STATE UNIVERSITY, MILLEDGEVILLE, GEORGIA
Taught classes on music theory and ear training, orchestration, composition, music technology, jazz history, and improvisation. Co-coordinated the music theory and composition programs, and music technology initiatives.

LIST OF CLASSES TAUGHT

Kenyon College

MUSC 101:	Basic Musicianship
MUSC 121:	Music Theory I
MUSC 122:	Music Theory II
MUSC 124:	Introduction to Computer Music
MUSC 145:	Saxophone Techniques
MUSC 221:	18 th Century Counterpoint
MUSC 222:	Structure and Analysis
MUSC 322:	Composition Seminar
MUSC 324:	Advanced Computer Music
MUSC 391:	Advanced Computer Music (Special Topics)
MUSC 392:	Composing for Digital Audio (Special Topics)

Kenyon College Invited Lectures

ARTS 107:	Digital Imaging (Prof. Claudia Esslinger)
ARTS 321:	Digital Photography (Prof. Marcella Hackbardt)
IPHS 318:	Postmodernism (Prof. Kate Elkins)
MUSC 102:	Intro to Musical Style (Prof. Chelsey Hamm)
MUSC 222:	Structure and Analysis (Prof. Ted Buehrer)
RLST 103:	The Holocaust (Profs. Leo Riegert and Miriam Dean-Otting)
RLST 103:	The Holocaust (Prof. Allen Pfenigsteen)
RLST 103:	The Holocaust (Prof. Leo Riegert)

Oberlin College Conservatory of Music

TECH 100:	Introduction to Music Technology
COMP 102A:	Composing Melodies and Solos
MUSC 103A:	Composing and Analyzing Texture
TECH 150:	Studio Skills for Composers
COMP 202B:	Experimental Composition
COMP 203B:	Composing and Analyzing with Systems
COMP 210:	Seminar on Multimedia Composition
COMP 210:	Seminar on Helmut Lachenmann
CNTP 310:	New Music Workshop
PVST 000:	Weekly Composition Studio Class
PVST 027/034/044	Primary Applied Composition Lessons
PVST 077:	Secondary Applied Composition Lessons

Georgia College & State University

MUSC 1105:	Music and Civilization
MUSC 1300/10:	Music Technology I & II
MUSC 2600/10:	Advanced Theory I & II
MUSC 2601/11:	Advanced Ear Training I & II
MUSC 3300:	Counterpoint
MUSC 3510:	Theory IV

MUSC 3550: Instrumental and Choral Arranging
 MUSC 3650: Survey of Jazz History
 MUSC 4300: Form and Analysis
 MUSC 4620: Orchestration
 MUSC 4950: Improvisation
 MUAP 1090/3090: Music Improvisation
 MUAP 1100-3130: Applied Composition Lessons
 MUEN 1070/3070: Jazz Combo

CERTIFICATIONS

June 2015 Soundpainting, Level 1, Paris, France
 June 2014 Institute for Music Theory Pedagogy, Eastman School of Music, Rochester, New York

PROFESSIONAL APPOINTMENTS

2019 Editor, biennial Sound Anthology issue, Computer Music Journal, MIT Press, Cambridge, Massachusetts
 2010-present Reviews Editor, Computer Music Journal, MIT Press, Cambridge, Massachusetts
 2009-present Dance Department Accompanist, Kenyon College, Gambier, Ohio
 2009-2010 Affiliate Scholar, Kenyon College, Gambier, Ohio
 2008-2009 Affiliate Scholar, Oberlin Conservatory Theory Department, Oberlin, Ohio
 1996-1997 Guest Scholar, Paul Sacher Foundation, Basel, Switzerland

SELECTED GRANTS

2016 • John Adams Summer Scholar Grant with Alayne Wegner, Kenyon College, Gambier
 2012 • Faculty Development Grant for *X/Winds* cd project, Kenyon College, Gambier, Ohio
 • Faculty Lectureships Grant for Walter Thompson concert, Kenyon College, Gambier
 2009 • Individual Excellence Award in Music Composition, Ohio Arts Council
 2007 • Winter Term Project Grant, Oberlin College, Oberlin, Ohio
 2006 • Travel Grant, Dean's Office, Oberlin College, Oberlin, Ohio
 1996-1997 • Research Grant, Paul Sacher Foundation, Basel, Switzerland

SELECTED AWARDS & HONORS

2020 • Invited Guest Composer, Western Michigan University, Kalamazoo, Covid
Cancelled
 • Invited to perform with Cheer-Accident at Big Ears Festival, Knoxville, Covid
Cancelled
 2019 • Research Residency, Paul Sacher Foundation, Basel, Switzerland
 • *Unhinged* performed by the Columbus Symphony String Quartet, Tutti New Festival, Denison University, Granville, Ohio
 Music • *Wrest* performed at the DanceUSA Conference and Dance America Festival, Cleveland

- 2018
 - *Wrest* performed at Joe's Pub, New York City
 - *Udito da Sotto* performed at the University of Tennessee New Music Festival, Knoxville
- 2017
 - *Force Majeure* commissioned by the Antidepressant Duo, New York City
 - Invited Guest Speaker for four lectures at Lakeside Chautauqua, Ohio
 - *The People Divided* performed at the 47th Annual Ball State New Music Festival, Muncie, Indiana
 - *Retracing* performed at the Somatic Dance Conference and Performance Festival, Hobart and William Smith Colleges, Geneva, New York; Pandemonium 17, Cleveland, Ohio; and Fall Dance Concert, Kenyon College, Gambier, Ohio
- 2016
 - *Dance of the Seven Veils* performed at the Tutti New Music Festival, Denison University, Granville, Ohio
 - Founding Member of the Columbus Composers Guild, Ohio
 - Kenyon College Philosophy Colloquium, "Creative Indexing, TMI, and Anti-Language: Making a Case for Musical Innovation," Gambier, Ohio
 - *Still Adrift* selected for the 46th Annual Ball State New Music Festival, Muncie, Indiana
 - Outside Examiner for a Four-Year Program Review, University of Leuven, Belgium
 - Jury-selected evening-length concert of my compositions, Spectrum, New York City
- 2015
 - Month-long Residency, Lake Studios, Berlin, Germany
 - Residency, Paul Sacher Foundation, Basel, Switzerland
 - Guest Composer Residency, Bowdoin College, Brunswick, Maine
 - Ross Feller Double R Nonet at the Green Mill, Chicago, selected by the Chicago Jazz Composers Consortium, Chicago, Illinois
 - *Retracing* selected for performance at the 41st International Computer Music Conference, Denton, Texas
 - *Udito da Sotto* and *Dance of the Seven Veils* selected for the 45th Annual Ball State New Music Festival, Muncie, Indiana
- 2014
 - European Tour with Doctor Nerve in France, Switzerland, Italy, and Germany
- 2013
 - *Inter Silvas* commissioned for the Inauguration Ceremony of Kenyon College President, Sean Decatur, with text by Jennifer Clarvoe, Gambier, Ohio
 - *X/Winds* cd project accepted by Innova Recordings, St. Paul, Minnesota
 - *Still Adrift* commissioned by Adam Tendler for a performance at Roulette, Brooklyn
- 2012
 - *Portrait Miniature #1* commissioned by Craig Hultgren for a performance at Jan Hus Church, New York City
 - *Retracing* selected for SCI National Conference, and Ballet Met, Columbus, Ohio
 - Featured performer with Double-Edge Dance at the E3 Series of Improvisation Performances, Lafayette, Indiana
 - Residency, Ragdale Foundation, Lake Forest, Illinois
 - My saxophone music published by Murphy Music Press, LLC, Dallas, Texas
 - *Retracing* selected for 42nd Annual Ball State New Music Festival, Muncie, Indiana

- 2011 • Featured artist with Double-Edge Dance, Ingenuity Festival, Cleveland, Ohio
- 2009 • Individual Excellence Award in Music Composition, Ohio Arts Council
- *Triple Threat* selected for Society of Composers, Inc. cd on Capstone Records, New York City
- Featured with Double-Edge Dance on Cleveland's WKYC television
- 2008 • Featured Composer, Georgia College & State University, Milledgeville, Georgia
- 2006 • Jury-selected evening-length concert of my compositions, Roulette, Brooklyn
- 2005 • Finalist, Bent Frequency's International Call for Scores, Atlanta, Georgia
- 1995 • Finalist, International Gaudeamus Foundation Composer's Competition, Amsterdam, The Netherlands
- 1993 • Finalist, ASCAP Young Composer's Competition, New York City, New York
- Edited *City on the Hill* by Marvin Curtis, commissioned for, and performed at, the first Inauguration of President Bill Clinton

SELECTED PUBLICATIONS

Book

forthcoming *Brian Ferneyhough: Works with Computer-Assistance*

Book Chapters

- 2005 "E-Sketches: Brian Ferneyhough's Use of Computer-Assisted Compositional Tools," *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," *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," *Brian Ferneyhough: Collected Writings*, James Boros and Richard Toop, editors, Harwood Academic Publishers, Amsterdam, The Netherlands
- 1998 "Brian Ferneyhough: Funérailles," *Settling New Scores: Music Manuscripts from the Paul Sacher Foundation*, Felix Meyer, editor, Schott Musik International, Mainz, Germany

Articles

- 2018 Article on the computer music of Ashley Fure, *Nuove Musiche*, forthcoming issue
- 2015 "A Call from Doctor Nerve," *Kenyon College Alumni Bulletin*, Vol. 37, No. 2 (Winter 2015), Kenyon College, Gambier, Ohio
- 2011 "An Interview with Andreas Nicolas Fischer," in *Seeing/Knowing*, Natalie Marsh, editor,

Graham Gund Gallery, Kenyon College, Gambier, Ohio

- 2006
and
Systems
- "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 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," *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
- "Realism Terrorism: Mistaking Signs for What They Represent," *The Open Space*, Vol. 3, Spring 2001, Red Hook, New York
- 1999
Music,"
University
- "Strategic Defamiliarization: The Process of Difficulty in Brian Ferneyhough's *Proceedings of the Third Triennial British Musicological Societies' Conference*, of Surrey, United Kingdom
- 1997
of
Aerts,
- "Musical Anticommunication: The Composition of Complexity and the Complexity of Composition," *Proceedings of the Einstein Meets Magritte Conference*, Diederik editor, Kluwer Academic Publishers, New York City
- Reviews**
- 2019
- "The Digital Score: Musicianship, Creativity and Innovation," *Computer Music Journal*, Vol. 43, No. 2-3 (Summer/Fall 2019), MIT Press, Cambridge, Massachusetts
- "Agostino Di Scipio: Concrezioni Sonore," *Computer Music Journal*, Vol. 43, No. 2-3 (Summer/Fall 2019), MIT Press, Cambridge, Massachusetts
- "Electroacoustic Works," *Computer Music Journal*, Vol. 43, No. 1 (Spring 2019), MIT Press, Cambridge, Massachusetts

- 2018 "Esther Lamneck: Tárógáto Constructions," *Computer Music Journal*, Vol. 42, No. 4 (Winter 2018), MIT Press, Cambridge, Massachusetts
- "Diptych," *Computer Music Journal*, Vol. 42, No. 3 (Fall 2018), MIT Press, Cambridge, Massachusetts
- "Orjan Sandred: The Musical Fundamental of Computer Assisted Composition," *Computer Music Journal*, Vol. 42, No. 2 (Summer 2018), MIT Press, Cambridge, Massachusetts
- 2018 "Iced Bodies: Ice Music for Chicago at The Arts Club of Chicago," *Computer Music Journal*, Vol. 42, No. 1 (Spring 2018), MIT Press, Cambridge, Massachusetts
- "Jason Corey: Audio Production and Critical Listening: Technical Ear Training," *Computer Music Journal*, Vol. 42, No. 1 (Spring 2018), MIT Press, Cambridge, Massachusetts
- "Cathy van Eck: Between Air and Electricity: Microphones and Loudspeakers as Musical Instruments," *Computer Music Journal*, Vol. 41, No. 4 (Winter 2018), MIT Press, Cambridge, Massachusetts
- 2017 "David Behrman: Performance at Roulette, Brooklyn, New York,," *Computer Music Journal*, Vol. 41, No. 3 (Fall 2017), MIT Press, Cambridge, Massachusetts
- "Ian Fredericks: Sunrise: The Acousmatic Music of Ian Fredericks," *Computer Music Journal*, Vol. 41, No. 3 (Fall 2017), MIT Press, Cambridge, Massachusetts
- "Zenial: Minotaur," *Computer Music Journal*, Vol. 41, No. 2 (Summer 2017), MIT Press, Cambridge, Massachusetts
- "Russell Pinkston: Balancing Acts," *Computer Music Journal*, Vol. 41, No. 1 (Spring 2017), MIT Press, Cambridge, Massachusetts
- "Nicolas Collins: Salvaged – Compositions 1986-2014," *Computer Music Journal*, Vol. 40, No. 4 (Winter 2017), MIT Press, Cambridge, Massachusetts
- 2016 "Tornado Project: Trios for Flute, Clarinet, and Computer," *Computer Music Journal*, Vol. 40, No. 2 (Summer 2016), MIT Press, Cambridge, Massachusetts
- "Andrew J. Nelson: The Sound of Innovation – Stanford and the Computer Music Revolution," *Computer Music Journal*, Vol. 40, No. 1 (Spring 2016), MIT Press, Cambridge, Massachusetts
- 2015 "CJ Symon: Twelve Day Today Preludes & Fugues," *Computer Music Journal*, Vol. 39, No. 4 (Winter 2015), MIT Press, Cambridge, Massachusetts

- "Neil Leonard: For Kounellis," *Computer Music Journal*, Vol. 39, No. 2 (Summer 2015), MIT Press, Cambridge, Massachusetts
- "Paul Fretwell and Ambrose Field: Northern Loop," *Computer Music Journal*, Vol. 39, No. 1 (Spring 2015), MIT Press, Cambridge, Massachusetts
- 2014 "Matthew Burtner: Noise Plays Burtner," *Computer Music Journal*, Vol. 38, No. 3 (Fall 2014), MIT Press, Cambridge, Massachusetts
- "Juan Blanco: Nuestro Tiempo/ Our Time," *Computer Music Journal*, Vol. 38, No. 2 (Summer 2014), MIT Press, Cambridge, Massachusetts
- 38, "Barry Schrader: The Barnum Museum (2009-2012)," *Computer Music Journal*, Vol. 38, No. 1 (Spring 2014), MIT Press, Cambridge, Massachusetts
- 2013 "Felipe Otondo: Tutugari," *Computer Music Journal*, Vol. 37, No. 4 (Winter 2013), MIT Press, Cambridge, Massachusetts
- 2013 "Andrew May: Imaginary Friends," *Computer Music Journal*, Vol. 37, No. 3 (Fall 2013), MIT Press, Cambridge, Massachusetts
- 2 "Elizabeth Hoffman: Intérieurs Harmoniques," *Computer Music Journal*, Vol. 37, No. 2 (Summer 2013), MIT Press, Cambridge, Massachusetts
- Vol. 37, "Sonic Circuits 2012: A Festival of Experimental Music," *Computer Music Journal*, No. 1 (Spring 2013), MIT Press, Cambridge, Massachusetts
- 2012 "Hubert Howe: Clusters," *Computer Music Journal*, Vol. 36, No. 4 (Winter 2012), MIT Press, Cambridge, Massachusetts
- "David A Jaffe: Wildlife," *Computer Music Journal*, Vol. 36, No. 3 (Fall 2012), MIT Press, Cambridge, Massachusetts
- 2011 "Melia Watras: Prestidigitation," *Computer Music Journal*, Vol. 35, No. 1 (Spring 2011), MIT Press, Cambridge, Massachusetts
- 2009 "Drew Krause: Powder," *Computer Music Journal*, Vol. 33, No. 2 (Summer 2009), MIT Press, Cambridge, Massachusetts

- 2009), "Music from SEAMUS, Vol. 17," Computer Music Journal, Vol. 33, No. 1 (Spring 2009), MIT Press, Cambridge, Massachusetts
- 2008 "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, Massachusetts
- Recordings**
- 2021 Saxophone performances on Cheer-Accident's forthcoming 21st album, Cuneiform Records, Washington D.C.
- 2020 Saxophone performance on Doctor Nerve's *LOUD*, Punos Music, New York City
- 2019 Recorded Charles D. Bayne's "Hong Kong" project, BelAir Studios, Chicago
Forthcoming recording with bassist Tommaso Rolando, Genoa, Italy
- 2017 *Snow Trio: Didkovsky/Feller/Lytle*, Elewhale Music, New York City
Saxophone performance on Cheer Accident's *Putting Off Death*, Cuneiform Records, Washington, D.C.
- 2016 *X/Winds: Ross Feller*, Eight original compositions, Innova #911, Innova Recordings, St. Paul, Minnesota
- 2015 *Chiasmus*, Ross Feller and Frank Mauceri, Tesuji Records, Brunswick, Maine
- 2011 Saxophone performances on *The Life and Times of Destiny Quibble*, Deers Ear Music, Tampa, Florida
- 2009 *Nomadology* on *Breath Beneath*, Prism Saxophone Quartet, New Dynamic Records, New Albany, Indiana
- 1998 *Gumshoe* on *Sound Bites*, Michael Cameron, double bass, Athena Records, New York City
- 1997 Saxophone performance on Cheer Accident's *Enduring the American Dream*, Pravda Records, Chicago, Illinois

1991 *This Appearance on New Electronic Compositions from the University of Illinois at Urbana-Champaign, Champaign, Illinois*

SELECTED PAPER PRESENTATIONS

- 2017 Four Invited Lecture-Presentations about Musical Understanding, Lakeside Chautauqua, Lakeside, Ohio
- 2016 "Creative Indexing, TMI, and Anti-Language: Making a Case for Musical Innovation," Kenyon College Philosophy Department Colloquium, Gambier, Ohio
- 2013 "Totally Graphic: What Two Scores by Herbert Brün and Cornelius Cardew Tell Us About the Politics of Performance," Time Stands Still: Notation in Musical Performance, Wesleyan University, Middletown, Connecticut
- 2012 "Charles Mingus: Looking Back at the Forefront," Fourteenth Annual Meeting of the Dutch and Flemish Music Theory Society, Antwerp, Belgium
- Illinois "Brian Ferneyhough's New Terrain," 5th Biennial Conference of the North American British Music Studies Association, University of Illinois at Urbana-Champaign, University of Illinois at Urbana-Champaign
- 2011 Introductory presentation for the "Notations 21: Envisioning New Sound" exhibition (October 2011 – March 2012), Gund Gallery, Kenyon College, Gambier, Ohio
- 2008 "Rhythmic Precision in Performances of 'New Complexity' Composition," Thirty-sixth Annual Meeting of the Music Theory Society of New York State, Ithaca, 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
- Music "Herbert Brün's Language of Resistance," Fourth Annual EthNoise! Conference: 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
- 2002 "Tools of Resistance: The Role of Parody in Frank Zappa's 'Serious' Music," Eleventh Annual Meeting of Music Theory Southeast, Florida State University, Tallahassee
- "The Orchestral Music of Luc Brewaays," Seventeenth Congress of the International Musicological Society, Monsignor Sencie Institute of the Catholic University in Leuven, Belgium
- 2001 "Iconic Resemblance in Brian Ferneyhough's *Trittico per Gertrude Stein*," Special Session on Musical Ekphrasis, Seventh International Congress on Musical Signification, Imatra, Finland
- 2000 "Java-Enabled: An Analysis of Nick Didkovsky's Music for Doctor Nerve," Annual Meeting of the Music Theory Society of New York State, New York University, New York City

COLLEGIATE SERVICE

Kenyon College

- 2020-present Member, Tenure and Promotion Committee
- 2019 Soundings Coordinator, Gund Gallery, Kenyon College, Gambier, Ohio
Outside Reviewer, Psychology Department, Tenure-track search
- 2018 Coordinator, Gutbucket, Warner Concert Series
Coordinator, Anti-Depressant, Warner Concert Series
- 2017-2019 Member, Committee on Academic Standards (Jesse Matz, chair)
- 2016-2017 Member, Computer Science Task Force (Bob Milnikel, chair)
- 2016 John Adams Summer Scholar Project with Alayne Wegner
Assisted with the Glassman/Fay Duo Residency
Accompanied the Kenyon College Jazz Ensemble to New Orleans
Co-coordinated Composer Choreographer Collaboration Concert, Gund Gallery
Coordinator, Patchwork, Warner Concert Series
- 2015 Coordinator, International Contemporary Ensemble (ICE), Warner Concert Series
- 2013-present Co-Director, Warner Concert Series
- 2013-present Member, Gund Gallery Advisory Committee
- 2012-2014 Member, Faculty Affairs Committee (Mort Guiney, chair)
- 2012-present Coordinator and Faculty Liaison to Music Department Recording Technicians
- 2012-2013 Outside Reviewer of Julie Brodie for full professor
Evaluated Scholarship in pre-tenure review of Elly Smith
Member, Search Committee for Miriam Dean-Otting's sabbatical replacement
Member, Search Committee for Multimedia Computing Support Specialist position
Member, Blended Learning Committee (Simon Garcia, chair)

Member, Visual Literacy Committee (Laurie Finke, chair)
 Assisted with Angela Waite Concert and Larry Groupe presentation
 Coordinated and conducted John Cage's *Imaginary Landscape #4* at the Gund
 Gallery
 2012
 Series Coordinator, Walter Thompson Soundpainting Residency and Warner Concert
 Series
 Coordinator, Fareed Haque, Warner Concert Series
 Essential Skills Panel and Retreat
 2011-present
 Faculty Advisor, Magnetic Voices Slam Poetry Collective
 Advisor, Music Major Senior Exercises
 2011-2013
 Coordinator, Summer Community Soccer in Gambier
 2011
 Coordinated the student ensemble performance of Cornelius Cardew's *Treatise* for
 the
 Introduction, Notations 21 exhibit at the Gund Gallery

OTHER SERVICE

Adjudicator & Reviewer

2018
 2017
 2016
 2015
 2013
 Competition
 2010
 Competition
 2009
 2008
 Competition
 2007
 2006
 Competition

- Manuscript Reviewer, Routledge Books
- Manuscript Reviewer, Routledge Books
- Manuscript Reviewer, Swedish Journal of Music Research
- Outside Examiner and Four-Year Program Reviewer, University of Leuven, Belgium
- Manuscript Reviewer, Rowan and Littlefield Press
- Manuscript Reviewer, Cambridge University Press
- Judge for the 2013 MTNA Ohio Music Teachers Association Composition
- Juror for the Ragdale Foundation, Lake Forest, Illinois
- Judge for the 2010 MTNA Ohio Music Teachers Association Composition
- Panelist for the Ragdale Foundation, Lake Forest, Illinois
- Judge for the 2008 MTNA Ohio Music Teachers Association Composition
- Program Committee, 2007 conference of the College Music Society Great Lakes Chapter
- Judge for the 2006 MTNA Ohio Music Teachers Association Composition

Community Service

2020
 2015

- Performance with various, Ariel Foundation Park, Independence Video, Mount Vernon
- Double-Edge Dance Workshop, Berlin, Germany

- 2014 • Performance with Padula Oblongata, Knox County Children’s Garden, Mount Vernon, Ohio
- 2012 • Performance with Padula Oblongata, Food for the Hungry Gala, Gund Commons, Kenyon College, Gambier, Ohio
- Performance at “A Concert Celebrating the 100th Birthday of Franklin Miller Jr.,” Rosse Hall Auditorium, Kenyon College, Gambier, Ohio
- 2011 • Performance with Padula Oblongata, Food for the Hungry Gala, Gund Commons, Kenyon College, Gambier, Ohio
- 2009-2019 • Electroacoustic Compositions performed at Pandemonium Gala Events, Cleveland Public Theatre, Cleveland, Ohio

SELECTED SAXOPHONE PERFORMANCES

- 2020 • With Cheer-Accident, mini-Midwest tour, 3 states
- 2019 • With Cheer-Accident, 18-day Midwest and east coast tour, 12 states
- With the Frank Mauceri Quartet, Bowdoin College, Brunswick, Maine
- With Double Edge Dance, Pandemonium 2019, Cleveland Public Theatre, Ohio
- At Soundings, Gund Gallery, Kenyon College, Gambier, Ohio
- With the Josh Hill Band, Memorial Theater, Mount Vernon, Ohio
- With Weston Carpenter, Senior Recital, Rosse Hall Auditorium, Gambier, Ohio
- With Knox Community Jazz Orchestra, Mount Vernon, Ohio
- 2018 • With Foils Saxophone Quartet, Roulette, Brooklyn, New York
- With Snow Trio, Roulette, Brooklyn, New York
- With Double Edge Dance, “Love Cry,” Cleveland Public Theatre, Cleveland, Ohio
- With Knox Community Jazz Orchestra, Ariel Foundation Park, Mount Vernon, Ohio
- Ohio • With Knox Community Jazz Orchestra, Dan Emmett Festival, Mount Vernon, Ohio
- 2017 • With Faust, Rock in Opposition Festival, Carmaux, France
- With Cheer Accident, Rock in Opposition Festival, Carmaux, France
- With Cheer Accident, The Beat Kitchen, Chicago, Illinois
- With Kathleen Supove and Aryeh Kobrinsky, Spectrum, Brooklyn, New York
- 2016 • With Dan Burke, WNUR, Northwestern University Radio Station, Evanston, Illinois
- With Dan Burke and Cheer Accident, The Owl, Chicago, Illinois
- With Ted Buehrer, recording for Karl Shefelman’s movie *Looking for the Jackalope*
- 2015 • Ross Feller Double R Nonet, Green Mill, Chicago, Illinois
- With various improvisers, Bimhuis, Amsterdam, The Netherlands
- Solo, Auxxx Berlin, Kino 77, Berlin, Germany
- Feller/Erel/Kürvers/Kneer/Scott, Ma Thilda, Berlin, Germany
- *In Memoriam: Sechs Berlin Stolperstellen*, Berlin, Germany
- With Kora Radella, Uferstudios, Studio 7, Berlin, Germany
- *Udito da Sotto* at 45th Annual Ball State New Music Festival, Muncie, Indiana
- *Udito da Sotto* and *For Anthony: Rituals & Roadmaps*, Bowdoin College, Brunswick, Maine
- 2014 • With Doctor Nerve, 2014 European Tour, France, Switzerland, Italy, & Germany
- 2013 • With Dot Dot Dot at 30th Anniversary Concert, MayneStage, Chicago, Illinois

- Connecticut
 - *Rituals and Roadmaps*, Memorial Chapel, Wesleyan University, Middletown, Indiana
- 2012
 - With Double-Edge Dance, E3 Series of Improvisation Performances, Lafayette, Indiana
 - With Walter Thompson and 45 Soundpainters, Rosse Hall Auditorium, Kenyon College, Gambier, Ohio
 - At the 6th Quadrennial Leap Day Recital, Rosse Hall Auditorium, Gambier, Ohio
 - With the Kenyon College Jazz Ensemble, Rosse Hall Auditorium, Gambier, Ohio
 - With Thymme Jones, Ragdale Foundation, Lake Forest, Illinois
 - *Duration: 4'33* with Kora Radella, Gund Gallery, Kenyon College
- 2011
 - *Mutatis Mutandis* at Gund Gallery, Kenyon College, Gambier, Ohio
 - With Kora Radella, Movement Research, Brooklyn, New York
- 2010-2014
 - With Padula Oblongata, Central Ohio
- 2010
 - Ross Feller Group, Douglass Street Music Collective, Brooklyn, New York
 - Ross Feller Double R Big Band, Elastic Arts Foundation, Chicago, Illinois
 - With Jeffrey Kowalkowski, Ragdale Foundation, Lake Forest, Illinois
- 2009
 - With Kora Radella, LIT Loft into Theater, New York City, New York
 - At DRWR Gallery, Brooklyn, New York
 - With Kora Radella, Pandemonium 09, Cleveland Public Theatre
 - *Eclipse* with Ron Palka, Chamber Hall, Baldwin Wallace Conservatory of Music, Cleveland, Ohio
- 2008
 - Solo recital, Eyedrum, Atlanta, Georgia
 - Solo recital, Max Noah Recital Hall, Milledgeville, Georgia
- 2007
 - With Kora Radella, Playhouse Square Center, Ingenuity 07, Cleveland, Ohio
 - With the Oberlin KlezOmatics, FestAviv, Temple Tifereth Israel, Cleveland, Ohio
 - Solo recital, Warner Concert Hall, Oberlin Conservatory of Music, Oberlin, Ohio

PRESS: REVIEWS, PREVIEWS, & INTERVIEWS

- 2017
 - Four online reviews of *X/Winds*, Innova Recordings
- 2014
 - Review of Composer/Choreographer Collaboration, *The Kenyon Collegian*, by Anna Dunlavey and Cora Markowitz, 10/30/14
 - Front Page Preview of Doctor Nerve, *Forli Spettacoli*, by Stefania Navacchia, 9/23/14
 - Preview of Doctor Nerve, *Il Giornale di Vicenza*, by Elia Cucovax, 9/24/14
 - Interviewed by Emily Weaver in the *Mount Vernon News*, 1/25/14
- 2013
 - Review of *Retracing* in the *Starr Review*, 4/30/13
 - Interview with Roulette curator. <http://roulette.org/2013/interview-koosil-jamaura-donohue-kora-radella-ross-feller-jim-staley/>
 - Preview of Double-Edge Dance concert, *Journal & Courier*. Lafayette, Indiana, 5/10/13
- 2012
 - Featured Preview of Dot Dot Dot concert in the *Chicago Reader*, 7/27/12
 - Review of *Quixotica* in *The Kenyon Collegian*, by Will Quam, 4/19/12

- 2009 • Review in *The Plain Dealer*, Cleveland, by Donald Rosenberg, 5/15/09
- 2008 • Review of *Strike a Nerve* in *Cool Cleveland*, by Jessica Grim
- 2007 • Review of *Fault Lines* in *Cool Cleveland*, by Linda Eisenstein, 2/11/07
- 2001 • Review of a Red Heifer concert in *The Macon Telegraph*, 1/16/01
- 1998 • Review of *High Ball* and *Serpentine Sequenza* in *The Octopus*, Champaign, Illinois,
5/8/98
- 1997 • Review of *Untrimmed* in *Basler Zeitung*, Basel, Switzerland, 2/8/97
- 1996 • Review of *High Ball* in *The Bulletin*, Brussels, Belgium, 4/22/96
- Review of *High Ball* in *Deze Week Im Brussel*, Brussels, Belgium, 4/22/96

PROFESSIONAL AFFILIATIONS & MEMBERSHIPS

ASCAP
 Cleveland Composers Guild (CCG)
 International Computer Music Association (ICMA)
 International Semiotics Institute (ISI)
 Music Theory Society of New York State (MTSNYS)
 Society for Music Perception and Cognition (SMPC)
 Society for Music Theory (SMT)
 Society of Composers, Inc. (SCI)
 Southeastern Composers League (SCL)
 The Society for Electroacoustic Music in the United States (SEAMUS)

SELECTED LIST OF COMPOSITIONS & PREMIERE PERFORMANCES

Electroacoustic, Computer, & Multimedia

- 2019 *Alchemy* [6'] for solo performer and electroacoustic sound
(choreography: Kora Radella)
Cleveland Public Theatre, Pandemonium 09, Cleveland, Ohio
- 2018 *Wrest* [7'] for solo dancer and electroacoustic sound
(choreography: Kora Radella)
Joe's Pub, New York City
- 2016 *Gangsa Tap* [9'] for gamelan ensemble, bass guitar, drum set, and electroacoustic
sound
Brandi Recital Hall, Kenyon College, Gambier, Ohio
- 2015 *Udito da Sotto* [10'] for baritone saxophone and live laptop processing
45th Annual Ball State New Music Festival, Muncie, Indiana
- Trans(form)* [6'] for electroacoustic sound
(choreography: Kora Radella, textiles: Rebecca Cross)
Pandemonium 15, Cleveland Pubic Theatre, Cleveland, Ohio

- 2014 *Host* [variable] for sound installation
(artwork: Claudia Esslinger, programming: Tom Giblin)
Gund Gallery, Kenyon College, Gambier, Ohio
- 2013 *Cloud Elegy* [5'] for solo dancer, electroacoustic sound, and textiles
(choreography: Kora Radella, textiles: Rebecca Cross)
Cleveland Public Theatre Danceworks 13, Cleveland, Ohio
- Still Adrift* [8'] for piano and electroacoustic sound
Roulette, Brooklyn, New York
- 2012 *Another Unfinished Symphony... at Ragdale* [5'] for electroacoustic sound
Ragdale Foundation, Lake Forest, Illinois
- Duration: 4'33"* for solo dancer and piano (dancer: Kora Radella)
Gund Gallery, Gambier, Ohio
- 2010 *InnerArbor* [7'] for video and electroacoustic sound (video: Claudia Esslinger)
Olin Gallery, Gambier, Ohio
- Restless* [10'] for eleven dancers and electroacoustic sound (choreography: Kora Radella)
Gordon Square Theatre, Cleveland Public Theatre, Danceworks 11, Cleveland, Ohio
- 2009 *(L)edge* [6.5'] for solo dancer, electroacoustic sound, and textiles
(choreography: Kora Radella, textiles: Rebecca Cross)
Cleveland Public Theatre, Pandemonium 09, Cleveland, Ohio
- Shimmer* [22'] for solo dancer, movement sensors, computer-generated sound, and video
(choreography: Kora Radella, video: Ross Feller)
Westfield Studio Theater, Idea Center, Ingenuity Festival, Cleveland, Ohio
- Castles in Shifting Sand* [14'] for two dancers, electroacoustic sound, and décor
(choreography: Kora Radella, dancers: Julie Brodie and Kora Radella)
Gordon Square Theatre, Cleveland Public Theatre, Danceworks 09, Cleveland, Ohio
- Retracing* [9.5'] for solo dancer, violinist, electroacoustic accompaniment, and textiles
(choreography: Kora Radella, violin: Dorothy Martirano, textiles: Rebecca Cross)
Gordon Square Theatre, Cleveland Public Theatre, Danceworks 09, Cleveland, Ohio

- Ohio
5421 [7'] for solo dancer and electroacoustic sound (choreography: Julie Brodie)
 Gordon Square Theatre, Cleveland Public Theatre, Danceworks 09, Cleveland,
- Ohio
Three vignettes: Faces [3.5] *Slapstick* [2'] & *Bench* [3'] for two dancers,
 electroacoustic sound, and video (choreography: Balinda Craig-Quijada, video:
 Claudia Esslinger)
 Gordon Square Theatre, Cleveland Public Theatre, Danceworks 09, Cleveland,
- 2008
 sound
Strike a Nerve [ca. 60'] a series of solos and duets for dancers and electroacoustic
 (choreography: Kora Radella)
 James Levin Theatre, Cleveland Public Theatre, Danceworks 08, Cleveland, Ohio
- 2007
Laden [8'] for solo dancer, electroacoustic accompaniment, and textiles
 (choreography: Kora Radella, textiles: Rebecca Cross)
 Collinwood Arts Center, Assemblage Festival, Cleveland, Ohio
- 2007
Fault Lines [ca. 40'] a collaborative, multimedia work with live and pre-recorded
 electroacoustic sound (choreography: Kora Radella)
 Cleveland Public Theatre, Big Box Series, Cleveland, Ohio
- 2006
 Gainesville,
 Florida
Skree [5'] for video and electroacoustic sound (video: Claudia Esslinger)
 Ohio Theatre, Playhouse Square Center, Ingenuity 2007 Festival, Cleveland, Ohio
- 2006
 Gainesville,
 Florida
Distiller (rev.) [7.5'] for computer generated sound
 15th Annual Florida Electroacoustic Music Festival, University of Florida,
 Florida
- Radella)
Uprooted [9.5'] for dancer and electroacoustic sound (choreography: Kora Radella)
 Columbus Dance Theatre, Columbus Dances II, Columbus, Ohio
- Radella)
Undertow [11'] for five dancers and electroacoustic sound (choreography: Kora
 Hill Theater, Kenyon College, Fall Dance Concert, Gambier, Ohio
- 2005
Sfumato [10'] for violin, bass clarinet, and electroacoustic sound
 John M. Tiedtke Concert Hall, Rollins College, Winter Park, Florida
- 2005
Unhinged [9'] for string quartet and dancer (choreography: Kora Radella)
 King Sculpture Court, Allen Memorial Art Museum, Oberlin, Ohio

- 2004 *Address Unknown* [18'] for dancer, Bb clarinet, and electroacoustic sound
(choreography: Kora Radella)
Wesleyan University, Midsummer Macon, Macon, Georgia
- 2003 *Cry Fowl* [27'] a multimedia work for dancer, video, and electroacoustic sound
(choreography: Kora Radella, video: Ross Feller)
Russell Auditorium, Revelations: Flannery O'Connor, the Visionary and the
Vernacular
Conference, Milledgeville, Georgia
- Przemysl* [9.5'] for baritone saxophone and electroacoustic sound
Max Noah Recital Hall, Milledgeville, Georgia
- Bajazzo* [10'] for dancer and electroacoustic sound (choreography: Kora Radella)
Canopy Studio, Athens, Georgia
- 2001-2002 *Fourfold* [12'] for four dancers and electroacoustic sound (choreography: Kora
Radella)
Seven Stages Theater, Atlanta, Georgia
- 1997 *Scratching the Surface* [8'] for dancer, bed frame, and electroacoustic sound
(choreography: Kora Radella)
Kulturwerkstatt Kaserne, Basel, Switzerland
- 1996 *Serpentine Sequenza* [20'] for dancer and electroacoustic sound
(choreography: Kora Radella)
Centre Culturel Les Chiroux, Liege, Belgium
- 1995 *Gnarl in Vein* [30'] for dancer, saxophone, and electroacoustic sound
(choreography: Kora Radella)
Maison du Spectacle, Brussels, Belgium
- 1994 *Wall Free Fall* [12'] for five dancers, saxophone, two percussionists, and tape
(choreography: Kora Radella)
Studio Theater, Krannert Center for the Performing Arts, Urbana, Illinois
- Large Ensemble Acoustic Works**
- 2013 *Inter Silvas* [4'] for SATB chorus (text: Jennifer Clarvoe)
Kenyon Athletic Center, Inauguration Ceremony of President Sean Decatur,
Kenyon
College, Gambier, Ohio
- 2012 *Quixotica* [8'] for symphonic wind ensemble

Rosse Hall Auditorium, Kenyon College, Gambier, Ohio

- 2008 *X/Winds* [11'] for symphonic wind ensemble
Warner Concert Hall, Oberlin Conservatory, Oberlin, Ohio
- 2006 *Triple Threat* [15'] for three soloists and an ensemble of nine instruments
Warner Concert Hall, Oberlin Conservatory, Oberlin, Ohio
- 2005 *Micromegas* [12'] for eleven instruments
Finney Chapel, Oberlin Conservatory, Oberlin, Ohio
- Chamber Acoustic Works**
- 2019 *Foils* [7'] version for soprano sax., baritone sax., trombone, guitar, and drums
Cheer-Accident, Fall 2019 Midwest and east coast tour
- Susland* [5'] for soprano and tenor saxophones, piano, and bass
Bowdoin College, Brunswick, Maine
- Eidolic Shadow* [5'] for soprano and tenor saxophones, piano, and bass
Bowdoin College, Brunswick, Maine
- Accanto* [7.5'] for soprano saxophone, vibraphone, and piano
- 2018 *Foils* [10'] for SATB saxophone quartet
Roulette, Brooklyn, New York
- Tempo Segnato* [10'] for two violins
String Noise, Roulette, Brooklyn, New York
- Force Majeure* [8.25'] for violin and piano
Anti-Depressant Duo, Brandi Recital Hall, Kenyon College, Gambier, Ohio
- 2017 *The People Divided* [9'] for Bb trumpet and piano
Ball State University New Music Festival, Sursa Hall, Muncie, Indiana
- 2015 *Collateral Damage* [9'] for tenor saxophone, bass clarinet, trumpet, electric guitar,
bass guitar, and drum set
Spectrum, New York City, New York
- Sublingual* [9'] for trumpet, saxophone, organ, bass, and drum set
Tillotson Room, Gibson Hall, Bowdoin College, Brunswick, Maine
- 2013 *Broken Remains* [10'] for three saxophones, trumpet, violin, double bass, and drum
set

Roulette, Brooklyn, New York

drums

Frantically Refreshed [var.] for three saxophones, trumpet, violin, double bass, and
Roulette, Brooklyn, New York

Glow [7.25'] for alto and tenor saxophones, piano, double bass, and drum set
Ragdale, Lake Forest, Illinois

2010 *Side Effects* [1'] for double bass and piano
Cleveland Composers Guild, Cleveland, Ohio

2007 *Eclipse* [8'] for alto saxophone and piano
Max Noah Recital Hall, Milledgeville, Georgia

2006 *Nomadology* [9'] for SATB saxophone quartet
Symphony Space, Leonard Nimoy Thalia, New York City, New York

Disjecta [14'] for percussion quintet
Warner Concert Hall, Oberlin Conservatory, Oberlin, Ohio

Off-Track [15'] for alto saxophone, trumpet, trombone, double bass, and drum set
Roulette, New York City, New York

The Syndactyl Foot of a Kingfisher [8'] for Bb trumpet and double bass
Roulette, New York City, New York

2004 *Rip, Rag, and Panic* [35'] seven contrafactuals for jazz septet
Max Noah Recital Hall, Milledgeville, Georgia

2001 *Propeller* [9'] for violin and piano
University of Georgia, Athens, Georgia

Rock Bottom [7'] for jazz combo
Max Noah Recital Hall, Milledgeville, Georgia

1999 *Endgame* [12'] for woodwind quintet and percussion
Southeastern Composers League, University of Alabama, Tuscaloosa, Alabama

1996-1997 *Untrimmed* [60'] for oboe/English horn, Bb clarinet/bass clarinet, violin, and
percussion
Theatre Roxy, Basel, Switzerland

1993 *Trellis* [7.5'] for SATB saxophone quartet

De Ijsbreker, International Gaudeamus Music Week, Amsterdam, The Netherlands

Tender Buttons [12.5] for flute and percussion
University of Illinois at Urbana-Champaign

Solo Acoustic Works

- 2018 *Etude Breviloquent* [15'] for piano
Roulette, Brooklyn, New York
- Inner/Outer* [ca.10'] for large button gong
Brandi Recital Hall, Gambier, Ohio
- 2015 *In Memoriam: Sechs Berliner Stolpersteine* [600'] a site-specific work for solo alto saxophone at six locations circumscribing Berlin, Berlin, Germany
- Dance of the Seven Veils* [9.5'] for harp
45th Annual Ball State New Music Festival, Muncie, Indiana
- 2014 *Taut* [8'] for 'cello
DanceWorks 14, Cleveland Public Theatre, Cleveland, Ohio
- 2013 *Portrait Miniature #1* [1'] for 'cello
Jan Hus Church, New York City, New York
- For Anthony: Rituals and Roadmaps* [6'] for alto saxophone
Memorial Chapel, Wesleyan University, Middletown, Connecticut
- 2011 *Mutatis Mutandis* [7'] for alto saxophone
Gund Gallery, Kenyon College, Gambier, Ohio
- 2006 *Bypassing the Ogre* [5'] for trumpet
Roulette, New York City, New York
- 17 Etudes for Piano* [18'] for piano
Dorothy's Studio, Ragdale Foundation, Lake Forest, Illinois
- Ataxia* [9'] for alto saxophone
MacKinnon Hall, Xenakis Legacies Symposium, Guelph, Canada

- 2005 *Kernel Panic* [7'] for trombone
 Lutkin Hall, Northwestern University, Evanston, Illinois
- 2002 *Glossolalia* [7'] for 'cello
 Wright Performing Arts Center, Samford University, Birmingham, Alabama
- 1996 *Residual Air* [8'] for baritone saxophone
 Music Paradise Marathon '98, Essen, Germany
- High Ball* [12'] for alto saxophone
 Plateau, Brussels, Belgium