

Alice Anne LeBaron

California Institute of the Arts
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PROFESSIONAL POSITIONS

- 2001 - California Institute of the Arts, Professor of Music
- 2005, spring Visiting Darius Milhaud Professor, Mills College
- 1996 -2000 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
- 1978-80 Artist-in-Residence, Decatur, Alabama, sponsored by Department of Health, Education, and Welfare

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 at Köln Hochschule
- 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
- 1972-75 Private harp lessons with Marjorie Tyre

COURSES TAUGHT

Undergraduate

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| Introduction to Electronic Media | MC201 A&B |
| Introduction to Composition | MC110 |
| Composition (Major Lesson) | MC100 |
| Theory C | MT101C |
| Theory D | MT101D |
| Theory 3 | Music 1412 |
| Theory 4 | Music 1413 |
| Preparation for Music Theory | Music 0131 |

Graduate

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| Methods (Notation, Orchestration, Analysis, Conducting) | MC 403 |
| Music and the 20 th Century: Transformation of Culture | MH 401 |
| HyperOpera: Song Beyond Borders | MC 400-11 |
| Composition (Major Lesson) | MC 500 |
| Musical Reflections of Surrealism | MC 400-12 |
| Concert Theater | MC 316 |
| Composer Forum | MC 501 |
| Composer Seminar: Surrealism and Music | Music 2632 |
| Musical Analysis | Music 2141 |
| Instrumentation and Orchestration | Music 1431 |
| Music Since 1945 | Music 2232 |
| Composition and Analysis Tutorial | Music 2631 |

GRADUATE STUDENT COMMITTEES

- Member of six Ph.D. Advisory Committees
- Member of two Master's Thesis Committees
- Chair of one Master's Thesis Committee
- Undergraduate Honors Thesis Advisor

UNIVERSITY SERVICE

California Institute of the Arts

- 2008-2009 Doctoral Student Selection Committee
- 2007-2008 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**
- 2006, 2007 External recommender for candidates for tenure at Mills College and at the University of Chicago

PROFESSIONAL AFFILIATIONS

American Music Center, American Composers Forum, BMI, College Music Society, International League of Women Composers, Electronic Music Foundation, World Harp Congress, U.S. Chess Federation

Selected GRANTS / AWARDS / FELLOWSHIPS

- 2009 Los Angeles 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 Fund, Rockefeller Foundation
 2007 Subito Grant, ACF/LA, for New World Records cd release
 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 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
 2001-2008 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

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| 1998 | Third Term Research Stipend, University of Pittsburgh |
| 1996-97 | Cal Arts / Alpert Award in the Arts |
| 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 | McCullin 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 |

RESIDENCIES

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|--------------------|---|
| 2008 | Symposium in Trstenice, Czech Republic |
| 2006 | Djerassi Foundation, Woodside, CA |
| 2005 | Team Leader, Bellagio Center, Italy |
| 2003 | Project Residency at STEIM (Amsterdam) |
| 2002, 1998, 95, 90 | Yaddo |
| 87, 94, 82, 79 | (Knight Foundation Fellowship, 1995) |
| 2001 | Artist Fellowship, Bellagio Center, Italy |
| 1992, 90, 89, 85 | MacDowell Colony |
| 82, 80, 79 | (Norlin Foundation Fellow, 1985) |
| 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 Works*)

- 2009 *four*, commissioned by the Montecito Festival
- 2008 *Silent Steppe Cantata*, initially funded by CEC ArtsLink
- 2008 *Breathtails*, commissioned by Thomas Buckner
- 2007 *Phantasmagoriettas from Crescent City*,
commissioned by Loos Ensemble
- 2007 *Sucktion*, commissioned by MAP Fund
- 2006 *Los Murmullos*, commissioned by Ana Cervantes, pianist
- 2005 *Way of Light*, commissioned by the International Trumpet
Guild (trp, 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*, commissioned by trombonist Monique
Buzzarté (trombone with MAX / MSP and video),
premiered at RedCat, Los Angeles, Nov. 2004
- 2003 Soundtrack for *w.s.2*, video by Seongho Cho
- 2002 *Transfiguration*, for Lucy Shelton and chamber group,
commissioned by the Saarbruecken Rundfunk for the
Saarbruecken Musik im Jahrhundert 2003, Germany
- 2002 *Fleeting Shades*, commissioned by the Klezmatics and Jenaer
Philharmonie
- 2002 *on earth as it is in heaven*, musical score for play
(electronic/acoustic), commissioned by
About Productions, Los Angeles
- 2002 *Inner Voice*, commissioned by Swiss contrabassist Cristin Wilbolz
- 2002 *Hsing*, for Ann Yeung, 2002 Geneva World Harp Congress
- 2001 *Sauger*, commissioned by trombonist Abbie Conant
- 2000 *Traces of Mississippi* for chorus, orchestra, and soloists,
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*, commissioned 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 New York 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

Pope Joan, New World Records (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, CRI 865, The 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*; *Eurydice'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 ECD 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

- Is Money Money* on "To Have and to Hold," Sequitur, Koch Records, KIC-CD-7736, (2007)
- Los Murmullos* on Rumor de Páramo, Ana Cervantes, Quindecim Recordings (2006)
- Inner Voice* on Collaborations, DVD, with Cristin Wildbolz (2006)
- Concerto for Active Frogs* on Raudelunas Pataphysical Revue, Alcohol Records (2003)
- Selections from *The E. & O. Line*; extract from *Sachamama*; on CD insertion in *The Force of Curiosity*, a book published by the California Institute of the Arts 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, pn & keyboard; Bill 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

- unsettled on an old sense of place*: Henceforth Records (2007)
- King Ubu Orchestru*, 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

"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," essay in

Postmodern Music / Postmodern Thought, edited 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. California Institute of the Arts / The Alpert Foundation, 1999.

Brennan, Gerald. "Pataphysical graffiti," in *Mojo*, July 2001.

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 susasna 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 AI-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.
- Gagne, Cole. Soundpieces 2: Interviews with American Composers. Metuchen, NJ: Scarecrow Press, 1993.
- Gower, Jeff. "Electric Guitar in Classical Settings" in *Les échos de l'imép* (Publication trimestrielle d'information musicale) - Number 36, October 1996.
- 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, 17th 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
- 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
- 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 UC San Diego
- 2002 Grantmakers in the Arts Conference, speaker, sponsored by the Knight Foundation
- 2002 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 8th 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 California Institute of the Arts Composers Forum lecture: "Pope Joan: Fact or Fiction?"
- 2001 University of Pittsburgh Honors College lecture: "Music and Surrealism"
- 2000 California Institute of the Arts
- 2000 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 Chatham College
- 1998 Curator for EuCue Series concert, Concordia University, Montreal
- 1997 Speaker for Feminist Theory and Music 4, University of VA
- 1997 California Institute of the Arts
- 1997 George Washington University
- 1997 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 Georgetown University
- 1992 Bard College

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| 1991 | Southwestern University |
| 1988 | Middlebury College |
| 1983 | Southern Methodist University |
| 1982 | University of Texas |

Service on Judging Panels

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| 2007-10 | Anonymous, NYC |
| 2007 | Panelist for two competitions held by the Alliance for Women in Music |
| 2006 | Panelist for national harp composition competition |
| 2005 | Panelist for new award from VCCA, anonymous |
| 2005 | Panelist 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 | Judging panelist for American Composers Forum Composers Commissioning Fund |
| 1998 | Judging panelist for Harvey Gaul Competition, sponsored by Pittsburgh New Music Ensemble |
| 1997 | Nominator for national award (confidential) |
| 1996 | Judging panelist for the Bush Foundation, both discipline-specific and interdisciplinary |
| 1996 | Judging panelist for Meet the Composer Consortium Commissioning |
| 1994 | Judging panelist for artist colony |
| 1994 | Judging panelist for the West Virginia State Arts Council |
| 1993 | Judging panelist for the Pew Charitable Trust |
| 1991 | Judging panelist for the National Orchestral Association |
| 1989 | Judging panelist for the New York Foundation on the Arts |
| 1988 | Judging panelist for the Maryland State Arts Council |
| 1987 | Judging panelist for the Ohio State Arts Council |
| 1986 | Judging panelist for the League of Women Composers |

Appointed or Elected Office

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| 2009 | Member of the Corporation of Yaddo |
| 2003 - 2009 | Board of Directors, American Composers Forum |
| 2000 - 2007 | Board of Directors, Los Angeles chapter of the American Composers Forum |
| 2000 - 2002 | Board of Directors, Squonk Opera |

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| 2002- | Advisory Board, Squonk Opera |
| 1999- | 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 |
| 1997-98 | 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 |
| 1989-92 | Board of Officers, American Composers Alliance |
| 1986-87 | Vice-President for Program Development, American Women Composers |
| 1985-86 | Treasurer, American Women Composers |

Selected Broadcast Media Features / Interviews

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| 2005-2008 | KCSN, Los Angeles: Martin Perlich, interviewer |
| 2004-2008 | KPFK, Los Angeles: John Schneider, interviewer |
| 2003, 2004 | Concertzender, Nederland |
| 2003 | Saarlandischer Rundfunk, Germany |
| 2003 | KXLU, Los Angeles |
| 2001 - 2005 | PBS National Broadcast of Continental Harmony, includes segments from "Traces of Mississippi" |
| 2000 | On Q, Pittsburgh PBS station |
| 2000 | KQV 1410 AM, "Higher Education Review" (www.kqv.com) |
| 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

American Icons, for large orchestra. 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)

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)

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). 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

Crescent City (excerpts), 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. 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)

Double Harp Concerto, for two harps played by one player and chamber orchestra. The DC Youth Orchestra at Lisner Auditorium, George Washington University. Anne LeBaron, soloist; Lyn McLain, cond. (1996)

four, for violin solo. Commissioned by the Montecito Festival, Santa Barbara, to honor Ivry Gitlis. Ken Aiso, soloist. Santa Barbara, CA (2009)

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

Hsing, for harp solo. Ann Yeung, 8th World Harp Congress in Geneva (2002)

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; Burgbackkeller, 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)

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/Horizons Theater at the Capital Children's Museum (1995)

Los Murmullos, for piano and speaking pianist. Ana Cervantes: REDCAT, Los Angeles (2009); Chapel Performance Space, Seattle WA (2009); Southern Oregon University (2009); 19th 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)

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)

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. 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)

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

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)

Sucktion, one-woman opera with vacuum cleaner, laptop, percussion. University of York, England (2009); REDCAT New Works Festival, Los Angeles, July 31-Aug. 2, 2008

Southern Ephemera, for flute, cello, harmonic canon, surrogate kithara. 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. 15th 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)

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)

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 Weiland, cond. (1982)

Telluris Theoria Sacra, for flute, clarinet / bs clar, violin, viola, cello, piano, percussion. 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)

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. Merkin Hall, NYC (2006); Musik im 21. Jahrhundert Festival, Saarbrücken / Forbach (2003)

w.s.2 (electronic soundtrack for video by Seoungcho Cho): Worldwide Video Festival, Amsterdam (2004); 17th 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. 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.

(All works by Anne LeBaron are published by Golden Croak Music)

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

- 2008 trio with Geog 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 untuned amaranth, REDCAT, Los Angeles
- 2004 Solo concert 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 Orchesterü + text Ubu Roi (Jarry), Total Music Meeting at 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, 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, Quatier 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 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.