

ANNE GOLDBERG- BALDWIN

Master of Fine Arts,
Dance University of the
Arts Philadelphia, PA

2021

PORTFOLIO

By

Anne Goldberg-Baldwin

Presented in
partial fulfillment of the requirements of
the degree of Master of Fine Arts in Dance
Low Residency Cohort

University of the Arts
Philadelphia, PA
2021

Director of Portfolio: _____ Director of MFA: _____
Jillian Peña Donna Faye Burchfield

P O R T F O L I O

ANNE H. GOLDBERG-BALDWIN

THIS PORTFOLIO EXISTS AS A TESTAMENT TO THOSE WHO HAVE COME BEFORE ME, WHO ARE WITH ME STILL, AND WHOM I HAVE NOT YET MET. THEY CONTINUE TO WALK WITH ME, COLLABORATE WITH ME, AND SUPPORT ME. THEY ARE HERE IN THESE PAGES, LENDING THEIR ARTISTRY AND INSPIRATION TO THE PHILOSOPHIES, STATEMENTS, AND PROJECTS ARCHIVED HERE.

PLEASE FIND THE CONTENTS OF MY PAST, PRESENT, AND FUTURE WORK, MY ENTANGLED IDENTITY AS AN INTERDISCIPLINARY EXPLORER.

Table of Contents



07 Artist Statement

09 Teaching Statement

12 Class Descriptions

17 Life Writing

31 Archived Selected
Works

47 Curriculum Vitae





Search

within

any space
with finite walls.

Break

through

to the other side
what might be beyond.

ARTIST STATEMENT

How does art manifest itself? Art manifests through me as the process happens. Art is both the process and the finished product. Entangled and intertwined in the fibers of art is the essence of one's virtuosity.

I breathe and live at the intersection of music, dance, language, and nonverbal gesture, and it is my intent to be that reflection of the participant experiencing my work. As an interdisciplinary artist, I ask performers to straddle the lines that I do, sharing their natural abilities and the unique virtuosity that already exists within them. The work allows a time of self-reflection, vulnerability, and fearlessness. As one who experiences my work, I want you to be able to have an experience that is only yours.

Who is an artist? How are we artists? How are we are works of art as humans? Everyone has the ability to access the process and the product for themselves to experience and create. Esoteric and yet every day how we can view art in our everyday lives. Everyone knows how to move on some level, but who's to say "I'm a dancer and you're not"? What makes something or someone virtuosic? Who has the power to name that? I hope my work shows the virtuosity in the quotidian.

Much of my research and embodied practice focuses on the semiotics and the implications that come from the conscious and subconscious choices a performer or artist makes. Semiotics, the study of signs and symbols that exist in language, body language, notation, and collectively shared symbols, provide a rich backdrop from which to draw connections between a person's work and the discrepancies that lie between the mediums of expression, whether verbal, somatic, sonic, or visual. The unspoken rules that the artist employs in their work are still communicated through embodied practice and nonverbal communication. There are so many performance practices associated with music and notation that are not always captured in a score or in instructions, and I believe the same is true of dance and choreography, in which the human body enacting movement inherently transmits meaning and lived experience. Words are loaded with meaning from both enculturation and lived experience, which creates different translations and gets lost in translation. What is lost or wasted is most fascinating to me.

A person's innate state of being is the entanglement of the past, present, and future embodiment of memory, feeling, and cognition that builds what is known as the phenomenology of the artist. It is impossible to escape one's own state of being, one's own memories. One's own trauma. One's own sweat. One's own ability to give and receive love. The virtuosity of one's practice is already embedded in all these things.

Anne H. Goldberg-Baldwin



Photo credit: Kathryn Costello

TEACHING STATEMENT

Learning facilitates a student's greater understanding of the world through the lens of the subject matter. I teach from a constructivist and experiential viewpoint, allowing students to draw connections from their unique experiences to form a daily practice of playful exploration, innovation, and honing their crafts. In addition to daily practice, I facilitate students' metacognition of how and why they make the choices they are making in their own art and education. It is through this process of daily practice and metacognition that I hope students will gain virtuosity within their disciplines.

My primary goals for students are to:

- Draw connections of theoretical knowledge in the practical application of real repertoire;

- Use existing knowledge to analyze work presented to them;

- Accurately articulate and express ideas through a variety of expressive mediums;

- Cultivate a greater appreciation of works from less familiar genres and time periods; and

- Encourage self-reflection as a means of greater self- and subject matter-related understanding.

It is not enough to learn about a subject in a classroom: it must instead be experienced. I encourage a student to enter into learning by getting inside the concept and digging around like a child in a sandbox. A child, or anyone for that matter, often learns best by playing the game and learning the rules from the inside out. If students gain an understanding of the structure of a subject from the material's underpinnings, they will render more informed performances and gain deeper insight into an artist's intentions, which allows students to gain further control over their intentions, and ultimately, their craft. As students peer through the lens of actual repertoire, they are engaging these pieces of work to examine their own work in the context of the world around them.

I challenge students to examine a wide variety of works, spanning genre and time period and invite them to engage with my life as a professional artist through inviting them to come to rehearsals, performances, and engage in research projects. As such, all of my composition students learn not only to compose through individualized assignments, but also effectively learn universal skills of organization, planning for long-term deadlines, and managing rehearsals. In sum, I seek to engage with real material through lived experience and metacognition, while simultaneously building the necessary skills to foster a career in the arts. Learning happens from within an activity, from a wide array of perspectives and angles from which they unpack their tools and begin to build.



Search

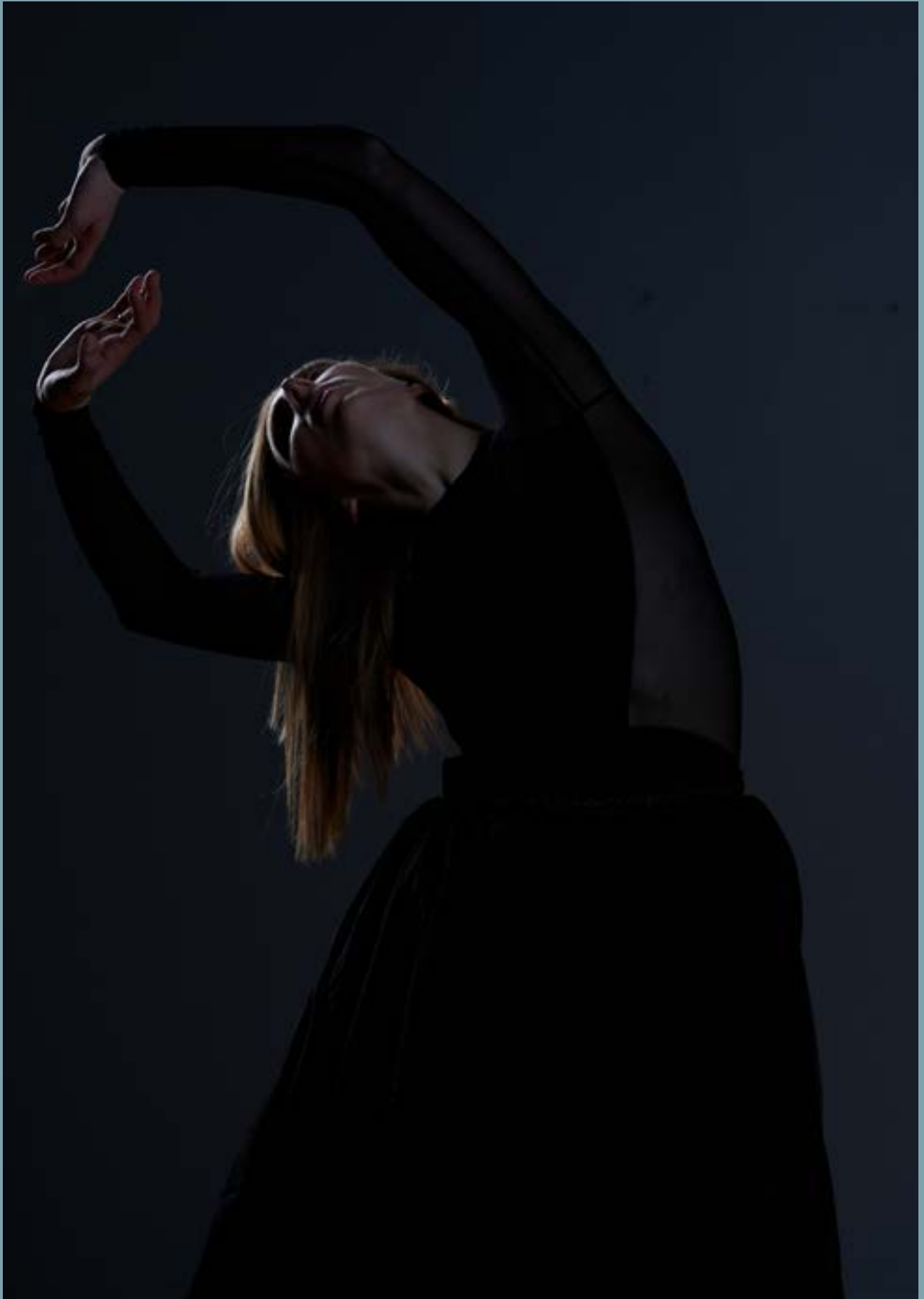
space

finite walls.

Break

other side

Beyond.



CLASS DESCRIPTIONS



Photo Credit: Anne H. Goldberg-Baldwin

BALLET

Designed with skaters in mind, ballet curriculum follows the Cecchetti and Vagonova foundations of alignment, physical expression, and promotes maximum fluidity on the ice. Skaters learn correct alignment and body awareness to promote intellectual development, physical development, and injury prevention. All classes start with a complete barre warm up, followed by across-the-floor and centre work. Upper levels include adagio, petite allegro, and grande allegro combinations.

HORTON & LIMÓN MODERN

Horton and Limón techniques combine Ballet technique with Modern movement language through extension, contraction, fall, & recovery. The class consists of a warm-up in centre through lateral movement, contraction, and dynamic stretching. Through the warm-up series, students gain a heightened awareness of body, weight, balance, and core strength. Centre-work includes Limón combinations, Horton preludes & combinations, and choreographic repertoire.

CONTEMPORARY JAZZ

Contemporary Jazz combines Modern techniques in a variety of movement vocabularies. This class features a dynamic warm-up in centre of isolations, pliés, contractions, and total body stretches in preparation for turns, leaps, and across-the-floor combinations, and choreography. Students learn periodized and contemporary movement vocabulary which incorporate qualities from Ballet, Modern, Broadway Jazz, and Hip Hop techniques to capture expressive movement. The class begins with a warm-up in centre followed by choreographic combinations that feature lyricism, syncopation, and freedom of movement.

COMPOSING FOR DANCE

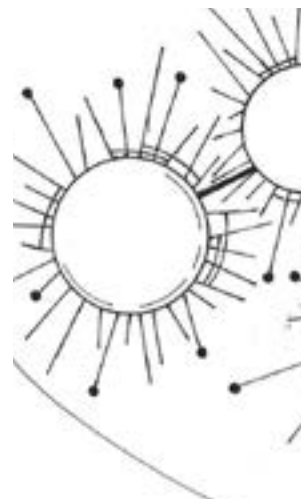
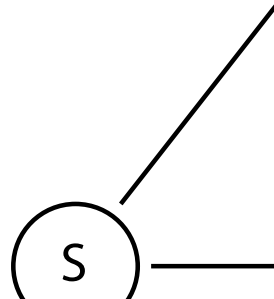
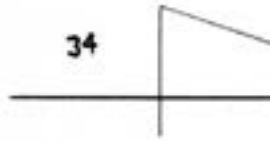
This course is project-based, designed for music composition students to create work in tandem with dance composition students. Students are paired together to create pieces together and learn about the collaborative process as well as furthering their knowledge and understanding of disciplines beyond their own. Through empathy, teamwork, and creativity, students work towards final showings at the end of the semester.

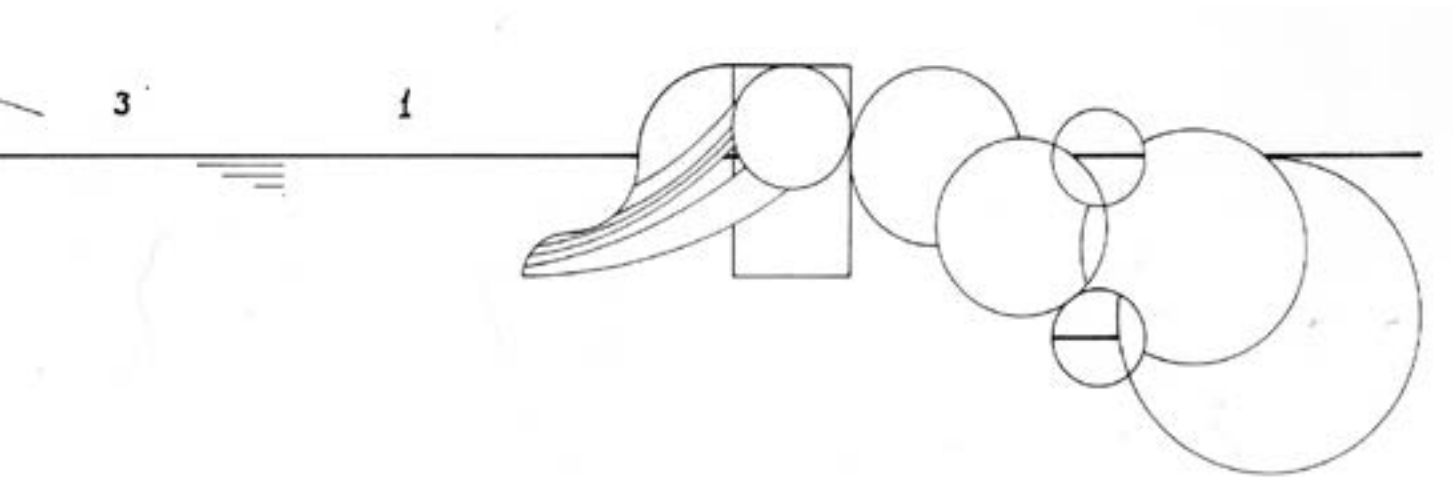
WOMEN COMPOSERS

In traditional western music history courses, most students do not hear about the many women composers who have contributed to all different genres of music around the globe. In this course, students engage with a wide variety of composers who are largely left out of the history courses. It sheds light on the place women have had and continue to have in the world of music, and seeks to change the narrative of what is included and elided from history.

MUSIC HISTORY: ICONS OF THE EUROPEAN TRADITION

In this course, students will explore the art music of Europe and the United States. The course will address such important trends as the evolution of counterpoint, the birth of opera, and the emergence of post-tonal compositional practices, using a selection of repertoire spanning the Middle Ages to the present. Students will finish the course with a clear understanding of how the many genres of music in the twenty-first century have evolved from past practices. Additionally, students will develop a greater understanding of how culture, philosophy, religion, economics, and politics have shaped musical practice in the Western world.





Score Credit: Cornelius Cardew, Treatise

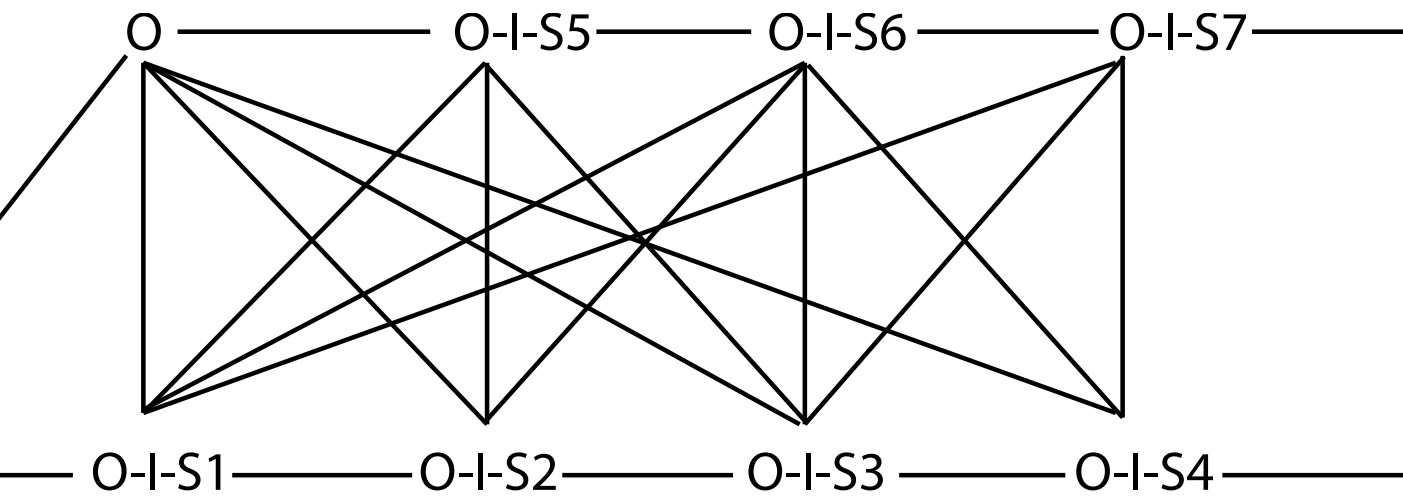
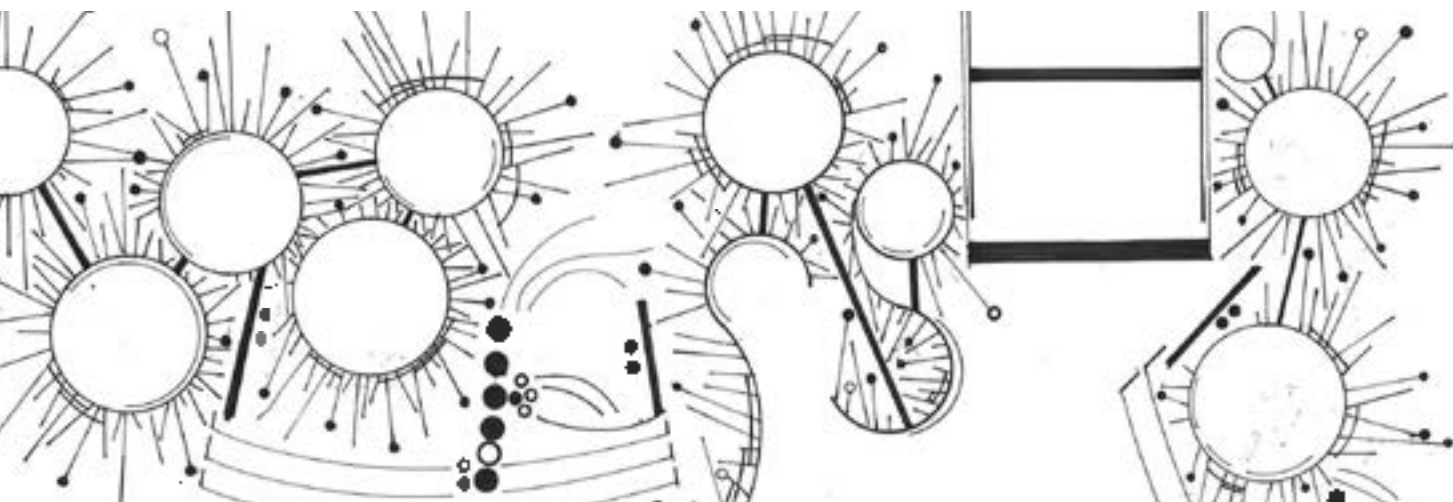


Figure Credit: Anne H. Goldberg-Baldwin, dissertation



Score Credit: Kevin Baldwin, Autonomy/Assemble



Search

to/ward/ing
through/thor-
ough/ly tr/ans/
scend/gress/ing

Space

LIFE WRITING

No attack and no decay. No vibrato, just a straight tone, a computerized sound from an acoustic source. As I sat in rehearsal and later on the performance stage with my oboe in hand, I knew that I would be forever changed by the experience of this piece. Stockhausen's *Kreuzspiel* for chamber ensemble upended my world of neoromanticism and dreams of writing film music with a hard left turn that led me down a windy path of contemporary or new music. (I hate both these terms)

The piece, though written in 1951, dismantles the common practice of sound production by making acoustic instruments behave and sound electronic, quite the opposite of how one is taught to produce a "beautiful" sound envelope through formal training. Yet, doing what was otherwise considered wrong to perform the piece correctly, I became enamored by the possibility of challenging norms and carving my own pathway instead of merely presenting my measly offering to the already over-decorated altars of the classical top 100 greats. I knew there were plenty of other artists who could record those pieces better than I could, and the works of those Titans weighed on my mind as impossible standards to compare myself against. I expected from my self the virtuosity I heard on recordings, which in reality are the culmination of 250+ edits strung seamlessly together to recreate the perfect Hammerklavier sonata. Here, I was both incredibly constricted by the specificity of the score, but also freed from the burden of having to live up to the likes of Horowitz and Schnabel.

I am a performer who seeks to look beyond what already exists and wander past Horowitz and Schnabel. I do not feel the need to become a museum to what is considered to be great art. While this is fine for others, I have no desire to replicate others' work, no matter how great it is deemed, unless I choose to take on the work. No one else may place that mantel on me unless I choose to take on the yolk myself.



Photo Credit: Kathryn Costello

It is impossible to escape one's own state of being. One's own memories. One's own trauma. One's own sweat. One's own ability to give and receive love.

The virtuosity of one's practice is already embedded in all these things.

I am an artist.
Multidisciplinary. Multifaceted.
I create work that is mine.



Photo Credit: Kathryn Costello

It is impossible to escape one's own state of being. One's own memories. One's own trauma.
One's own sweat. One's own ability to give and receive love.

The virtuosity of one's practice is already embedded in all these things

trace

explicit memory

implicit

play within

draw

color

shade

Schadenfreude

Allow sensation to permeate, to become entangled, to overwhelm

One's own state of mind.

One's own sensory input. One's cognitive appraisal.

One's emotions.



Photo Credit: Kathryn Costello



Photo Credit: Kathryn Costello

DNA

creating layer upon layer

curves overlapping one another

rippling through the torso

Ancestry

curves overwhelming one another

Without the obligation to peaking and crash/ed/ing

Amplified/ing and shutter/ed/ing

Infinite points of beginnings

walk/ing

awake/n

tread/ing

procedural memory

Virtuosity is embodied in the walk. The ownership. The gait and glide. The continual
transitioning, off-weighting, rolling from one to...

roll

trickle

rustle

ball

Virtuosity is embedded in the mundane. The germane. The bucolic.

Virtuosity lies in the crinkled corners of the eye.

Mentally paint yourself with a very specific color.

Immerse yourself entirely in that color.

Mindfully attend to your state.



the object
the casual observer
causal

and observe/d/ing/er
scrutinize/r/ing/ed

scrutinize/d/ing/er
one's gaze.

the object is meaning project/ed
the gaze of the observe/r/ed reflect/ed
trace

Virtuosity is projecting one's own fantasies. One's own pain. One's own chagrin. One's own insight.

Hisherstory
theirs

implicit memory

findingfound
found objects

roots

self

body percussion

fluidity

Virtuosity lies in one's own self/discovery. One's own practice as research. One's own actions as research. One's behavior as research.

Virtuosity is unapologetic.

Virtuosity is finding paradoxes.

Virtuosity is process.

Virtuosity is ojalá.

Virtuosity is mining.

Virtuosity is access/ing/ed/able.

Virtuosity is finding.

Virtuosity is primal.

Virtuosity is raw.

Virtuosity is self.

Virtuosity is endless.

Virtuosity is...



Photo Credit: Kevin Baldwin



Photo Credit: Kevin Baldwin

I am a _____ artist.

Multidisciplinary. Multifaceted.

I create work that is mine.

I don't need to be called a female artist.

"What is your commentary on the male gaze through this piece?"

*"How interesting. I actually didn't make the piece with the male gaze in mind, though I find your observation an interesting one."*****

*****(note to self: remember to smile while saying so)*

Am I doomed to only be seen through that lens because of my gender?

Trust.

Surrender to what can be.

renewal/reveal/revelation

validation

affirmation



I wrote the piece.

Much of my work is entrenched in fine details. Why wouldn't a close shot be appropriate? Does that make it inherently sexual?

I made a work.

What does it mean that the work is female?

I am not defined by one identity.

I am a _____ artist.

Vulnerable. exposed.

I allow my work to exist for others to experience.

"Your music is so clearly written by a woman"

I still wonder how to respond to such a remark.

What is distinctly female about my work?

I lift others in my choreography. Does that make me male?

I am delicate. I am not delicate.

I explore. I get stuck in my ideas.

I am strong. I am rather introverted, but decisive and intentional in my actions and words.

Does that make me female?

How does representation become a burden?

I want to be programmed because you see merit in my work.

Program me because you want to see my work.

Hear my work.

Program me because you want to see me.

If you want real representation, let me represent myself.

Stop trying to place the burden of representation on us.

Just see our work for what it is.

You have every right to project your thoughts, beliefs, understanding, and meaning onto what you experience, but please stop trying to place me into a box. Yes, I am female, but is not a defining factor of my work.

I am a _____ artist.

Vulnerable. exposed.

I create work that is mine.

“Wow, your music reminds me so much of Meredith Monk.”

Monk, another female composer who happens to use voice in many of her compositions. Is that the only reference point I am allowed to have? While I greatly admire Monk’s work as a creator, that admiration does not necessitate emulation, and our work is distinctly different in process.

My work is more greatly influenced by

the subtle timbral shifts of Helmut Lachenmann

the extreme trust and vulnerability of Pina Bausch

the playfulness and pattern shifts of Georges Aperghis

the daring of Ohad Naharin

“You know he only curated you because you’re a pretty girl.”

These words sparked a perceived need to prove myself, seeking out the most difficult music possible to perform, to show that I could ‘hang with the guys’

I become an object of semiotic significance on stage.

The process of semiotic relations means that all pieces of information on the stage are equally present, equally valid to observe, equally available to the viewer to interpret.

How would my work be interpreted if a man were to perform it?

What my presence is and what my work produces are interrelated and messy.

I cannot control my appearance,

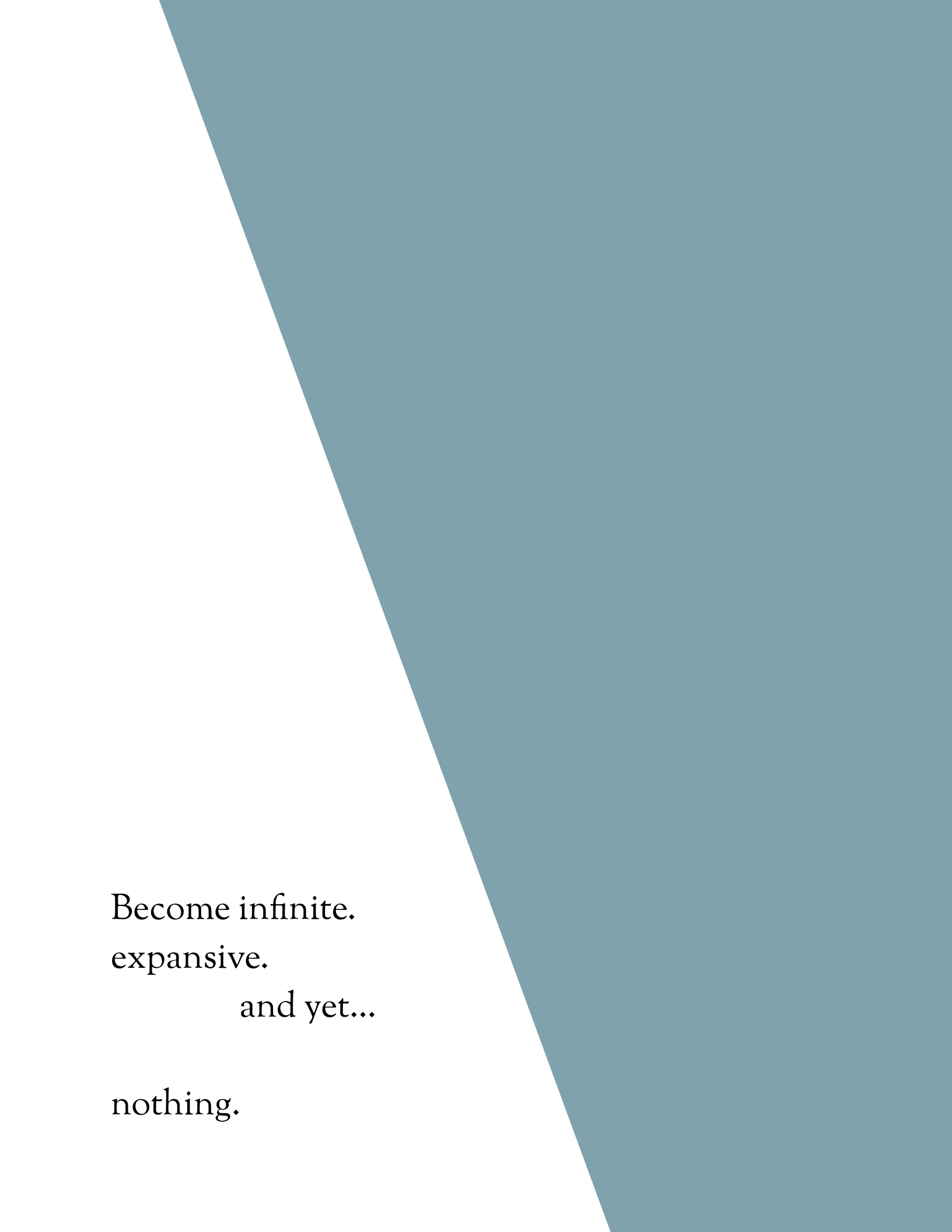
I do take my space.

I do take ownership of my work.

I do give of myself on stage.

I do own the fact that I present as female.

I do not own your perception of me.



Become infinite.
expansive.
and yet...

nothing.

SELECTED WORKS ARCHIVE

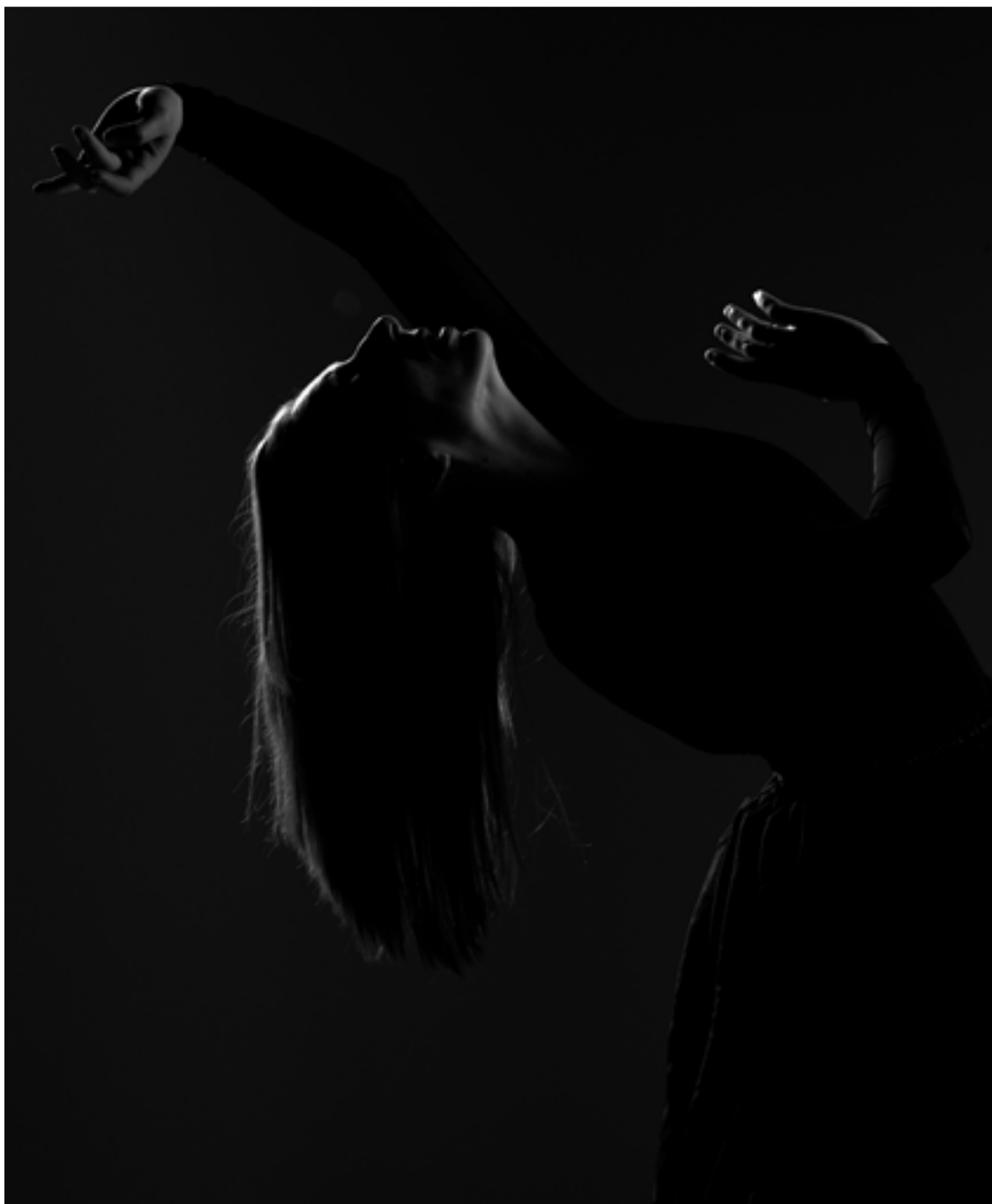


Photo Credit: Kathryn Costello

VOX (2011)

Martha Cargo: Flute

Bing Shen: Piano

Yan Da: Media Artist

Anne H. Goldberg-Baldwin: Composer, Choreographer, Soloist



Photo Credit: Rafael Lamas



Photo Credit: Rafael Lamas

In creating this piece, I really did not know what I was going to do, but I knew this was going to be a turning point in my life as a working artist. Never before had my work been curated in such a visible platform, and the venue in which I was to perform intimidated me. Knowing the rich variety of performers and pieces that have graced its halls, I saw this performance as a debut.

I worked first with the flutist for whom the piece was written to uncover the unique soundworld that comprises *Vox*, and which was originally a solo piece. The title of the piece stems from the Latin word for 'voice,' which is a focal point of the music, the flutist humming and singing into the instrument. It received its premiere as a solo piece with two dancers, but this performance seen above was the combination that remains in my mind of this piece.

Here, the solo flute piece evolved into a flute and piano duet while the dance became a duet between me and my digital shadow. Through collaboration with media artist Yan Da, we mapped my body and movement in real time and projected it on the screen behind the stage, a counterpoint and echo to my physical self.



CRUDE CIVILITY (2012)

Kevin Baldwin: Didgeridoo
Corrine Byrne: Soprano Voice
Martha Cargo: Flute
Carlos Cordeiro: Electronics
Anne Goldberg-Baldwin: Choreographer
Anna Brown Massey, Anne Goldberg-Baldwin, Katie Martin, Kate
Ladenheim, Danielle Shauderlaff, Tara Sheena: Dancers
Amith Chandrashaker: Lighting
Marc Eric Design: Costuming

C*ruce Civility* was made possible through a generous residency through The Field. First performed at The Kitchen and later at University Settlement, *Crude Civility* was an examination of human nature and humankind's natural inclinations towards temptation, restraint, and impulsivity. Throughout the piece, the music undergoes changes triggered by vibrations from the dancers' movements into the floor, which in turn informs improvisatory choices made by the musicians. These triggers fuel the form of the piece as it unfolds and allows the performers to be more honest and reactive in their performances. The apples throughout the piece harken loosely back to the Eve story and take on a multiplicity of meaning throughout the piece.



Photo Credit: Luminarium Dance Company

PERMUTATIONS (2013)

Martha Cargo: Flute
Jordan Dodson: Guitar
Anne H. Goldberg-Baldwin: Choreography, Sound Design

My collaboration with flutist Martha Cargo continued to flourish into an interdisciplinary collective in New York City, comprised of musicians, dancers, and improvisers in a group called the Synthesis Aesthetics Project. During this time, we created a multitude of pieces, one of which was *Permutations*, performed in Boston, MA with Jordan Dodson on guitar. In our collaboration, we integrated found sounds from the whirring fan in our stuffy, hot studio into a sound score that eventually became the framework for our piece together. This piece examines the destruction and rebuilding of much of our surroundings



Photo Credit: Luminarium Dance Company



Photo Credit: Luminarium Dance Company

as superstorm Sandy devastated a substantial portion of lower Manhattan and New Jersey. While many things were back to normal at the time of creating this piece, there were still many reminders of the storm's aftermath around the city, and this piece sought to encapsulate those subtle undertones and remnants of what passes through and remains.

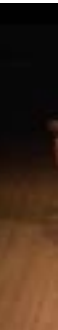
RECITATIONS

Georges Aperghis, composer
Stephanie Lamprea, soprano, dance
Anne H. Goldberg-Baldwin, choreography, dance

Georges Aperghis's work for solo voice resonates as a seminal work of the twentieth century for female voice. The work capitalizes on small pieces of speech that are taken from phonemes that exist in multiple different languages. While these phonemes do not create meaningful phrases or words for most of the movements, listeners in the audience have the power to project meaning and to hear fragments of their native tongue in the text. The meaning can change drastically for listeners based on what they perceive and project onto the text.

In working on this piece with Stephanie, it has been a joy to find her virtuosity as a human, moving while she creates otherworldly sounds with her voice. The movement directly integrates with the phonemes and allows for abstract interpretation. There are myriad ways to draw connections between the sound and the possibilities available in the dance.

This is an ongoing project in which Ms. Lamprea and I are continuing to develop more movements of this piece together.



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EPHEMERA (2021)

Anne Goldberg-Baldwin & Sean Marshinski, performers
Goldberg-Baldwin, choreographer
LaJuné McMillian, new media artist

Ephemera is a collaboration between myself and new media artist, LaJuné McMillian. The fleeting trait of the visual filter overlays the recording of the work, at times obscuring the live movement, while at other times fading away into the natural light of the shot. Similarly, the media filters are a memory of the ephemeral nature of movement and the traces it leaves behind. While the piece moves through time, the memory of what remains lies in the tracings of the ice as well as the digital images that emerge and dissipate from the texture in an organic manner.

The movement vocabulary seeks to find the ephemeral qualities of the circular patterns that naturally exist on the ice. Almost all movements draw from curvature on the ice, and those curvatures leave their marks behind us. This physical reminder is a metaphorical space for that which remains and that which dissipates instantaneously.

On a personal note, this piece has provided me much healing on my journey towards feeling at peace with my body and weight after prior hurt and trauma through the dance and figure skating worlds. Much of this peace has come from a truly wonderful partnership and friendship in Mr. Marshinski. The trust, vulnerability, and mutual respect we have for one another have given me a renewed outlook and lease on my performance career, one in which I see possibility once more. No longer is body image a primary focus. I am able to focus on the work and the world we are creating as artists together.





CO- (2020)

Anne H. Goldberg-Baldwin, choreographer, soloist, composer, video editor
Kevin Baldwin, videographer
Liam Hardison, guitar



Co-, the prefix meaning “with,” is a contemplation of isolation and company.



I seek to find the edges of what is perceivable and what lies outside of the normal human perception. From inaudible to audible, there is a threshold that is not reliably perceived. It is this threshold and space in between that fascinates me from a psychological perspective, and one that very much inspired the music, in tandem with Mr. Hardison's love for Zen Buddhism and the experience of time within that philosophy.

There are few projects that I start without at least a seedling of an idea in mind, but this was one of those projects. I panicked the night before as I went to bed, wondering what I was going to discover with the cameras rolling, but the environment presented a multitude of possibilities that I could not have imagined. On top of the environment creating the perfect natural set design of solitude, the project of film editing became a new passion of mine. Time can be perceived in alternative progressions, and this process of playing with time and perception became its own compositional process.



Photo Credit: Kevin Baldwin

DISSOLVE (2020)

Anne H. Goldberg-Baldwin, choreographer, soloist, video editor
Kevin Baldwin, videographer
Erik Satie, composer



Dissolve began as a concept of blending into one's surroundings as well as embracing enclosed spaces. With such a simple concept as a base, this opened the possibility for creativity to come forth. This miniature vignette is part of a larger series that explores these same concepts in different locations.



Photo Credit: Kevin Baldwin



Draw a regular shape.

Draw another.

And another.

Until the complexity
overtakes the
simplicity.

CURRICULUM VITAE

EDUCATION

University of the Arts, Philadelphia, PA

Degree: Master of Fine Arts, Dance (In progress)

Manhattan School of Music, New York, NY

Degree: Doctorate of Musical Arts, Classical Composition, May 2015

Composition: Dr. Reiko Fütting

Piano: Anthony De Mare, Dr. Marjean Olson, Scott Rednour

Pedagogy: Dr. Carol Ann Aicher, Dr. Peter Andreacchi

Theory/History Pedagogy: Dr. Fütting, Dr. Jeffrey Langford

Dance Pedagogy: Francis Patrelle

Dissertation: Semiology and Cognition: Contemporary Music, Notation, and Physicality
in the Composer-Performer

Thesis: Machaerus (2014) for soprano and orchestra

Manhattan School of Music, New York, NY

Degree: Masters of Music, Classical Composition, 2012

Composition: Dr. Marjorie Merryman

Piano: Sergio Sandí, Soyeon Park, Scott Rednour

Electronic Music: Todd Reynolds

Composition: Nils Vigeland, J. Mark Stambaugh, Susan Botti

Independent Study: Reiko Fütting, Multimedia Integration

Dance Pedagogy: Francis Patrelle

Thesis: Qumran (2011) for orchestra

Dance New Amsterdam, New York City

Certificate, Choreographic Investigative Course, 2011

Wellesley College, Wellesley, MA

Degree: Bachelor of Arts, Music & Spanish, 2010

Composition: Dr. Martin Brody, Dr. Jenny Johnson

Piano: Dr. Charles Fisk, Randall Hodgkinson

Oboe: Barbara Lafitte

Ethnomusicology: Dr. Tamar Barzel

Music History/Early Music: Dr. Gurminder Bhogal

Spanish: Dr. Elena Gascón-Vera, Dr. Joy Renjillian-Burgy,

Dr. Carlos Ramos, Dr. Jill Syverson-Stork, Dr. Carlos Rubio

Concentration: Spanish and Latin American Film

World Language Education

Honors Thesis: Composition Tableaux Vivants, a ballet in four scenes

Massachusetts Institute of Technology, Cambridge, MA

Degree: included in Wellesley BA, cross-registration

Composition: Dr. Peter Child, Dr. Keeril Makan

Improvisation/Jazz Studies: Donal Fox

Dance Composition: Carl Paris, Dr. Melissa Blanco-Borelli

American Music/Musical Theater: Dr. Thomas DeFrantz

L'Accademia Internazionale della Musica, Milan, Italy

Visiting Student, 2008

Composition: Roberto Andreoni

UNIVERSITY TEACHING EXPERIENCE

Berklee College of Music, Assistant Professor of Composition, Boston 2018-Present

- Develop all assignments, lesson plans, and exams for courses
- Connect across disciplines of history, theory, chamber music, and repertoire to develop overall musicianship through projects and in-class assignments
- Scaffold lessons from prior courses to create a fluid progression through theory

Courses Taught:

UG Tonal Harmony I & II

UG The Art of Counterpoint I

UG Music History: Icons of the European Tradition

UG Music History: Women Composers

UG Contemporary Techniques

UG Composing for Dance

UG Directed Study: Composition

Cornish College of the Arts, Adjunct Professor of Music and Dance, Seattle 2015-18

- Aided in redesign of the core curriculum for the Music Department
- Designed and advised independent studies for upper level students
- Developed all assignments, lesson plans, and exams for courses
- Integrated tactile and movement exercises into Aural Skills rhythmic exercises
- Connected across disciplines of history, theory, chamber music, and repertoire to develop overall musicianship through projects and in-class assignments
- Engaged in score reading exercises to build students' inner ears and reading ability to retain pitch, internalized pulse, and obtain relative pitch relationships
- Created a warm environment for students to feel free to laugh and make mistakes while learning

Courses Taught:

UG Aural Skills: Fundamentals and Diatonicism

UG Theory: 16th Century Counterpoint

UG Chromaticism and Modulation

UG Voice-leading and Harmony

UG Piano: Piano I (level 3)

UG Composers Colloquium

UG Music Fundamentals for Dancers

Individual Instruction: Composition, Piano, Independent Studies

Manhattan School of Music, Doctoral Teaching Fellow, NYC 2012-2015

- Taught seven courses per semester of Theory and Aural Skills, Graduate/Undergraduate
- Developed all assignments, lesson plans, and exams for courses
- Integrated tactile and movement exercises into Aural Skills rhythmic exercises
- Connected across disciplines of history, theory, chamber music, and repertoire to develop overall musicianship through projects and in-class assignments
- Engaged in score reading exercises to build students' inner ears and reading ability to retain pitch, internalized pulse, and obtain relative pitch relationships
- Created a warm environment for students to feel free to laugh and make mistakes while learning

Courses Taught:

UG/G Aural Skills: Fundamentals and Diatonicism

Chromaticism and Modulation

Twentieth Century and Atonal

UG/G Theory: 16th Century Counterpoint UG Orchestration

Voice-leading and Harmony

Twentieth Century Theory

RELEVANT TEACHING EXPERIENCE

Skating Club of Boston, Dance Faculty & Guest Coach, Boston, MA 2020-Present

- Develop Ballet and Modern dance curriculum for figure skaters
- Core team coach of Athlete Centered Skating
- Work with regional, sectional and national competitors on and off the ice

Elite Edge Skating Club, Core Faculty, Wellesely, MA 2020-Present

- Develop Ballet and Modern dance curriculum for figure skaters
- Work with Developmental through High Performance groups

Colonial Figure Skating Club, Staff Coach and Dance Faculty, Acton, MA 2018-Present

- Develop Ballet, Jazz, and Modern dance curriculum for figure skaters
- Work with regional sectional, and national competitors
- Choreograph competitive programs for regional skaters

The Studios, Seattle 2016

- Resident Ballet Faculty
- Developed and implemented curriculum for Intermediate Ballet open adult classes ages 16-70, allowing for ongoing curriculum adjustment and accommodation for varying ability levels

Seattle Skating Club, Senior Resident Coach, Seattle 2015-18

- Develop and implement Ballet and Modern dance for Figure Skaters and Musicality skills classes
- Choreograph programs for regional, sectional, and ISU competitors
- Specialize in choreography, dance, edge quality, flying spins, and jumps on-ice with students

Scholars for Educational Opportunity, Princeton Review Teacher & Mentor, NYC 2013-15

- Teach SAT prep to large classes of 35+ underserved students, raising some students' scores as much as 600 points out of a total 2400 points
- Mentored a high school student through college applications, interviews, and continue to keep in touch with the student as she continues on into college
- Help high schoolers hone interview skills, review college essays, and participate in career panels

Manhattan School of Music, Academic Tutor, NYC 2012-2015

- Specialized in 20th Century history, theory, and atonal aural skills
- Worked with D.M.A. applicants and fellow D.M.A. candidates on comprehensive exams

Figure Skating in Harlem, Figure Skating Coach, NYC 2012-15

- Interim Director of skating department, summer 2013
- Developed and implemented Ballet and Modern dance curriculum
- Incorporate STEM-based curriculum into off-ice fitness classes, introducing the girls ages 5-18 to physics, biology, anatomy, and biomechanics during workouts.

City Ice Pavilion, Figure Skating Coach, NYC 2012-2015

- Figure Skating Private Coach: Basic Skills-Advance Freestyle
- Developed for Ballet for Figure Skaters program
- Designed and implemented specialty classes in edge, ice dance, Moves in the Field, and jumps

Individual Academic Tutor, Seattle, NYC, Boston 2010-2021

- Edit dissertations and essays for college admissions, teaching English grammar and writing style
- Tutor for MSM Doctoral Entrance Exams, comprehensive history, theory, and musicology

MIT Figure Skating Club, Director of Theater on Ice, Cambridge, MA 2007-2008

- Choreographed and coached adult national competitive team, ages 18-46
- Taught private and group freestyle and edge classes, developing specific material for adults

Wellesley College, Academic Tutor, Wellesley, MA 2007-10

- Worked with a wide breadth of material and time periods: Music History, Theory
- Assisted other students in conducting Ethnomusicology field studies and research
- Recommended by professors for Spanish Language, Writing, Speaking, and Film courses

The Princeton Review, Classroom Teacher & Premier Tutor, Seattle, NYC, Boston 2008-2021

- Content Writer/sole Copy Editor of Cracking the AP Spanish Exam, 2015-22 editions
- Experienced in college/graduate school personal statements and essay writing, critical analysis
- Experienced Live Online instructor/tutor, well versed in visual and distance-based education
- Work extensively with underserved communities in large classrooms in outreach settings

Individual Composition & Piano Instructor, Seattle, New York City, Boston 2006-Present

- Teach Piano & Composition to students aged 6-67, absolute beginner through Advanced
- Use a combination of standard repertoire and 20th and 21st century music to introduce students to a variety of genres, pieces in the repertoire, and alternative notations
- Worked with a recovering stroke patient, collaborating with occupational therapist with learning music-related skills
- Incorporate composition and creative exercises, such as drawing & interpreting graphic scores and improvising both at and away from the piano

COMMISSIONS

Martha Cargo & Ben Larson, flute & cello 2021

Martha Cargo, Solo Flute Album 2020 (production 2021)

Liam Hardison, electric guitar 2019

Satchel Henneman, solo guitar 2018

Righteous Girls 2018

Ensemble 315, 2017

Mark Wilson, Guitar, 2016

The Jerome Foundation & the American Composers' Forum, 2014

Ensemble Mise-en for the Mise-en Music Festival, 2014

Martha Cargo, Flute, 2014

Tempus Continuum Ensemble, 2013

PUBLICATIONS

Album Review: “Fields: Devonté Hynes’ Debut Classical Album with Third Coast Percussion.” *I Care if You Listen*, 2020.

Album Review: “Nadia Shpachenko’s *The Poetry of Places* Explores Architecture as Inspiration.” *I Care if You Listen*, 2019.

Concert Review: “Boston’s Stave Sessions Presents Arooj Aftab, Gyan Riley, and Tigie.” *I Care if You Listen*, 2019.

Album Review: “Elaine Barkin Double Disc Collection.” *International Alliance of Women in Music*, 2018.

Cracking the AP Psychology Exam 2018, 2020 ed. The Princeton Review LLC. New York: Random House, 2018.

6 Practice Tests for the SAT. The Princeton Review LLC. New York: Random House, 2016.

Cracking the AP Spanish Exam, 2015, 16, 17, 18, 19, 20, 21 eds. The Princeton Review LLC. New York: Random House 2014-20.

Cracking the COOP/TASCH/HPST Exams, 2nd & 3rd eds. The Princeton Review LLC. New York: Random House, 2015.

Cracking the TASC. The Princeton Review LLC. New York: Random House, 2015

Cracking the GED Test, 2016 ed. The Princeton Review LLC. New York: Random House, 2015.

“Dancing through Space and Time: the Creative Process of Music, Movement, and Multimedia,” *Aspen Composers’ Conference Society Journal*, Aspen CO: 2011.

Math Workout for the GED Test. The Princeton Review LLC. New York: Random House, 2015.

“Semiology and Cognition: Contemporary Music, Notation, and Physicality in the Composer-Performer,” *Doctoral Dissertation*, Manhattan School of Music, 2015.

PRESENTATIONS & LECTURES

University of Central Florida: Composers Forum, Online 2020
Butler University: Vocal Literature Seminar, Online 2020
Berklee College of Music: Composer Colloquium Guest Speaker, Online 2020
Berklee College of Music: Composer Colloquium Guest Speaker, Boston 2018
Cornish College of the Arts: Faculty Research Presentation Series, Seattle 2016
Stony Brook University: Speaker at Composers' Forum, Stony Brook, NY 2013
Manhattan School of Music: Speaker at Composers' Forum, NYC 2012
Aspen Composers' Conference: Presenter & Performer, Aspen, CO 2011

PRIZES & AWARDS

Winner, Mark Leifitz/New York Women Composer Call-for-Scores 2019
Winner, Large Ensemble Readings, Wet Ink Ensemble 2018
Emerging Composer Commission & Award, The Jerome Foundation 2014
Honorable Mention, Theodore Front Prize, International Alliance for Women in Music, 2014
Marquis George Macdonald Scholarship, Manhattan School of Music, 2013
Anne Louise Barrett Fellowship, Wellesley College, 2013
Winner of Call-for Scores, Stony Brook University, 2013
Marquis George Macdonald Scholarship, Manhattan School of Music, 2012
Finalist, Iron Composer Competition, 2012
Merit Scholarship, Manhattan School of Music, 2011
Merit Scholarship, Manhattan School of Music, 2010
Phi Beta Kappa National Honors Society, Wellesley College, 2010
Hubert Weldon Lamb Prize in Composition, Wellesley College, 2010
Northeast Conference of Teaching Foreign Language, Wellesley College, 2010
Sigma Delta Pi Upsilon National Spanish Honors, Wellesley College, 2009
Summer Music Performance Prize Stipend, Wellesley College, 2007

RESIDENCIES & OUTREACH

The Field, Emerging Artist-in-Residence, NYC 2011

- Participated in and facilitated workshops of work in progress
- Shared work with the public through open rehearsals and sessions with other emerging artists
- Performed at The Kitchen, NYC in a fully produced segment of an evening-length work

Tempus Continuum Ensemble, Artistic Director & Composer-Performer, NYC 2011-Present

- Founder of Ensemble, Composer-in-Residence
- Premiere and workshop emerging composers
- Actively promote new music in non-traditional concert settings, allowing audience members to engage with the music, look at scores, and have post-concert discussions
- Design and implement outreach workshops for a wide demographic of socioeconomic backgrounds
- Work with underserved students to introduce non-musicians to the world of new music

Synthesis Aesthetics Project, Artistic Director & Choreographer, NYC 2011-Present

- Produce one production annually of live dance, electronics, and improvised music
- Create one evening-length production every year, focusing on all aspects of performance to enhance the overall experience of the piece

MASTERCLASSES & CONSULTATIONS

Carl Paris, 2010

Melissa Blanco Borelli 2009

Gus Solomon, 2011

Jason Eckhardt, New York 2012

Chaya Czernowyn, Boston, MA 2010

John Mallia, Boston, MA 2008

Günther Passin, Salzburg, Austria 2007

Thomas Defrantz, 2009-2010

Colleen Thomas, 2011

Risa Steinberg, 2011

Peter Veale, Darmstadt, Germany 2014

Libby Van Cleve, New Haven 2012

Steven Drury, Boston, MA 2009, 2011

CHOREOGRAPHIC LIST OF WORKS

Year	Title	Role	Production/Awards
2021	<i>Ephemera</i> (3')	choreographer, soloist	Professional Skaters Foundation, Wesbeth Dance Festival
	<i>EOS</i> (5')	choreographer, soloist sound designer	NACHMO Boston, Malden Dance Mile
2020	<i>Co-</i> (8')	choreographer, soloist composer, video editor	Honorary Mention: Tagore International Film Festival, Exchange Film Festival, Rogue Dancer Film Festival, BarnDANCE ScreenDANCE Festival
2020	<i>Dissolve</i> (2')	choreographer, soloist	Rogue Dancer Film Festival
2019	<i>Say</i> (4')	choreographer, featured skater	Joy Skate Productions
2016	<i>Graphic Scores</i> (60')	improviser, soloist	Common Area Maintenance, Seattle
2014	<i>Detritus</i> (50')	choreographer, dancer, producer	Manhattan School of Music, NYC
2013	<i>Mussed</i> (7')	choreographer	Triskelion Arts COLLABfest, NYC
	<i>Permutations</i> (5')	choreographer, soloist	The Dance Complex, Boston
2012	<i>Crude Civility</i> (40')	choreographer, dancer, producer	University Settlement, NYC
	<i>Assemblages</i> (6')	choreographer, soloist, composer	NACHMO, NYC
2011	<i>Mnemosé</i> (6')	choreographer, soloist	Symphony Space, NYC
	<i>Gray Areas</i> (15')	choreographer, dancer	DUMBO Dance Festival, NYC
	<i>(dis)Grace</i> (6')	choreographer, soloist	Fertile Ground, Greenspace NYC

CHOREOGRAPHIC LIST OF WORKS Continued

Year	Title	Role	Production/Awards
2011 (cont.)	<i>Vox</i> (5')	composer, choreographer soloist	Manhattan Movement and Arts Center; Manhattan School of Music; Symphony Space, NYC
	<i>Speak</i> (20')	composer, choreographer, producer, dancer	Manhattan Movement and Arts Center
	<i>Hush</i> (10')	choreographer, co-composer, soloist	Manhattan School of Music
	<i>In a Cool, Green Hall</i> (5')	choreographer, soloist	Manhattan School of Music; Alvin Ailey, JTLotus Dance
2010	<i>Esplorazione Spettrale</i> (7')	featured dance, composer	Manhattan School of Music
	<i>Tableaux Vivants</i> (20')	composer, choreographer dancer	Wellesley College
	<i>Tell-Tale Heart</i> (45')	guest choreographer, featured dancer	Kira Seamons, Boston Center for the Arts
2009	<i>Human</i> (5')	choreographer composer, poet, dancer	Unyted Stylz Productions

LARGE ENSEMBLE WORKS

tO! (11'30)

(2018) fl., cl., t. sax., hn., C Tpt., perc., pno., sop., vln., vla., vcl., cb.

2018: Recorded by the Wet Ink Ensemble, St. Peter's Church, Chelsea, NYC

Comunicazione Interconnessa (5'30)

(2009) for orchestra

2009: Recorded by the MIT Symphony Orchestra

Machaerus (10')

(2013) for orchestra, DMA thesis

2014: Recorded and performed by the Manhattan School of Music Symphony Orchestra

Qumran (8')

(2011) for orchestra, Masters Thesis

2012: Recorded and performed by the Manhattan School of Music Symphony Orchestra, Borden Hall

2010: Recorded by the MIT Symphony Orchestra

Tableaux Vivants (20')

(2010) for chamber orchestra and dancers; Undergraduate Honors Thesis

2010: Premiere in the Houghton Memorial Chapel, Wellesley College



CHAMBER WORKS

Anima/Animus (12')

(2012) for two pianos, commissioned by Tristan McKay

November 19th 2012: Premiere at Manhattan School of Music

...and then I went to you going to when I thought I think that what you which it goes and where is it... (14')

(2014) for tenor saxophone, trumpet, percussion, and performer

Written for Ensemble Mise-En

June 2014: Premiere at Mise-En New Music Festival

Burning Bushes (9')

(2013) for Septet (sop., fl., ob., ten. Sax., perc., guit., pno.)

Written for the Tempus Continuum Ensemble

May 2013: Premiere at the cell, New York, NY

Elocutions (20')

(2011) for Flute, Guitar and Vibraphone

Trios for Yumi Tamashiro, Martha Cargo and Jordan Dodson

Vox for solo flute, for Martha Cargo,

Soliloquium for solo guitar, for Jordan Dodson,

Dictum for solo vibraphone, for Yumi Tamashiro

Vox duo for flute and piano for Bing Shen and Martha Cargo

June 24th 2012: Vox for flute and piano at the Summer Institute of Contemporary Performance Practices, New England Conservatory

April 26, 2012: Vox for flute and piano at Le Pouisson Rouge

March 25th, 2012: Vox solo version at Jan Hus Church, curated on Composers' Voice Concert Series

March 25th 2012: Soliloquium at the Salon, Philadelphia

February 12th, 2012: Premier of work in its entirety, Manhattan School of music

September 19th, 2011: Vox for flute, piano and dance at Symphony Space

April 22nd, 2011 Vox solo with dance at Manhattan Movement and Arts Center

Legno Metallico (7')

(2009) for flute, viola, cello, contrabass and waterglass

2013: Premiere at Symphony Space, NYC, and Stony Brook University by Stony Brook Contemporary Chamber Players

2010: Performed at the Summer Institute of Contemporary Performance Practice, New England Conservatory

2012: Performed at Manhattan School of Music

CHAMBER WORKS cont.

para (12')

(2015) for soprano, trumpet, and piano

winner of the Jerome Foundation commission

2015: Premiere by Andrew Kozar, Corrine Byrne and Ms. Goldberg at the National Opera Center

2019: Performed by Ensemble Uncaged at Longy School of Music at Bard College

2020: Performed by Ensemble Uncaged at Berklee School of Music

Seven Songs after W.B. Yeats (20')

(2011) for soprano and Piano

March 4th, 2012: Tempus Continuum Ensemble at Cornelia Street Cafe

August 2011: Tempus Continuum Ensemble five-city tour

February 2011: Manhattan School of Music

ThresHOLD (8')

(2012) for tenor saxophone, bass clarinet, and piano

May 18th, 2012: Music with a View! Split bill series at the Flea Theater

April 26th, 2012 En.do.so.nic, Kevin Baldwin Masters Concert

April 10th, 2012: Premiere at Manhattan School of Music

Vibrations (7')

(2010) for Triple Helix piano trio

2010: Recorded by Triple Helix Piano Trio

Visiones Claroscuras (14')

(2009) for piano quintet

2010: performed by the Boston New Music Institute

2009: recorded by Quartet X

Wortspiel (4')

(2009) for flute, cello, piano, harp and percussion

Ins Ausland (6')

(2008) for piano trio

2009: recorded by Quartet X

SOLO WORKS

Anima Animus (12')

(2012) for solo piano

May 2013: Premiere of Animus at the cell theatre, New York, NY

June 2013: full premiere at Cornelia Street Café, New York, NY

Assemblages (6')

(2012) for solo piano and electronics

May 18th 2012 Music With a View! Split Bill Series at The Flea Theater

February 12th, 2012: Manhattan School of Music

February 2nd, 2012: premiere at National Choreographers' Month Gala

Circundante (5')

(2012) For solo clarinet and electronics

Commissioned by Carlos Cordeiro

May 18th 2012: Music With a View! Split Bill Series at The Flea Theater

March 31st, 2012: Eyesonic Concert, curated by Todd Reynolds

Damla (6')

(2011) for solo piano

Commissioned by Erika Dohi

January 2012: Premiere in Japan by Erika Dohi

February 12th, 2012: US premiere, Manhattan School of Music

May 18th 2012: Music With a View! Split Bill Series at The Flea Theater

October 30th 2020: Women of Note National Opera Center, NYC

-en (10')

(2020) for solo piano

Commissioned for Permutations, Goldberg-Baldwin's solo piano album

August 2020: to be recorded at Futura Productions, Roslindale, MA

Esplorazione Spettrale (7')

(2010) for solo oboe and electronics, commissioned by Dr. Emily Di Angelo

March 2015: Stuart Breczinski, Berklee College of Music

February 2012: Stuart Breczinski, Manhattan School of music

September 2011: Emily DiAngelo Doctoral Recital

December 2010: Electronic Music Concert, Manhattan School

-fy (6')

(2019) for solo guitar

Commissioned by Liam Hardison

May 2019: Premiere by Liam Hardison, Cornish College of the Arts

SOLO WORKS cont.

-ize (10')

(2018) for solo guitar

Commissioned by Satchel Henneman

June 2018: Premiere by Satchel Henneman, Wayward Music Series, Seattle

Microcosms for Cello (12')

(2011-2012) for solo cello

Phase Shift (4')

(2012) for solo flute, commissioned by Chris James

November 8th 2012 Premiere at Manhattan School of Music

Preludes (10')

(2007) short works for solo piano

Three Pieces after French Poems (7')

(2012) for solo flute, commissioned by Martha Cargo

May 2013 premiere, The Cell Theater, NYC

t/k/i/e/r/o (7')

(2017) for solo flute, commissioned by Martha Cargo



COMPOSITION PERFORMANCE HIGHLIGHTS

Orchestras	Manhattan School of Music Composers' Orchestra MIT Symphony Orchestra		New York, NY Cambridge, MA
Ensembles	Triple Helix Piano Trio Boston New Music Initiative Firebird Ensemble Ensemble 315	Tempus Continuum Ensemble Ensemble mise-en Stony Brook Contemporary Chamber Players Neolit Ensemble	
Conductors	Adam Boyles Charles Schadle	David Gilbert Kyle Ritenauer	Sam Nester
Vocalists	Corrine Byrne Emily Rose Bry Charlotte Mundy	Rachann Bryce Elizabeth Merrill	Matthew Montana Kirstin Scott
Pianists	Eliko Akahori Chris Goddard Jason White	Erika Dohi Tristan McKay	Charles Fisk Lois Shapiro
Flutists	Sarah Brady Jody Rottle	Martha Cargo Leanna Keith	Chris James
Oboists	Stuart Breczinski Barbara Lafitte	Kevin Chavez	Emily D'Angelo
Clarinetists	Carlos Cordeiro	Eric Umble	
Saxophonists	Kevin Baldwin		
Trumpeters:	Sam Nester	Andrew Kozar	

PIANO PERFORMANCE HIGHLIGHTS

Solo-, Vocal-, & Chamber Music Performed

Louis Andriessen	Georges Aperghis	Milton Babbitt
Kevin Baldwin	Alban Berg	Alexander Burtzos
Samuel Barber	John Cage	Christopher Cresswell
Reiko Fuchting	Beat Furrer	John Harbison
Charles Ives	Jerome Kitzke	Jonathan Koch
Helmut Lachenmann	Yangzhi Ma	Olivier Messiaen
Luigi Nono	Frederic Rzewski	Halldór Smárason
Arnold Schoenberg	Jacob Ter Velduis	Anton Webern

Conductors

Kevin Baldwin	Adam Boyles	Gabriela Garza
Sam Nester		

Venues

Disneyworld Magic Kingdom	Orlando, FL
Cornelia Street Cafe	New York, NY
The Cell	New York, NY
The Salon	Philadelphia, PA

OBOE PERFORMANCE HIGHLIGHTS

Solo-, Vocal-, Chamber-, & Orchestral Music

Alexander Burtzos	Kevin Baldwin	Carl Bettendorf
Frank Bridges	John Cage	Elliot Carter
Peter Child	Irving Fine	Michael Gandolfi
John Harbison	Charles Ives	Drake Mabry
Walter Piston	Giacinto Scelsi	Gunther Schuller
Ralph Vaughn-Williams		

Conductors

Richard Pittman	Francisco Noya	Isabelle Plaster
Steven Toro	Neil Hampton	Sam Nester
Yoshi Onishi	David Rahbee	

Venues (selections)

Internationales Musikinstitut

Avery Fisher Hall

Symphony Space

Berklee Performance Center

Tsai Performance Center

The Cell

Cornelia Street Cafe

Disneyworld Magic Kingdom

Six-country European tour

Darmstadt, Germany

New York, NY

New York, NY

Boston, MA

Boston, MA

New York, NY

New York, NY

Orlando, FL

Austria, Germany, Luxembourg,

France, Italy

