

Philip Todd Schuessler
wheelitzo at gmail dot com
<http://www.philipschuessler.com>

Education:

- **Graduate:**
 - PhD. - State University of New York – Stony Brook - 2008
 - Full Tuition Scholarship (2001 – 2008)
 - Teaching Assistantship (Spring 2003) – Music in Latin America
 - Primary teachers: Dan Weymouth, Daria Semegen, Sheila Silver, Perry Goldstein, Judith Lochhead
 - Dissertation Composition: *Towers, Clocks, and Glass* for orchestra
 - Masters - University of Miami – Miami, Florida - 2001
 - Full Teaching Assistantship Graduate Position – Music Theory-Composition (1999 - 2001)
 - Full tuition scholarship
 - Primary teachers: Dennis Kam, Keith Kothman
 - Thesis Composition: “...still points ahead...” for mandolin, oboe, and orchestra
- **Undergraduate:**
 - Bachelor of Music – Birmingham-Southern College - 1999
 - Sarah Mackenzie and Robert C. Flemister, Jr. Academic Scholarship (1997 – 1999)
 - Presser Foundation Scholarship: in recognition of outstanding achievement as a Music Major
 - Primary teachers: Dorothy Hindman, Charles Norman Mason
 - Berry College – 1995 – 1997 [*transferred*]
 - Academic and Athletic Scholarships

Teaching Experience:

- **Southeastern Louisiana University** – Hammond, LA
 - Full-time Instructor – Fall 2010 – Present
 - *Undergraduate Courses in Music Theory I, Form and Analysis, Post-Tonal Theory, Counterpoint (16th and 18th Century), Composition, Intro to Music*
 - *Graduate courses in Form and Schenkerian Analysis, Post-Tonal Theory, Composition, Music Theory Review*
- **Richland Community College** – Decatur, IL
 - Music Appreciation – Fall 2009 – Spring 2010
 - Adjunct Professor – *Primary teaching responsibility includes organizing and teaching two sections per week, grading homework assignments, projects, and quizzes, and assisting students through appointment.*
 - History of Rock and Roll – Fall 2009
 - Adjunct Professor – *Primary teaching responsibility includes organizing and teaching one section per week, grading homework assignments, projects, and quizzes, and assisting students through appointment.*
- **State University of New York** – Stony Brook, NY
 - Introduction to Music in Latin America (One semester: Spring 2003)
 - Teaching assistant – *graded homework assignments, research projects, and quizzes and assisted students through appointment.*

- **University of Miami – Miami, FL**
 - Music Theory (Four semesters: 1999 – 2001)
 - *Primary teaching responsibility to first and second year undergraduate music majors included teaching two sections per week, grading homework assignments and quizzes, and assisting students through office hours and appointment.*
 - Music Sight-singing and Ear-training (Four semesters: 1999 – 2001)
 - *Primary teaching responsibility to first and second year undergraduate music majors included teaching two sections per week, administering sight-singing and dictation quizzes, and assisting students through office hours and appointment.*

Major awards and grants:

- 2017 Distinguished Composer of the Year – Music Teachers National Association
- 2017 Louisiana Music Teachers Association Commissioned Composer
- 2016 Cello Loft Commission Winner for new work for cello and percussion
- 2015 Southeastern Louisiana President's Award for Excellence in Artistic Activity
- 2015 Southeastern Louisiana University College of Arts, Humanities, and Social Sciences Excellence in Artistic Activity
- 2015 American Prize Composer Semi-Finalist, Chamber Music Professional Division for *Driftwood Box Puzzle*
- 2012 Composer Assistance Program grant recipient from New Music USA for new work for cello and electronics
- 2012 Duo Fujin Weekend Composition Competition – Winner – *Still Life With Wave* for flute & alto saxophone
- Random Access Music 2009 Call for Scores – Finalist – *One More Moment* for piano trio
- Bourges 31st International Competition of Electroacoustic Music 2004 - Honorable Mention in the Residence category for *Wisdom and Surprise* for contrabass and tape
- Birmingham-Southern College Presser Foundation Scholarship in recognition of outstanding achievement as a Music Major - 1998

Extracurricular Academic Activities:

- Music Department Scholarship Committee (Chair) 2016 at Southeastern Louisiana University
- Faculty Senator for academic years 2012 – present at Southeastern Louisiana University
- Faculty Advisor for FORTISSIMO student operatic/vocal organization at Southeastern Louisiana University (2011 – 2013)
- Honorary Member of Phi Mu Alpha Sinfonia student chapter at Southeastern Louisiana University

Compositional Activities:

Selected Commissions:

Quartetto Obrigado/MTNA – *Sunburst Carousel* (2017) for saxophone quartet
 Loadbang – *Sid the Barber* (2017) for baritone voice, trumpet, bass clarinet, trombone
 Pesedjet – *Impossibility Song* (2016) for soprano, guitar/t. banjo, piano/e. piano
 Iktus Combo – *Liminal Bridges* (2016) for alto saxophone, e. guitar, percussion, piano
 Mabel Kwan – *Fast Flies Meanwhile the Irreparable Hour* (2015) for piano
 Iktus Duo – *The Witch On Bear Mountain* (2014) for flute and percussion
 Michael McCurdy and Christa Van Alstine – *Fireflies Were Writing Decodable Signals* (2014)
 for percussion and bass clarinet
 Yarn/Wire – *Particle Fountain* (2013) for percussion and piano quartet

Richard Schwartz – *Driftwood Box Puzzle* (2013) for alto saxophone, piano, and tape
 Craig Hultgren – *Monochrome Variations* (2012) for cello and computer
 Gemini Duo – *Binding Song* (2012) for violin and horn
 DMC Duo – *Patchwork Vespers* (2011) for bass clarinet and percussion
 Mantra Percussion/Dither Guitar Quartet – *Ripple* (2010) for percussion and guitar octet
 Ensemble Ilusis – *Intervals I* (2010) for alto saxophone and piano
 Urbana City Arts Grant Council – Casey Dierlam, pianist – *Tracers* (2010) for saxophone quartet, piano, and electronics

Selected Summer Festivals, Workshops, and Residencies:

- July 2015 Brush Creek Art Foundation For the Arts Composer in Residence (Saratoga, WY)
- June 2012 Nief-Norf Summer Festival Composition Fellow (Greenville, SC)
- February 2010 Ensemble Ilusis Southeastern tour
- July 2009 soundSCAPE Festival (Pavia, Italy)
- April 2008 University of California – Davis Day of Percussion (Davis, CA)
- July 2007 Oregon Bach Festival Composers Symposium (Eugene, OR)
- Fall 2006 School for Designing a Society (Urbana, IL)
- April 2006 John Donald Robb Composers' Symposium (Albuquerque, NM)
- June 2004 Music04 Festival (Cincinnati, OH)
- June 2004 Ernest Bloch Music Festival (Newport, OR)
- July 2003 Centre de Creation Musicale Iannis Xenakis Summer Course (Paris, France)

List of Major Works:

Chamber Music

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| Brain Gas [Quartet: 6-4-18] (2018) for variable instrumentation | var. |
| Looking-Glass Insects (2018) for flute, clarinet, violin, cello | 11' |
| Sunburst Carousel (2017) for saxophone quartet | 9' |
| Brain Gas [Duo: 6-19-17] (2017) for variable instrumentation | var. |
| Sid the Barber (2017) for baritone voice, trumpet, trombone, and bass clarinet | 14' |
| Archetype II: Riven Orthography (2016) for cello and percussion | 10' |
| Impossibility Song (2016) for soprano, guitar/t. banjo, piano/e. piano | 8' |
| Liminal Bridges (2016) for alto saxophone, electric guitar, percussion, piano | 11' |
| Intervals II (2015) for tuba and piano | 6' |
| The Witch On Bear Mountain (2014) for flute and percussion | 8' |
| Fireflies Were Making Decodable Signals... (2014) for bass clarinet and percussion | 11' |
| Tracers Ib (2014) for saxophone quartet and piano | 13' |
| Chaconne: Sun-Hammered Blue (2014) for clarinet, trumpet, and piano | 6' |
| Patchwork Lauds (2014) for alto flute and vibraphone | 10' |
| Particle Fountain (2013) for piano-percussion quartet | 9' |
| Col. Ketchum's Celluloid Delirium Spiral (2013) for two bass clarinets | 11' |
| Rube Goldberg Variations (2013) for euphonium-tuba quartet | 9' |
| Driftwood Box Puzzle (2013) for alto saxophone, piano, and tape | 14' |
| The Garden of Live Flowers (2012) for flute, clarinet, cello, and piano | 11' |
| Binding Song (2012) for violin and horn | 14' |
| Still Life With Wave (2012) for flute and alto saxophone | 7' |
| Duet for Quartet (2012) for percussion quartet | 9' |
| Brass Orchids (2011) for clarinet, trombone, and cello | 6' |
| Sextet (2011) for percussion sextet | 10' |
| Patchwork Vespers (2011) for bass clarinet and vibraphone | 14' |
| Ripple (2010) for guitar quartet and percussion quartet | 14' |
| Tracers Ia (2010, rev. 2014) for saxophone quartet, piano, and electronics | 14' |

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| Intervals I (2010) for alto saxophone and piano | 7' |
| Glass Abattoir (2009) for percussion trio | 10' |
| Looking-Glass House (2009) for soprano and ensemble | 8' |
| Abstractions I (2008) for violin and piano (or Baroque violin and fortepiano) | 14' |
| Hymn 320 (2008, rev 2012 acoustic version) for percussion duo and Max/MSP | 10' |
| Five (2007) for five improvising performers | var. |
| Omega Loops (2006) for violin, guitar, and piano | 8' |
| Pylons (2006) for clarinet, trombone, and contrabass | 13' |
| Theater Piece No. 2 (2005) for lecturer/conductor 1-6 performers, Max/MSP | 60' |
| Trio (2004-5) for percussion trio | 13' |
| Splintered Refrains (2004) for viola and piano | 9' |
| Bridge I (2004) for viola and two pianos | 1' |
| Roadside Picnic (2002) for two pianos | 20' |
| Shadow Geometry (2002) for wind quintet and two violas | 21' |
| Two (2001) for two improvising performers | 2' |

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| Solo Instrument/Solo Instrument with Electronics |
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| In The Long Country, Cut With Rain, Somehow There Is Nowhere To Begin (2015) for pn. | var. |
| Fast Flies Meanwhile The Irreparable Hour... (2015) for piano | 9' |
| Monochrome Variations (2012) for cello and Max/MSP | 16' |
| Interruptions III (2011) for alto saxophone and tape | 9' |
| Pendula (2011) for amplified trombone | 8' |
| Monochrome Variations II (2007) for Simplified Violin | 6' |
| Interruptions II (2007) for piano | 9' |
| Preludes (2006) for piano | 4' |
| Micromovements: Book I (2006) for guitar | 8' |
| Micromovements: Book II (2006) for guitar | 7' |
| Supercell (2006) for percussion and Max/MSP | 14' |
| What a Dream We Have In Jesus (2005) for trombone and Max/MSP | 17' |
| Alu (2004) for contra-bass | 15' |
| Cloud of Unknowing (2004) for violin | 12' |
| Solo (2004) for piano | 30' |
| Wisdom and Surprise (2003) for contra-bass and tape | 12' |
| Eight Mystic Groundhogs (2002-2003) for piano | 8' |
| Momente-Fragmente I (2002) for piano | 3' |
| Asheville Prelude (1999) for banjo and tape | 7' |
| Counterclockwise (1997) for violoncello | 5' |
| Suite for Piano in Four Movements (1997) | 3' |

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| Orchestra |
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| Towers, Clocks and Glass (2007-8) for orchestra | 13' |
| Etude No. 9: Pastourelle (2005) for orchestra | 1' |
| Two Pianos by Morton Feldman (Orchestral Transcription) (2002) | 3' |
| "...still points ahead..." (2001) for oboe, mandolin, and orchestra | 18' |

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| Electroacoustic |
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| Bicycle Etude No. II (2007) for tape | 1' |
| Flicker-Poeme (2006) for Max/MSP | var. |
| Void Chapel (2004) for tape | 8' |
| Fairfax (2000) for tape | 12' |

Peptyde Hallucination (2000) for tape 1'

| Vocal/Choral | |
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| Lux Aeterna (2015) for mixed chorus and piano | 15' |
| Tiamat (2009) for solo tenor | 4' |
| Two Possession Variations (2003) for trombone and voice/percussion | 3' |
| Ghost (1999) for unaccompanied mixed chorus | 5' |

| Opera/Theater/Other | |
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| Interruptions I (2006) script for 7 actors and 1 player (singing bowl & toy piano) | 15' |
| Four (Inter)Ludes (2010) incidental music for two melodic instruments and drum set | 4' |

Other experience:

- Grant panelist for 2015 Arts Council of Greater Baton Rouge Decentralized Arts Funding
- Adjudicator for 2015 SCI/ASCAP Student Commission Competition
- Reviewer for 2015 NIME (New Interfaces for Musical Expression) International Conference (Louisiana State University, Baton Rouge, LA)
- Radio co-host for new music program *OddMusic Radio Shower* WRFU 104.5 Urbana, IL (2010)
- Music copyist for G. Schirmer Publishing (2009)
- Guest adjudicator for the 2008 Grinnell College *Steiner Memorial Prize for Music Composition*
- Archivist for *Herbert Brün Society* – cataloging and categorization of graphic scores by Herbert Brün (2007 – 2009)
- Curator for *Unpredictable Music* series at University Café, SUNY – Stony Brook (2003 - 04)
- Assistant to the coordinator of the University of Miami Electronic Music Studio (2000 - 01)
- Director of Web Design for Birmingham-Southern College School of Music Internet Project (1999)
- Winner of Best Sound Composition for the Berry College Theatre Program for the 1996 – 97 production season for the composition *Antigone*

CD Recordings:

- *Intervals I, Interruptions III, and Driftwood Box Puzzle* on *Embers* (Centaur Records CRC 3385) 2014
- *Peptyde Hallucination* on *60x60* (Capstone Records CPS-8744) 2004

Articles/Publications/Papers/Etc.:

- “Artists In Their Own Words” Interview – *NolaVie*, October 2015
- “Embers” – Review of *Embers* CD release – *Southeastern Magazine* 2015
- “MUSIC/Philip Schuessler” - Feature article on music aesthetics – *The Doctor T. J. Eckleburg Review*, November 2013
- *Supercell* for percussion and Max/MSP will be included as an entry in the forthcoming *A Resource Guide to Solo Percussion and Electronics* by Mike Crain.
- “The Unimpededness of John Cage’s *Theater Piece No. 1* and the Interpenetration of Black Mountain College,” doctoral colloquium, SUNY – Stony Brook
- “Spectral Processes as Spiritual Metaphor in the Music of Jonathan Harvey,” doctoral paper, SUNY – Stony Brook
- “Music and Polit-X,” *University of Miami SCI Newsletter*, Fall 2000
- “Music for 18 Musicians: a Reevaluation,” *University of Miami SCI Newsletter*, Spring 1999

- “CD Review of ‘Electro-Acoustic Cello Book’ by Craig Hultgren,” *University of Miami SCI Newsletter*, Fall 1999
- “Net News,” *SEAMUS Newsletter* co-authored with Keith Kothman, Spring 1999
- Scores published by third-party publishers:
 - *Still Life With Wave* (2012) – Potenza Music
 - *Monochrome Variations* (2012) – Society of Composers, Inc. Journal of Music Scores, Vol. 50

Professional Affiliations (past and present):

Versipel New Music (Assistant Director and Co-founder)
 Ensemble Ilusis (charter member)
 VoxNovus
 American Music Center (AMC)
 Society of Composers, Inc. (SCI)
 Society for Electro-Acoustic Music in the United States (SEAMUS)
 International Computer Music Association (ICMA)
 College Music Society (CMS)
 University of Miami SCI Student Chapter (Vice-president)
 Birmingham Art Music Alliance (BAMA)
 American Society of Composers, Authors, And Publishers (ASCAP)

Selected Performances [date/composition/event/venue]:

2/21/16 – *Impossibility Song* – Frequency Series, Constellation, Chicago, IL, Pesedjet Trio (Mabel Kwan – piano/electric piano, Jesse Langen – guitar/tenor banjo, Carrie Henneman Shaw – soprano) WORLD PREMIERE

2/16/16 – *Liminal Bridges* – Guest Artist Recital, Pottle Auditorium, Southeastern Louisiana University, Hammond, LA, IKTUS Combo (Christopher Graham – percussion, Andrea Lodge – piano, Erin Rogers – alto saxophone, Jay Sorce – electric guitar) WORLD PREMIERE

9/18/15 – *Glass Abattoir* – Lineage Percussion Trio Recital, Edge Recital Hall, University of Georgia, Athens, GA, Lineage Percussion Trio (Trevor Barroero, Lauren Floyd, Wesley Sumpter)

6/27/15 – *Driftwood Box Puzzle* – New York City Electronic Music Festival, Playhouse, Abrons Arts Center, New York, NY, Sean Sonderegger – alto saxophone, Philip Schuessler – piano

10/18/14 – *Monochrome Variations* – Electronic Music Midwest Festival, Philip Lynch Theatre, Lewis University, Romeoville, IL, Craig Hultgren – cello

6/21/14 – *Patchwork Vespers* – 12th Annual Festival of Contemporary Music, Trinity Chapel, Berkeley, CA, Rachel Condry – bass clarinet, Megan Shieh – vibraphone, sus. cymbal WORLD PREMIERE

3/27/14 – *Driftwood Box Puzzle*, Society for Electro-Acoustic Music in the United States National Conference, Wesleyan University, Middletown, CT, Sean Sonderegger – alto saxophone, Philip Schuessler – piano

2/5/14 – *Particle Fountain*, Yarn/Wire 2014 Guest Recital Southern Tour, Pottle Auditorium, Southeastern Louisiana University, Hammond, LA, *Yarn/Wire*

4/15/10 – *Ripple*, EarHeartMusic: DitherMantraOctet Concert, The Tank, New York, NY Dither Guitar Quartet – electric guitars, Mantra Percussion Quartet - percussion

7/23/09 – *Looking-Glass House*, soundSCAPE Festival, Vittadini Music School, Pavia, Italy Tony Arnold – soprano, Rachel Beetz – flute, Ariana Lamon-Anderson – clarinet, Martha Morrison – violin, Avi Avital

– mandolin, Andrew Booth – guitar, Bryan Kelly – piano, Trent Petrunia – percussion, Brian Hulse - conductor

8/16/07 – *Cloud of Unknowing*, 5th Annual Festival of Contemporary Music, Trinity Chapel, Berkeley, CA
Graeme Jennings – violin

7/7/07 – *Interruptions II*, Oregon Bach Festival Composers Symposium, Beal Hall, University of Oregon, Eugene, OR Philip Schuessler - piano

2/21/07 – *Supercell*, Spark Festival of Electronic Music and Arts, Coffman Memorial Union Theater, University of Minnesota, Minneapolis, MN, Michael McCurdy - percussion

7/13/06 – *Omega Loops*, New Music Concert Bloomingdale School of Music New York, NY, Louella Alatiit – violin, Bathsheba Marcus-Conley – piano, Paul Cesarczyk - guitar

5/18/06 – *Trio*, The Tank, New York, NY Timetable Percussion Ensemble

5/12/06 – *Roadside Picnic & Splintered Refrains*, Transits: Voices From Wilderness New Music Concert, Tenri Cultural Center, New York, NY Laura Barger and Oksana Ezhokina – pianos, Glenda Goodman - viola

4/25/06 – *Trio*, Bates College Noonday Concert, Olin Arts Center Concert Hall, Lewiston, ME Timetable Percussion Ensemble

4/5/06 – *Wisdom and Surprise*, John Donald Robb Composers' Symposium, Keller Hall, University of New Mexico, Albuquerque, NM Jenny Labonté - contrabass

3/30/06 – *Void Chapel*, SEAMUS National Conference, Beal Hall, University of Oregon, Eugene, OR

5/23/05 - *What a Dream We Have in Jesus*, Benjamin Lanz – concert of contemporary works for trombone, Stony Brook-Manhattan, New York City, NY, Ben Lanz - trombone

5/12/05 - *Cloud of Unknowing*, Doctoral Recital Program – Ben Robison, Staller Center, Stony Brook, NY
Ben Robison - violin

4/16/05 – *Wisdom and Surprise*, SEAMUS National Conference, Sursa Hall, Ball State University, Muncie, IN Hans Sturm – contrabass

7/11/04 – *Fairfax*, Nuit Bleue 2004, Elektrophonie, Saline Royale D'Arc et Senans, France

4/28,4/29,4/30, 5/2/04 – *Peptyde Hallucination*, One Arm Red, D.U.M.B.O., Brooklyn, NY

4/8/04 – *Peptyde Hallucination*, The “New Music Days” Festival, Bilgi University, Istanbul, Turkey

3/15/04 – *Peptyde Hallucination*, Vox Novus/Living Music Foundation, Sala “Chopin,” Universitaire Nationala de Muzica Bucuresti Romania

Lectures/Presentations:

2/09/10 – Presentation as guest composer on my musical aesthetics to music students at Southeastern Louisiana University, Hammond, LA

10/10/09 – *Theater Piece No. 2* – Re-Viewing Black Mountain College Conference, Highsmith Grotto, Highsmith Union, University of North Carolina – Asheville, Asheville, NC

4/12/08 – Presentation as guest composer on my musical aesthetics and use of technology at UC Davis Percussion Festival, Studio Theatre, Mondavi Center, UC Davis, Davis, CA

4/10/07 – *Theater Piece No. 2*, John Cage’s “Musicircus” presented by Art/Sounds, Vanderslice Hall, Kansas City Arts Institute, Kansas City, MO

3/8/07 – *Theater Piece No. 2*, SEAMUS National Conference, Paper Session 2, Music Hall 103, Iowa State University, Ames, IA

Selected Performing/Conducting Experience:

9/8 – 12/15 – piano – Southwest Embers CD Release Tour – *Driftwood Box Puzzle* for alto saxophone, piano and tape; *Embers* for alto saxophone and piano (by Kari Besharse) at New Mexico State University, Eastern New Mexico University, Texas Tech University, New Mexico University, and Santa Fe Preparatory High School (with Richard Schwartz – alto saxophone)

9/2 – 6/14 – piano – Southern Embers CD Release Tour – *Driftwood Box Puzzle* for alto saxophone, piano and tape; *Embers* for alto saxophone and piano (by Kari Besharse) at Southeastern Louisiana University, Louisiana State University, Southern Mississippi University, University of Alabama, and Birmingham-Southern College (with Richard Schwartz – alto saxophone)

3/27/14 – piano – *Driftwood Box Puzzle*, Society for Electro-Acoustic Music in the United States National Conference, Wesleyan University, Middletown, CT, with Sean Sonderegger – alto saxophone

8/23/12 - piano – *Embers* for alto saxophone and piano by Kari Besharse (with Richard Schwartz – alto saxophone), Tuscaloosa New Music Collective Concert, Moody Music Hall, University of Alabama, Tuscaloosa, AL

4/26/12 – piano – *Interruptions II*, Recital Hour, Pottle Auditorium, Southeastern Louisiana University, Hammond, LA

4/24/12 – piano – *Embers* for alto saxophone and piano by Kari Besharse (with Richard Schwartz – alto saxophone), Composers Concert, Pottle Recital Hall, Southeastern Louisiana University, Hammond, LA, Richard Schwartz – alto saxophone

3/19/11 – piano – *Embers* for alto saxophone and piano by Kari Besharse (with Richard Schwartz – alto saxophone), North American Saxophone Alliance Region 6 Conference, Robinson Theater, UNF Fine Arts Center, University of North Florida, Jacksonville, FL, Richard Schwartz – alto saxophone WORLD PREMIER

12/10-12/09 – voice/percussion – *Glass Abattoir* – School for Designing a Society House Theater, Ben Grosser and Kate McDowell private residence, Urbana, IL [3 performances]

4/11/09 – piano – *Interruptions II*, College Music Society Pacific Northwest Regional Conference, Recital Hall, Eastern Washington University, Cheney, WA

3/20/09 – piano – *Interruptions II*, College Music Society Northeast Regional Conference, Cove Auditorium, Eastern Nazarene College, Quincy, MA

5/13/08 – conductor – *Five*, American Society of Cybernetics Music Concert, ASC National Conference, DRK, Krannert Center, University of Illinois, Urbana, IL

7/7/07 – piano – *Interruptions II*, Oregon Bach Festival Composers Symposium, Beal Hall, University of Oregon, Eugene, OR

Selected Radio/Internet/Television Broadcasts:

- WTUL 91.5 – New Orleans, LA (10/4/15 “20th Century Classics”) – *Fireflies Were Making Decodable Signals on Behalf of Stranded Spirits...*
- WTUL 91.5 – New Orleans, LA (5/3/15 “20th Century Classics”) – *Interruptions III*
- WRUV 90.1 – Burlington, VT (1/13/15 “The Floating Head of Zsa Zsa”) – *Driftwood Box Puzzle*
- WVUM 90.5 – Miami, FL (11/5/14 “Po Mo Radio Show With Dorothy Hindman”) – *Interruptions III*

- WKLSU 91.1 – Baton Rouge, LA (9/5/14 “The Kitchen Sink With Will Conlin”) – *Interruptions III*
- WMUA 91.1 FM – Amherst, MA (9/1-2/13 “Martian Gardens”) – *Peptyde Hallucination*
- KSUA 91.5 – University of Alaska-Fairbanks (5/10/13 live studio performance by Ensemble 64.8 on “Take Out Session”) – *Glass Abattoir*
- Internet feature – Composers Circle (8/30/12 composerscircle.com)
- WRFU 104.5 FM – Urbana, IL (4/19/10 “Oddmusic Radio Hour”) – *Ripple*
- WRFU 104.5 FM – Urbana, IL (3/2/10 “Oddmusic Radio Hour”) – *Micromovements I*
- WEFT 90.1 FM – Champaign, IL (8/8/09 “Modbit”) – *Omega Loops*
- WEFT 90.1 FM – Champaign, IL (6/29/08 “Modbit”) – *Splintered Refrains* and *Void Chapel*
- Internet Broadcast - voyageacoustique three "sound assemblage" [espace intermédiaire] – *Void Chapel* (<http://www.archive.org/details/voyageacoustiquethree>)
- WOBC 91.5 FM – Oberlin, OH (11/20/06 “Foldover”) – *Void Chapel*