

Allen Fogelsanger

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Professional Experience

- Adjunct Faculty / Accompanist**, Conservatory of Dance, Purchase College, State University of New York, Purchase, New York. Fall 2014-present teaching two-semester sequence of undergraduate Music for Dance II. Fall 2014-present accompanying ballet and modern dance classes taught by Jean Freebury, Joseph Malbrough, Mercedes Pablos and others.
- Adjunct Faculty / Accompanist**, Department of Dance, Marymount Manhattan College, New York, New York. Fall 2012-present teaching Music for Dance, BFA Choreographer Projects, Rhythm in Sound and Movement, and Dance Composition I (with John Jasperse and JoAnna Mendl Shaw). Fall 2012-present accompanying ballet, modern and composition classes taught by Lisa Attles, Elena Comendador, Carolyn Eaton, Anthony Ferro, Lone Larsen, Justin Sherwood, Tami Stronach, Carol Teitelbaum, Sabatino Verlezza, Pavel Zustiak and others.
- Adjunct Faculty / Accompanist**, Department of Dance, Tisch School of the Arts, New York University, New York, New York. Fall 2014 taught undergraduate Music for Dance II and graduate Survey of Contemporary Music; Spring 2012 taught undergraduate and graduate courses in Rhythmic Training and Music Resources (substitute instructor January 2017). May 2012-present accompanying ballet and modern classes taught by Brian Brooks, Seán Curran, Giada Ferrone, Joy Kellman, Cherylyn Lavagnino, James Martin, Jolinda Menendez, Rashaun Mitchell, Stephen Petronio, Pamela Pietro, James Sutton and others.
- Dance Class Accompanist / Dance Composer / Dance Music Advisor**, freelance, September 2011-present. Playing for ballet and modern classes taught by Sandra Chinn, Leah Cox, June Finch, Beth Goheen, Chris McMillan, Sharon Milanese, Amy Miller, Ashley Tuttle, Jaclynn Villamil, Kat Wildish and others. Music compositions used by June Finch, Alan Good, Lynn Neuman, Michael Parmelee & Michael Stinavage, and Kat Wildish. Music advisor for Yung-Li Dance, Philip Foster and the Open Dance Ensemble, and the Tisch School of the Arts Department of Dance (Rashaun Mitchell's 2014-15 staging of a Merce Cunningham MinEvent).
- Accompanist**, Martha Graham School of Contemporary Dance, New York, New York, July 2014-present. For Graham classes taught by Elizabeth Auclair, Tadej Brdnik, Jennifer Conley, Yuka Kawazu, Susan Kikuchi, Charlotte Landreau, Martin Lofsnes, Virginie Mécène, Miki Orihara, Kevin Predmore, Denise Vale, Blakeley White-McGuire, Myra Woodruff and others and ballet classes taught by Tami Alesson and Elizabeth Troxler.
- Accompanist**, Ballet Arts, New York, New York, 2013-present. For ballet classes taught by Kenny Larson et al.
- Faculty/Accompanist**, José Limón Dance Foundation, New York, New York, March 2016-present. Led music workshops with Kathryn Alter and Roxane D'Orléans Juste; accompanied Limón classes taught by Kathryn Alter, Bradley Beakes, and Logan Kruger.
- Composer/Programmer**, Armadillo Dance Project, 2006-2013. Presented computer-interactive multimedia performances and installations in Boston, Dallas, Phoenix, Sweden, London, New York and Brazil.
- Certificate Program Faculty**, Peridance Capezio Center, New York, New York, Fall 2012. Taught music for dance.
- Accompanist**, Mark Morris Dance Center, Brooklyn, New York, January-August 2012. For ballet class taught by Kelly Slough and company class taught by Mark Morris.
- Director of Music for Dance**, Department of Theatre, Film & Dance, Cornell University, Ithaca, New York, 1988-2011. Senior Lecturer; taught courses on dance and music; composed and performed music for dances; accompanied classes; managed part-time dance class accompanists; advised faculty on music for classes and performances; managed recordings and musicians for performances; advised students on academic scheduling, senior projects, honors projects, college scholars theses, masters theses; developed new courses; served on admission committee.
- Dance Program Coordinator/Director (Director of Undergraduate Studies in Dance)**, Department of Theatre, Film & Dance, Cornell University, Ithaca, New York, 1997-2010. Coordinated the scheduling of courses and performances; represented the dance area in department activities; advised prospective students and majors.
- Director of Music**, Glenda Brown Choreography Project, Kansas City, Missouri, July-August 2007.
- Accompanist**, Harvard Summer Dance Center, Cambridge, Massachusetts, 1993.
- Music Director**, Central Pennsylvania Dance Workshop / Pennsylvania Dance Theatre, State College, Pennsylvania, 1982-83; accompanist 1980-82.

Teaching Experience

Music for Dance	Interactive Performance Technology
Music and Choreography	Rhythm in Sound and Movement
Survey of Contemporary Music for Dance	Music, Dance & Light
Dance Composition	Formalist Aesthetics of Modernism and
Choreography Projects	Postmodernism in Dance, Music and Painting
Dance Improvisation	Calculus

Education and Training

Computer music programming with Nick Didkovsky, 2011, and Morton Subotnick, 2013, New York University.
 Music composition with Karel Husa and Steven Stucky, Cornell University, 1990-92.
 Dance composition with David Gordon, Cornell University, two 3-week residencies, 1989-90.
 Ph.D. in Mathematics, Cornell University, Ithaca, New York, 1988.
 B.S. in Mathematics, Pennsylvania State University, State College, Pennsylvania, 1983.
 Electronic music composition with Burt Fenner, Pennsylvania State University, 1982-83.

References

Jumay Chu, Senior Lecturer, Dance, Department of Performing & Media Arts, Cornell University, Ithaca, NY
Warren Cross, Senior Lecturer, Sound Design, Department of Performing & Media Arts, Cornell University, Ithaca, NY
Seán Curran, Chair, Dance, Tisch School of the Arts, New York University, New York, NY
Stephanie Jordan, Research Professor, Dance, Roehampton University, London, UK
Katie Langan, Chair, Dance, Marymount Manhattan College, New York, NY
Joyce Morgenroth, Professor Emerita, Dance, Department of Performing & Media Arts, Cornell University, Ithaca, NY
Pamela Pietro, Associate Arts Professor, Dance, Tisch School of the Arts, New York University, New York, NY
Nelly van Bommel, Interim Assistant Director, Dance, Purchase College, State University of New York, Purchase, NY

Selected Talks and Papers

“Parameters of Perception: Vision, Audition, and Twentieth-Century Music and Dance” (2006, with Kathleya Afanador) invited for English reprint and Polish translation in *AVANT: Trends in Interdisciplinary Studies*, special issue (in press).

Invited “Art and Chat” presentation with Kathleya Afanador via internet, digihub.org.uk, Brighton Arts Club Cafe, Brighton, United Kingdom, January 29, 2014.

“Responding to Movement: From Accompaniment to Installation,” invited presentation at the First International Seminar on Integrated Arts, Goiânia, Brazil, October 18, 2013.

“A Mirror in Which to Dance: Actions and the Audiovisual Correspondences of Music and Movement,” with Kathleya Afanador, in *Bewegungen zwischen Hören und Sehen: Denkbewegungen über Bewegungskünste*, edited by Stephanie Schroedter (Würzburg, Germany: Königshausen & Neumann, 2012).

“The Play of Visual and Sonic Actions: Watching Dance and Music,” with Kathleya Afanador, presented at the Congress on Research in Dance Conference, Philadelphia, Pennsylvania, November 17-20, 2011.

“Cross-Modal Perception and Dance,” with Kathleya Afanador, presented at the World Dance Alliance Global Dance Event, New York, New York, July 12-17, 2010.

“Choreographing with Computer-Interactivity,” with Kathleya Afanador, presented at the Abundance Festival of Dance and Choreography, Karlstad, Sweden, June 15-17, 2010.

“Music and Dance Relationships,” presented at La Maison de la Culture d’Amiens at the invitation of ICKamsterdam, Amiens, France, November 13, 2009.

“Parameters of Perception: Vision, Audition, and Twentieth-Century Music and Dance,” with Kathleya Afanador, presented at the Congress in Research in Dance Conference, Arizona State University, Tempe, Arizona, November 2-5, 2006. Published in *Continuing Dance Culture Dialogues: Southwest Borders and Beyond: The 38th Congress on Research in Dance Annual Conference* (2006): 56-65.

“On the Edges of Music: Trisha Brown’s *Set and Reset* and *Twelve Ton Rose*,” presented at Sound Moves: An International Conference on Music and Dance, Roehampton University, London, United Kingdom, November 5-6, 2005. Published in *Sound Moves: An International Conference on Music and Dance, 2005, Proceedings* (2005): 39-46.

“Dancing to the Music between Balanchine and Cunningham,” *Dance Program Newsletter (Cornell University)* 4 (2000): 1-3.

“Music Composition for Dance in the Twenty-First Century: Questions about the Dance/Music Relationship,” presented at the Third European Conference of the International Guild of Musicians in Dance, The University College of Dance and the Swedish Ballet School, Stockholm, Sweden, August 17-23, 1998.

The Generic Rigidity of Minimal Cycles, Ph. D. dissertation, Cornell University, Ithaca, New York, 1988.

Presentation of Artistic Work

new work (a concert of collective movement/sound improvisations): Alan Good, movement; Allen Fogelsanger, piano; to be presented April 7, 2018, Scholes Street Studio, Brooklyn, New York.

music for a new dance choreographed by Katy Orthwein to be presented February 1-3, 2018 as part of the Soaking WET series curated by David Parker, West End Theatre, New York, New York.

Impulse-Shards, a movement/sound improvisation by William Agliata, movement; Giorgia Bovo, movement; Allen Fogelsanger, piano, direction; Nicholas Handahl, flute; Michael Parmelee, movement; Suzanne Saba-Hughes, cello; Michael Stinavage, movement; and Michelle Vargo, movement. Presented June 24, 2017, by Gisela Quinteros & Edgar Peterson on *Encounters*, New York City Center Studios, New York, New York.

Music for the dance *Marbling for a Prime-Time Star* choreographed by Michael Parmelee & Michael Stinavage. Presented June 24, 2017, by Gisela Quinteros & Edgar Peterson on *Encounters*, New York City Center Studios, New York, New York.

Restricted Space (a concert of collective movement/sound improvisations): Alan Good, movement; Nicholas Handahl, flutes; Allen Fogelsanger, piano; June 10, 2017, Scholes Street Studio, Brooklyn, New York.

Simply Revolting (a collective [multimedia] improvisation): Alan Good, movement; Nicholas Handahl, flute; Allen Fogelsanger, piano; Carolyn Wong, lighting; January 27-28, 2017, presented by The Performance Project at University Settlement and The Construction Company as part of Dance Under Construction: Cornfield / Good / Bowden / Windmiller, University Settlement, New York, New York.

Music improvisations with Nicholas Handahl, Tim O’Hara and Yngvil Vatn Guttu under the name *The Pretzel Club* (all performances in Brooklyn, New York, unless otherwise noted): November 6, 2016, The Firehouse Space; December 18, 2015, The Drawing Room; November 5, 2015, The Firehouse Space; October 4, 2015, The Firehouse Space; November 2, 2014, The Firehouse Space; May 11, 2014, C.O.M.A. at ABC No Rio, New York, New York; March 27, 2013, Eat.

Music improvisations with Yngvil Vatn Guttu, invited for the New York City book launch for *Hooty Time Machines* by Christopher DeWan, October 18, 2016, The Red Room at KGB Bar, New York, New York.

Music improvisations with Nicholas Handahl under the name *h2f2* (all performances in Brooklyn, New York): July 30, 2016 (by invitation), MISE-EN PLACE Bushwick; July 8, 2016, Scholes Street Studio; April 2, 2016, Scholes Street Studio; February 18, 2016 (by invitation), *Composer’s Voice* concert, The Firehouse Space; June 21, 2015, *Make Music New York 2015*, Scholes Street Studio; June 14, 2015, Parkside Plaza; April 17, 2015, Scholes Street Studio.

Hmmng (music): March 8, 2015, selected to accompany *CLOSE to HOME*, a dance work in progress choreographed by June Finch, presented at the Gibney Dance Center, New York, New York; February 16-19, 2006, music for the dance *Perimeter of a Parameter* choreographed by Kathleya Afanador, presented at the New England Region American College Dance Festival, Boston University, Boston, Massachusetts.

Fiboboogie (music) presented as part of the *60x60 (2012) New York Minutes Mix*: June 21, 2014, as part of *Make Music New York 2014* at International Preschools, New York, New York; January 24-February 5, 2014, at The

New School, New York, New York, at a special listening station in the Sheila C. Johnson Design Center as part of *Earlids*, an exhibition by the research group Sound@Newschool in the Arnold and Sheila Aronson Galleries Hallway, including an opening reception on January 29 including a concert listening setting; and November 15, 2013, at *The Lewis University Department of Music Presents Big Apple Bytes*, Lewis University, Romeoville, Illinois, with videos of New York; *Fiboboogie* was selected for inclusion in the *60x60 (2012) New York Minutes Mix* in October 2012. *Fiboboogie* presented as part of the *2012-2013 60x60 UnTwelve Mix*: May 17, 2014, at Mobius, Cambridge, Massachusetts; *Fiboboogie* was selected for inclusion in the *2012-2013 60x60 UnTwelve Mix* in June 2013. *Fiboboogie* broadcast during the 60x60 Radio Request Extravaganza on WGDR in Plainfield, Vermont, August 24-25, 2012.

Bubbles (audio/video collaboration with Ann Johnston Miller) selected for presentation: April 9, 2014, in *Seensound: Visual/Music Series*, Loop Bar Back Room, Melbourne, Australia; March 27, 2014, at the inaugural *Circuit Bridges* concert, Gallery MC, New York, New York; August 18, 2012, at *Moving Landscapes V*, CRS Barn Studio, Ithaca, New York; April 26, 2009, at the *Video Works* concert of Wired for Sound in conjunction with the Boston Cyberarts Festival, Longy School of Music, Cambridge, Massachusetts; and November 10, 2006, at the Society of Composers, Inc. Region II Conference, Hamilton College, Clinton, New York. *Bubbles* (music only): June 7, 2007, selected for presentation at the 37th International Festival of Electroacoustic Music, Bourges, France; June 2-11, 2006, selected for presentation at the Festival Synthèse, Bourges, France.

Movement-interactive audio-visual programming for the installation *Canvas+Triggers+Dancer* with choreography by Kathleya Afanador, invited for presentation at the First International Seminar on Integrated Arts, Goiânia, Brazil, October 18, 2013; also music for the presented videos *Bubbles* by Ann Johnston Miller and *Imaginary Motions* by Kathleya Afanador.

Imaginary Motions (audio/video collaboration with Kathleya Afanador): April 19-21, 2012, selected for the dance *Plugged In* by Donna Davenport presented at Hobart and William Smith Colleges, Geneva, New York; November 1, 2011, selected for presentation at the Finger Lakes Film Festival, Geneva, New York; August 21, 2011, selected for presentation at *Moving Landscapes IV*, CRS Barn Studio, Ithaca, New York; June 29, 2011, presented at the Advanced Computer Music Concert, New York University, New York, New York.

the creatures play across the sea, the stars, and silence, for telematically connected instrumental quartets, presented on the concert *Jazz Circulations* by the NYU Global Telematic Music Ensemble in New York and Florence, April 17, 2012.

"Palette 2," section 2 of *Noor Al Salam - Light of Peace*, and collaborator with Victoria Edmonds in a music improvisation, presented by the NYU Global Telematic Music Ensemble in New York and the NYU Abu Dhabi New Music Ensemble in Abu Dhabi, December 8, 2011.

"Carcajadas," composed with Kyle Blair, Joe Cantrell, Drew Ceccato, Yvette Jackson and Tim O'Hara, section 1 of *Exhalations*, presented at the Penta Locus Telematic Concert in Belfast, Hamburg, Montreal, New York, and San Diego, November 20, 2011.

Emerging Perspectives (music), selected for the dance *PUBLIC* choreographed by Lynn Neuman for the Artichoke Dance Company: June 2, 2011, presented under an arch of the Manhattan Bridge, Brooklyn, New York; June 14-15 & 21-22, 2008, presented along 5th Avenue in Park Slope, Brooklyn, New York.

Canvas (movement-interactive video installation): April 22-23, 2011, presented at Center for Performance Research, Brooklyn, New York; June 3, 2010, presented at Shadowworks, a London Sinfonietta event curated by the London Sinfonietta Collective, Southbank Centre, London, United Kingdom; May 6 & 8-9, 2010, presented at Locally Grown Dance Festival, Cornell University, Ithaca, New York.

Canvas+Triggers+Snaps (movement-interactive audio-visual installation) and *Canvas+Triggers: Suite* (video) presented at the Northeast Region ACDFA conference, Muhlenberg College, Allentown, Pennsylvania, March 11, 2011.

Canvas+Triggers: Suite (video) selected for presentation at SoundCrawl, Nashville, Tennessee, October 2, 2010.

Movement-interactive audio-visual programming for the installation-performance *Whitespace* choreographed by Kathleya Afanador, selected for presentation at Digital Resources for the Humanities and Arts 2010, Brunel University, London, United Kingdom, September 5-8, 2010.

Canvas+Triggers (movement-interactive audio-visual installation) selected for presentation at the Abundance Festival of Dance and Choreography, Karlstad, Sweden, June 15-17, 2010.

- Movement-interactive music and programming for the dance *Exchanges* choreographed by Kathleya Afanador in collaboration with visual artist Adria Pecora, selected for presentation at the 5th Phoenix Experimental Arts Festival, Paradise Valley Community College, Phoenix, Arizona, February 20, 2010; installation-performance version presented at The Icehouse, Phoenix, February 19; music for the opening reception for the exhibit *Exchanges* of sculpture and film by Adria Pecora presented at The Icehouse, Phoenix, February 5.
- Seven Simple Percussion Pieces for Apple's Synthesizer*, music for the dance *Elisions* choreographed by Jumay Chu, presented at The Allure of Refinement: Music and Dance of Indonesia, New York Public Library for the Performing Arts, Lincoln Center, New York, New York, December 9, 2009.
- Movement-interactive music and programming for the dance *Broken Chase* by choreographer Kathleya Afanador and scenographer Stephanie Canna, Laban Dance Centre, London, United Kingdom, September 22, 2009.
- Music and movement-interactive video and programming for the dance *Red Bites for a Rainy Day* choreographed by Kathleya Afanador: April 24-26, 2009, selected for presentation at the Cloud Dance Festival: Restless, Jackson's Lane Theatre, London, United Kingdom; February 6-7, 2009, selected for presentation at the 4th Phoenix Experimental Arts Festival, Paradise Valley Community College, Phoenix, Arizona.
- Movement-interactive music and programming for choreographer Kathleya Afanador's dances: *Playing with Liquid Mercury II*, selected for the 3rd Phoenix Experimental Arts Festival, Paradise Valley Community College, Phoenix, Arizona, February 8-9, 2008; and *Playing with Liquid Mercury*, commissioned by The Hockaday School, presented at the ISAS Fine Arts Festival, The Hockaday School, Dallas, Texas, April 13, 2007, also performed April 25 & 27.
- Fibonacci's Flowerpot* (music): January 25, 2007, selected for presentation at Free Play 6: Listening Chamber, Grand Valley State University, Allendale, Michigan; March 30-April 1, 2006, selected for presentation at the national conference of the Society for Electro-Acoustic Music in the United States, University of Oregon, Eugene, Oregon.
- Einstein's Closet* (music), selected for presentation at the Society of Composers, Inc. national conference, San Antonio, Texas, September 13-16, 2006.
- Music for part II of the dance *It's More What I Don't Say...* choreographed by Jumay Chu and Byron Suber, presented at Danspace Project, St. Mark's Church in-the-Bowery, New York, New York, May 30-June 2, 2002.
- Music for the dance *It Was Sad* choreographed by Chris Black, presented at Dancer's Group Studio Theater, San Francisco, California, September 12-14, 1997; also at ODC Theater, San Francisco, California, April 17, 1998.
- Ostinato Etudes*, music for the dance *Sprinting Towards Void w/dog* choreographed by Byron Suber, presented at the American Dance Festival, Duke University, Durham, North Carolina, July 13, 1997.
- Collaborator in a music and dance improvisation, presented at the Conference of the International Guild of Musicians in Dance, Arizona State University, Tempe, Arizona, January 10, 1997.
- Music for *The Violent Years of Hegel's Feast* choreographed by Byron Suber, presented at Performance Space 122, New York, New York, November 25-27, 1994.
- Collaborator in a music improvisation, presented at the Conference of the International Guild of Musicians in Dance, New World School of the Arts, Miami, Florida, January 16, 1993.
- Music for *Kitchen Dance* choreographed by Joyce Morgenroth, Wells College, Aurora, New York, October 19, 1991.
- The dances *Displacement* and *Velocity* (choreography), and *Invention modeled after Bach's No. 6*, music for my dance *Velocity*, presented with the Ithaca Dancemakers, at Wittenburg College, Wittenburg, Ohio, May 23, 1991, and at Ohio State University, Columbus, Ohio, May 24, 1991.