

Ryan Scott Ebright

Curriculum vitae

ACADEMIC EMPLOYMENT

- 2019–present Assistant Professor of Musicology, College of Musical Arts, Bowling Green State University.
- 2015–2019 Instructor in Musicology, College of Musical Arts, Bowling Green State University.
- Spring 2015 Lecturer in Musicology and Voice, University of North Carolina at Chapel Hill.
Lecturer in Musicology, University of North Carolina at Greensboro.
- Fall 2014 Lecturer in Musicology, University of North Carolina at Greensboro.
Lecturer in Voice, University of North Carolina at Chapel Hill.
Adjunct Music Instructor, Wake Technical Community College.

EDUCATION

- 2011–2014 **University of North Carolina at Chapel Hill**, Department of Music.
Ph.D. in Musicology, May 2014.
Dissertation: “Echoes of the Avant-garde in American Minimalist Opera.”
Advisor: Mark Katz. *Committee members:* Tim Carter and Annegret Fauser, UNC-Chapel Hill; Brigid Cohen, New York University; Philip Rupprecht, Duke University.
- 2009–2011 **University of North Carolina at Chapel Hill**, Department of Music.
M.A. in Musicology, 2011.
M.A. Thesis: “Noble Simplicity and Quiet Grandeur: Franz Schubert’s Settings of Johann Mayrhofer’s Neoclassical Poems.” *Advisor:* Mark Katz.
Committee members: John Nádas and Jon Finson, UNC-Chapel Hill.
- 2003–2006 **Peabody Conservatory of the Johns Hopkins University**, Baltimore, MD. M.M. in Musicology and Vocal Performance, 2006.
- 1999–2003 **Westmont College**, Santa Barbara, CA. B.A. in Music and Economics–Business, *summa cum laude*, 2003.

PUBLICATIONS

In-progress Book: *Making American Opera after Einstein.*

Refereed Articles: “*Doctor Atomic* or: How John Adams Learned to Stop Worrying and Love Sound Design.” *Cambridge Opera Journal* 31, no. 1 (2019): 85–117.

“‘We are not trying to make a political piece’: The Reconciliatory Aesthetic of Steve Reich and Beryl Korot’s *The Cave*.” In *Rethinking Reich*, edited by Sumanth Gopinath and Pwyll ap Siôn, 93–109. New York: Oxford University Press, 2019.

“Philip Glass.” In *Oxford Bibliographies in Music*, edited by Bruce Gustafson. New York: Oxford University Press, 2018.

“‘My answer to what music theater can be’: Iconoclasm and Entrepreneurship in Steve Reich and Beryl Korot’s *The Cave*.” *American Music* 37, no. 1 (2017): 29–50.

Press:

“A ‘Stabat Mater’ for the 21st Century, Colored by a Composer’s Faith.” *New York Times*, 1 November 2019.

“‘Desire’ Is an Operatic Glimpse Into a Secret Garden.” *New York Times*, 11 October 2019.

“Hundreds of New Concertos Bring the World to the Concert Hall.” *New York Times*, 1 August 2019.

“Langston Hughes Sings in ‘The Black Clown’.” *New York Times*, 19 July 2019.

“Political Music, Musical Politics: A Discussion Panel with Samuel Adler, Maria Grenfell, Aaron Jay Kernis, and Catherine Likhuta.” *NewMusicBox*, 30 January 2019.

“Japanese Theater Inspires a New Opera of Celestial Textures.” *New York Times*, 12 November 2018.

“Beethoven’s 200-Year-Old ‘Fidelio’ Enters Today’s Prisons.” *New York Times*, 4 May 2018.

“How Do You Teach People to Love Difficult Music?” *New York Times*, 9 March 2018.

“Celebrating Women’s Rights, ‘That Most American Of Operas’.” *New York Times*, 3 November 2017.

“How to Produce Opera Outside the Opera House.” *NewMusicBox*, 16 August 2017.

“‘People Power’—The Communal Ethos of *Satyagraha*.” *NewMusicBox*, 8 June 2016.

Book Reviews:

William Cheng, *Sound Play: Video Games and the Musical Imagination*. New York: Oxford University Press, 2014; Winifred Phillips, *A Composer’s Guide to Game Music*. Cambridge, MA: MIT Press, 2014. *MAKE: A Literary Magazine* (July 2015): <http://makemag.com/double-review-composers-guide-to-game-music-and-sound-play/>.

Joshua S. Walden, ed. *Representation in Western Music*. New York: Cambridge University Press, 2013. *MAKE: A Literary Magazine* (July 2014): <http://makemag.com/review-representation-in-western-music/>.

Yonatan Malin, *Songs in Motion: Rhythm and Meter in the German Lied*. New York: Oxford University Press, 2010. *Notes: Quarterly Journal of the Music Library Association* 68 (2011): 354–57.

Jonathan Dunsby, *Making Words Sing: Nineteenth- and Twentieth-Century Song*. Cambridge: Cambridge University Press, 2004. *Nineteenth-Century Music Review* 4 (2007): 133–35.

Multimedia

Reviews:

Charles Wuorinen, *Brokeback Mountain* [DVD]. *Notes* 72 (2016): 796–97.

Jake Heggie, *Moby-Dick* [DVD]. *Notes* 71 (2014): 140–41.

Benjamin Britten, *Billy Budd* [DVD]. *Notes* 70 (2013): 163–64.

Anthony Turnage, *Anna Nicole* [DVD]. *Notes* 70 (2013): 163–64.

Richard Strauss, *Der Rosenkavalier* [DVD]. *Notes* 68 (2011): 159–60.

Jonathan Dove, *The Adventures of Pinocchio* [DVD]. *Notes* 66 (2010): 629–30.

Encyclopedia

Entries:

“Balthrop, Carmen;” “Baltimore;” “Graham, Colin;” “Jenkins, Florence Foster;” “Streit, Kurt;” “Volpe, Joseph.” *The Grove Dictionary of American Music*, 2nd Edition. New York: Oxford University Press, 2013.

“Marian Andersen.” *The Twenties in America*. Pasadena, CA: Salem Press, 2012.

Other:

“New Music Theater, New Music Ensembles.” *INNOVATE. MUSIC. LEAD*. 5 (August 2019): 7–12.

Liner notes. *La saison des fleurs: Songs for Voice and Fortepiano*. CD. Louise Toppin, soprano; John O’Brien, fortepiano. Albany Records, 2017.

Various program notes. Carolina Performing Arts, Concert Artists of Baltimore, Columbia Orchestra, Columbia Chamber Orchestra. 2007–2015.

Finding Aid. *Morton Gould Papers* [co-author]. Washington, DC: Library of Congress, 2010.

In-progress Articles: “Assembling Meredith Monk and Vocal Ensemble, 1975–91.” Invited essay for a special issue of *Contemporary Music Review*. [Under revision]

“Steve Reich.” In *Oxford Bibliographies in Music*, edited by Kate van Orden. New York: Oxford University Press [Contracted, due August 2020].

“Steve Reich’s *The Cave*, Documentary Theater, and the Testimonial Turn in Post-1980 American Opera.” Essay for collection on contemporary opera, edited by Yayoi Uno Everett and Nicholas Stevens.

SELECT REFEREED PRESENTATIONS

March 2020 “Incubation and Integration: The American Music Theater Festival and Anthony Davis’s *X*,” Music Festival Studies: Current Perspectives, Future Directions, Massachusetts Institute of Technology, Boston.

March 2020 “New Music Theater and American New Music Ensembles,” Annual Meeting of the Society for American Music (SAM), Minneapolis.

Ebright – Curriculum Vitae (updated January 2020)

- August 2019 “Assembling Meredith Monk and Vocal Ensemble, 1975-86,” Minimalism Extended: The Seventh International Conference on Minimalist Music, Cardiff University, Wales.
- March 2018 “Incubating American ‘Opera-Theater’: Beth Morrison Projects, Los Angeles Opera, and Missy Mazzoli’s *Song from the Uproar*,” SAM Annual Meeting, Kansas City.
- November 2017 “Scoring the Body: Meredith Monk’s *Atlas* as Operatic Work,” National Meeting of the American Musicological Society (AMS), Rochester.
- June 2017 “(Per)forming Meredith Monk’s *Atlas*,” Sixth International Conference on Minimalist Music, University of Tennessee, Knoxville.
- March 2017 “‘Unencumbered Creativity Within the Parameters’: Bringing Meredith Monk’s *Atlas* to the Stage,” SAM Annual Meeting, Montreal.
- April 2016 “Operatic Entrepreneurship and Iconoclasm in Steve Reich’s *The Cave*,” Spring Meeting, Midwest Chapter, AMS, Case Western Reserve University.
- October 2015 “Steve Reich’s *The Cave* and the Challenges of Iconoclastic Opera,” Loewe Symposium in American Music, University of Redlands.
- March 2015 “‘People Power’ and Ideologies of Exceptionalism: The Politics of *Satyagraha* from the Civil Rights Movement to Occupy Lincoln Center,” SAM Annual Meeting, Sacramento.
- November 2014 “‘Reconciling the Family of Man’: Steve Reich’s *The Cave* and the Political Efficacy of Art,” AMS National Meeting, Milwaukee.
- April 2014 “Sampling Testimonies: The Musico-Theatrical Aesthetics of Steve Reich’s *The Cave*,” Spring Meeting, Capital Chapter, AMS, Catholic University.
- October 2013 “The Sonic Fusion of Art and Life in John Adams’s *Doctor Atomic*,” Left Coast Minimalism: Fourth International Conference on Minimalist Music, California State University, Long Beach.
- September 2013 “*Doctor Atomic* or: How I Learned to Stop Worrying and Love Sound Design,” Fall Meeting, Southeast Chapter, AMS, East Carolina University.
- March 2013 “‘A Sort of Oratorio’: Dramatic Construction in John Adams’s *Doctor Atomic*,” SAM Annual Meeting, Little Rock.
- July 2011 “De-Wagnerizing Wolf: Situating Hugo Wolf in French culture, 1903–1914,” North American Conference on 19th-Century Music, Richmond University.

SELECT NON-REFEREED OR INVITED PRESENTATIONS/TALKS

- March 2020 “Incubation and Integration: The American Music Theater Festival and Anthony Davis’s *X*,” Faculty Scholar Series, College of Musical Arts, BGSU.
- January 2020 Curator & music commentator. EAR|EYE Contemporary Music and Art concert. Toledo Museum of Art, OH.

Ebright – Curriculum Vitae (updated January 2020)

- December 2019 “Modernist Musical Tour & Instrument Petting Zoo.” Children’s/Family Presentation, Way Public Library, Perrysburg, OH.
- October 2019 “Music in Video Games,” Lecture, Way Public Library, Perrysburg, OH.
- June 2019 “From the Ring to *Star Wars*: Leitmotif as Compositional Tool,” Toledo Symphony Music 102, Toledo, OH.
- June 2019 Upbeat Live pre-concert lecture on Meredith Monk’s *Atlas*, Los Angeles Philharmonic. June 2019.
- February 2019 “Assembling ‘Meredith Monk and Vocal Ensemble,’ 1975-86,” Baylor University.
- February 2019 “Assembling ‘Meredith Monk and Vocal Ensemble,’ 1975-86,” University of Texas at Arlington.
- October 2018 “Toledo SymphonyLab” (radio podcast) hosted by Brad Cresswell, guest discussant, WGTE Public Media, Toledo, OH.
- October 2018 “The Rough Draft Diaries” (radio podcast) hosted by Haley Taylor, guest interviewee, WGTE Public Media.
- October 2018 “Music You Can Scream To: The Sounds of Scary Movies,” Lecture, Way Public Library, Perrysburg, OH.
- June 2018 “Making Russia Exotic: Igor Stravinsky’s Ballets,” Toledo Symphony Music 102, Toledo OH.
- April 2018 “Incubating American ‘Opera-Theater’ in the New Millennium,” Faculty Scholar Series, College of Musical Arts, BGSU.
- May 2017 Panelist and Organizer, “New Music(ology) Gathering II: A Panel of Scholarly Perspectives on Supporting New Music,” New Music Gathering, BGSU.
- February 2017 “Opera 101,” Lecture-recital. Way Public Library, Perrysburg, OH.
- March 2016 “Madness, Music Theater, and *Ophelia Forever*,” Pre-opera lecture, College of Musical Arts, BGSU.
- February 2016 “Operatic Entrepreneurship and Iconoclasm in Steve Reich’s *The Cave*,” Faculty Scholar Series, College of Musical Arts, BGSU.
- January 2016 Panelist, “New Music(ology) Gathering: Scholarly Perspectives on American New Music Since 1960,” New Music Gathering, Peabody Conservatory.

TEACHING EXPERIENCE

Instructor of Record, College of Musical Arts, Bowling Green State University.

Music History III (MuCT 3610): Undergraduate (UG) music major survey of 20th-/21st-century music. Fall 2015 (F15), F16, F17, F18, F19.

Multidisciplinary Seminar–Culture (MUS 7200): DMA seminar on post-1945 music cultures, theories, and aesthetics. Spring 2016 (Sp16), F17, F19.

Contemporary Music Pro-Seminar/20th-Century Analysis Seminar (MuCT 4100/5140).

Topic: American Opera after *Einstein*. Mixed graduate/UG seminar. F15, F16.
Topic: Minimalism: Theory, Culture, Praxis. Mixed graduate/UG seminar. Sp17.
Seminar in Music Literature (MuCT 6220)
Topic: American Opera after *Einstein*. Graduate seminar. Sp20.
Exploring Music (MuCT 1010): 90–120 student UG non-major lecture course. F15, Sp16,
F16, Sp17, Sp18, F18, Sp19.
Chamber Music Literature (MuCT 4080/6080): UG and graduate level lecture-seminar.
F15, Sp16, F17, Sp19.
Symphonic Literature (MuCT 4090/6090): UG and graduate level lecture-seminar. Sp18.
Survey of Music History II (MuCT 5080): Graduate review music history survey, 1750–
present. Sp16, Sp17.
DMA Dissertation Research/Writing Group (MUS 7930). Sp18, F18, Sp19, F19, Sp20.
DMA Seminar (MUS 7810). Sp19, F19, Sp20.
Independent Studies: Women in Contemporary Opera (F17); Texture and Technique (F17);
Harry Partch (F18); Orchestra as Institution (Sp19).

Instructor of Record, Department of Music, University of North Carolina at Chapel Hill.
The Art of Song in Western Culture: UG lecture-seminar.
Music in Film: UG non-major lecture-seminar.
F14–Sp15: Private studio in applied voice.

Instructor of Record, Department of Music, University of North Carolina at Greensboro.
Introduction to Music and Culture: Major/non-major UG world music course.
Music for Film: 90-student UG non-major lecture course.

Assistant Director of Collegium Musicum Vocal Ensemble, UNC-Chapel Hill.
F11–Sp12: Led small ensemble of undergraduate singers in varied repertoire.

RELATED TEACHING EXPERIENCE

Thesis & Dissertation Committee Member, College of Musical Arts, BGSU.
Mariclare Dempsey, “Hearing Voices: The Narrative Function of the Piano Voice in
Schubert’s *Winterreise*,” MM Thesis, 2020.
Hillary LaBonte, “Analyzing Gender Inequality in Contemporary American Opera,” DMA
Dissertation, 2019.
Nicholas Zoulek, “Analyzing the Intersections of Saxophone and Digital Media through
Media Theory,” DMA Dissertation, 2019.
Alexis Scangas, “Forget the Familiar: The Feminist Voice in Contemporary Dramatic Song,”
MM Thesis, 2018. *Advisor*.
Jacob Smith, “Maretzek, Verdi, and the Adoring Public: Reception History and Production
of Italian Opera in America, 1849–1878,” MM Thesis, 2016.
Rachel Evans, “The Social Politics of Nico Muhly’s *Marnie*,” MM Thesis, in progress. *Advisor*.
Kathryn Jancaus, “George P. Upton and Classical Music in Nineteenth-Century Chicago,”
MM Thesis, in progress.
Garrett Tanner, “Diamanda Galás’s *Plague Mass*,” MM Thesis, in progress.
Derek Emch, “Pathways to the Practice of Free Improvisation,” DMA Dissertation, in
progress.
Octavian Moldovean, “Straddling the Pre- and Post-Communist Bloc Eras: Stylistic Elements
in Selected Works for Solo Flute by Doina Rotaru, Violeta Dinescu, and Carmen
Cârnecki,” DMA Dissertation, in progress.

Jon Britt, “From the Dance Hall to the Concert Hall: A Survey of Contemporary Trumpet Literature that Integrates Latin American Musical Aesthetics and Culture,” DMA Dissertation, in progress.

Christopher Murphy, “Mindfulness and Metacognition: A Guide to Implementing Beneficial Mental Habits in Music Teaching,” DMA Dissertation, in progress.

Garrett Krohn, “Horn and Live-Electronics: A Survey and Performance Guide for a Neglected Repertoire,” DMA Dissertation, in progress.

Jonathan Oliveira, DMA Dissertation, in progress.

Hila Zamir, DMA Dissertation, in progress.

Alexander Popovici, DMA Dissertation, in progress.

MM Portfolio Committee Member, College of Musical Arts, BGSU.

Otávio Manzana Kavakama, 2019

Emily Morin, 2018

Yabetza Vivas-Irizarry, 2019

Kyle McConnell, 2018

Matthew Jermiason, 2018

Ke Zhou, 2018

Nicole Wells, 2018

Christopher DeLouis, 2017

Robert Garza, 2018

Erin Cameron, 2017

Benjamin Ganger, 2018

Drew Wolgemuth, 2016

Kurtis Parker, 2018

Undergraduate Student Supervision/Mentoring

Nate Ramsdell, Honors Project committee member, 2019.

Mary Solomon and Lindsay Watkins, “*New Morning for the World: Black History in the Classical Music Genre*,” Undergraduate research presentation, 2018.

Teaching and Learning Certificate Recipient, Center for Faculty Excellence, BGSU. 2020.

Guest Discussant, College of Musical Arts, BGSU.

January 2020: Informal MicroOperas seminar for performers, directors, & composers.

Guest Discussant, School of Media and Communication, BGSU.

Spring 2018: Critical Media Analysis. Graduate seminar session on political economy.

Guest Lecturer, College of Musical Arts, BGSU.

Spring 2016, Spring 2017, Spring 2019: Turning Points. Lecture on John Adams’s *On the Transmigration of Souls*.

Spring 2017: DMA Colloquium. Lecture on “The Artistry of Research.”

Guest Lecturer, Baylor University.

Spring 2019: Music History IV. Lecture on bebop, free jazz, and mid-century popular music.

Spring 2019: Introduction to Jazz. Lecture of Duke Ellington, Paul Whiteman, and the big-band era.

Guest Lecturer, University of Texas at Arlington.

Spring 2019: Music History II. Lecture on Beethoven’s early period and his Sonata Pathétique.

Pedagogy Author, Pearson Publishing.

Created assignments and assessments for *Listen to This*, 4th edition (M.E. Bonds) and *Understanding Music*, 8th edition (J. Yudkin). 2016.

Participant in Learning Communities and Book Clubs, Center for Faculty Excellence, BGSU. Fall 2015–Fall 2017.

SELECT AWARDS, GRANTS, AND FELLOWSHIPS

- Fall 2019 **Musicologist-in-Residence**, Way Public Library, Perrysburg, OH.
- Fall 2019 **Mid-American Center for Contemporary Music (MACCM) Grant** for research/travel for “New Music Theater and American New Music Ensembles.”
- Spring 2019 **MACCM Grant** for research/travel for “Assembling ‘Meredith Monk and Vocal Ensemble,’ 1975-86.”
- Spring 2019 **Virgil Thomson Fellowship**, Society for American Music, for research/travel for *Making American Opera after Einstein*.
- Fall 2018 **ASCAP Foundation Deems Taylor/Virgil Thomson Award** for best 2017 article focusing on the concert music genre (“‘My answer to what music theater can be’: Iconoclasm and Entrepreneurship in Steve Reich and Beryl Korot’s *The Cave*”).
- Spring 2018 **Paul R. Judy Center for Applied Research Grant**, Eastman School of Music at the University of Rochester, for “New Music Theater and the New Music Ensemble.”
- Fall 2017 **BGSU Speed Grant**.
- Fall 2017 **MACCM Grant** for research/travel for “Incubating American ‘Opera-Theater’: Beth Morrison Projects, Los Angeles Opera, and Missy Mazzoli’s *Song from the Uproar*.”
- Summer 2017 **New York Public Library Short-Term Research Fellowship** for “Scoring the Body: Meredith Monk’s *Atlas* as American Operatic Work.”
- Spring 2017 **MACCM Grant** for research/travel for “‘Unencumbered Creativity Within the Parameters’: Bringing Meredith Monk’s *Atlas* to the Stage.”
- Spring 2016 **Merrill McEwen Memorial Fund**, College of Musical Arts, BGSU, for research at Houston Grand Opera.
- Fall 2015 **MACCM Grant** for research/travel for “Steve Reich’s *The Cave* and the Challenges of Iconoclastic Opera.”

RECENT VOCAL PERFORMANCE EXPERIENCE

- Recital/Concert:** Soloist. “The Music of Leonard Bernstein,” St. Tim’s Discovers Series. St. Timothy’s Episcopal Church, Perrysburg, OH. Jan. 2020.
- Soloist and program curator. “American Classical Mixtape.” Way Public Library, Perrysburg, OH. Nov. 2019. Songs by Ives, Barber, and Rorem.
- Soloist. BGSU Early Music Ensemble. Nov. 2019. Sacred vocal concerto by Matthias Weckmann.
- Soloist. Recording of Samuel Capricornus’s sacred vocal concerto “Ich bin schwarz” with BGSU Early Music Ensemble. Spring 2019.

Soloist. “The Songs of Irving Berlin,” St. Tim’s Discovers Series. St. Timothy’s Episcopal Church, Perrysburg, OH. Jan. 2018.

Soloist. “Broadway Review,” St. Tim’s Discovers Series. St. Timothy’s Episcopal Church, Perrysburg, OH. Oct. 2016.

Choral:

Cantor & conductor. Compline (plainchant service) at St. John’s Episcopal Church, Bowling Green, OH. 2017–present.

Bass chorister/soloist, St. Timothy’s Episcopal Church, Perrysburg, OH. 2015–present.

Temple Shomer Emunim (holiday vocal octet), Sylvania, OH. 2016 & 2017.

SERVICE

Academic Service:

Committee on Undergraduate Curricula and Instruction, College of Musical Arts, BGSU. Fall 2017–Spring 2018 (secretary); Fall 2019–present.

CMA Representative, BG Perspectives (Gen. Ed.) Committee, BGSU. Fall 2018–Spring 2019.

MACCM Advisory Committee, CMA, BGSU. Fall 2018–present.

Scholarship and Honors Committee, CMA, BGSU. Fall 2018–present.

Advisor to Praecepta (student new music organization), CMA, BGSU. Fall 2017–Spring 2019.

Doctoral Advisory Committee, CMA, BGSU. Fall 2017–present. (Secretary Fall 2019–present.)

MuCT (department) Merit Committee, CMA, BGSU. Fall 2017–present.

CMA Dean’s Representative, Undergraduate Council, BGSU. Fall 2017–Spring 2018.

Library Advisory Committee, BGSU. Fall 2016–Spring 2017

Secretary, MuCT departmental meetings. Fall 2016–Spring 2017.

Committee member on MM and DMA comprehensive exams, CMA, BGSU. Spring 2016–present.

Graduate history placement exam coordinator, CMA, BGSU, Fall 2017–present.

DMA Preliminary Exam coordinator, CMA, BGSU, Fall 2019.

BGSU CMA representative at Carolina/CMS Summit 2.0, Spring 2019.

Professional Service:

Co-organizer, Eighth International Conference on Minimalist Music. BGSU, May 2021.

Editor, *Bulletin of the Society for American Music*. Publications Committee, Society for American Music. Fall 2019–present.

Peer Reviewer, University of Michigan Press. Fall 2018.

Peer Reviewer, *Journal of the Society for American Music*. Fall 2018.

Secretary, Society for Minimalist Music. Sept. 2015–present.

Design and Layout Editor, *Bulletin of the Society for American Music*. Publications Committee, Society for American Music. July 2012–Feb. 2016.

Expert reviewer (music-related disciplines) for Richard Janaro and Thelma Altshuler, *The Art of Being Human: The Humanities as a Technique for Living*, 11th Edition. New York: Pearson, 2016.

Panels Chaired: “Women in Contemporary Opera,” SAM Annual Meeting, New Orleans. March 2019.

“Twenty-First Century Opera,” AMS National Meeting, San Antonio. November 2018.

Moderator, Composer Panel Discussion, New Music Festival, CMA, BGSU. October 2018.

Moderator, MicroOperas Composer/Director Panel Discussion, CMA, BGSU. January 2018.

“Minimalism on Stage & Screen,” Sixth International Conference on Minimalist Music, University of Tennessee, Knoxville. June 2017.

Moderator, MicroOperas Composer/Director Panel Discussion, CMA, BGSU. January 2017.

Moderator, “State of the Art,” Composer Panel Discussion, New Music Festival, CMA, BGSU. October 2016.

PROFESSIONAL AFFILIATIONS

American Musicological Society
Society for American Music
Society for Minimalist Music
College Music Society