

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

- Books:** *Making American Opera after Einstein*. [In progress]
- American Minimalism: A Documentary History*. Edited by William Robin, Ryan Ebright, Kerry O’Brien, Sasha Metcalf, and Patrick Nickleson. [In progress]

Refereed Articles: “‘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 (Spring 2017): 29–50.

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

“‘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. New York and Oxford: Oxford University Press, 2019.

“*Doctor Atomic* or: How John Adams Learned to Stop Worrying and Love Sound Design.” *Cambridge Opera Journal* [Accepted Sept. 2018, Forthcoming].

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

“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. [In progress]

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

Press: “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.

“Farrar, Geraldine;” “Harris, Roy;” “Heine, Heinrich;” “Kellogg, Clara Louise;” “MacDowell, Edward;” “Nordica, Lillian;” “Thomson, Virgil;” “Vaughan Williams, Ralph.” *Foreign Musicians in Paris: A Web Resource*. <http://parisforeigners.web-dev.unc.edu>.

“Jacques Brel.” *Musicians and Composers of the Twentieth Century*. Pasadena, CA: Salem Press, 2009.

Other:

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.

REFEREED PRESENTATIONS

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

Ebright – Curriculum Vitae

- 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 “‘Reconciling the Family of Man’: (De-)Politicizing Steve Reich’s *The Cave*,” South Central Graduate Music Consortium, Duke University.
- 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.
- September 2010 “If it ain’t Dutch, it ain’t much: Giaches de Wert and the Franco-Flemish Singers at the Imperial Court Chapel of Maximilian II,” Fall Meeting, Southeast Chapter, AMS, UNC-Chapel Hill.
- September 2010 “Riding the Peace Train: Yusuf Islam’s Musical *Jihad* Against Islamophobia,” South Central Graduate Music Consortium, Duke University.

NON-REFERED AND INVITED PRESENTATIONS AND TALKS

- June 2019 “From the Ring to *Star Wars*: Leitmotif as Compositional Tool,” Toledo Symphony music appreciation class.
- 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.
- January 2012 “*Les enfants terribles* and the Operas of Philip Glass,” Governor’s Club Opera Guild, Raleigh, NC.

TEACHING EXPERIENCE

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

Music History III: Undergraduate (UG) music major survey of 20th-/21st-century music.

Multidisciplinary Seminar—Culture: DMA seminar on post-1945 music cultures, theories, and aesthetics.

Contemporary Music Pro-Seminar/20th-Century Analysis Seminar.

Topic: American Opera after *Einstein*. Mixed graduate/UG seminar.
Contemporary Music Pro-Seminar/20th-Century Analysis Seminar.

Topic: Minimalism: Theory, Culture, Praxis. Mixed graduate/UG seminar.
Exploring Music: 90–120 student UG non-major lecture course.
Chamber Music Literature: UG and graduate level lecture-seminar.
Symphonic Literature: UG and graduate level lecture-seminar.
Survey of Music History II: Graduate review music history survey, 1750–present.
DMA Dissertation Research/Writing Group.
DMA Seminar (Friday colloquium).
Independent Studies: Women in Contemporary Opera (Fall 2017); Texture and Technique (Fall 2017); Harry Partch (Fall 2018); Orchestra as Institution (Spring 2019).

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.
Fall 2014–Spring 2015: 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.

Instructor of Record, Department of Music, Wake Technical Community College.
Music Appreciation: Two online and two seated UG courses.

Assistant Director of Collegium Musicum Vocal Ensemble, UNC-Chapel Hill.
Fall 2011–Spring 2012: Led small ensemble of undergraduate singers in varied repertoire.

RELATED TEACHING EXPERIENCE

Thesis & Dissertation Committee Member, College of Musical Arts, BGSU.

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.

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.

Derek Emch, “Pathways to the Practice of Free Improvisation,” DMA Dissertation, in progress.

Mariclare Dempsey, “Hearing Voices: The Narrative Function of the Piano Voice in Schubert’s *Winterreise*,” MM Thesis, in progress.

Garrett Tanner, “Diamanda Galás’s *Plague Mass*,” MM Thesis, in progress.

Octavian Moldovean, DMA Dissertation, in progress.

Jon Britt, DMA Dissertation, in progress.

Christopher Murphy, DMA Dissertation, in progress.

Garrett Krohn, DMA Dissertation, in progress.

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 2. 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).

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

Guest Lecturer, Department of Asian Studies, UNC-Chapel Hill.

Fall 2012: Chasing Madame Butterfly. Lecture on opera and Puccini's *Madama Butterfly*.

Instructor, Peer Learning of Chapel Hill, NC.

Fall 2011: Opera Appreciation. Lectures and guided viewings for senior citizens.

Guest Lecturer, Department of Musicology, Peabody Conservatory.

Spring 2008: Survey of 20th-Century Music. Lecture on Charles Ives.

AWARDS, GRANTS, AND FELLOWSHIPS

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

Mid-American Center for Contemporary Music (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.”
- Fall 2014 **AMS Membership and Professional Development Travel Grant** to present a paper at the 2014 Milwaukee AMS-SMT conference.
- 2013–2014 **Dissertation Completion Fellowship**, The Graduate School, University of North Carolina at Chapel Hill.
- March 2014 **Graduate and Professional Student Federation Travel Award** (UNC-Chapel Hill), for dissertation research in New York City.
- October 2013 **Graduate Student Transportation Grant** (UNC-Chapel Hill), to present research at the Fourth International Conference on Minimalist Music.
- Summer 2013 **Suzanne Levy Summer Research Fellowship** (UNC-Chapel Hill), for dissertation research at the Paul Sacher Foundation in Switzerland.
- May 2013 **Kenan Fund Graduate Student Activities Award** (UNC-Chapel Hill), for dissertation research at the New York Public Library and Brooklyn Academy of Music archives.
- March 2013 **Society for American Music Student Travel Award.**
- December 2012 **Kenan Fund Graduate Student Activities Award** (UNC-Chapel Hill), for dissertation research at the San Francisco Opera.
- Summer 2010 **James W. Pruett Summer Research Fellowship in Music at the Library of Congress**, for research on the Chamber Music Society of Baltimore.
- 2009–2013 **Graduate Teaching Assistantship**, Music Department, UNC-Chapel Hill.
- Fall 2006 **Career Development Grant**, Peabody Conservatory.
- 2005–2006 **Graduate Assistantships**, Musicology & Opera Departments, Peabody Conservatory.
- Spring 2005 **Annie Wentz Prize in Voice**, Peabody Conservatory.

SELECT VOCAL PERFORMANCE EXPERIENCE

- Recital/Chamber:** 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.
- Bass soloist, Collegium Musicum (Baroque Ensemble and Viol Consort), UNC-Chapel Hill. Spring 2011–Spring 2013.

Graduate Music Student Recital, *An die ferne Geliebte* (Beethoven), Chapel Hill, NC. Apr. 2010.

Saint John's in the Village Music Series, *Italienisches Liederbuch* (Wolf), Baltimore, MD. Nov. 2008.

Evolution Contemporary Music Series, Baltimore, MD. Feb. 2006 & 2007.

Steeplechase Arts & Productions, *The Mountain and Tidewater Songs* (Ferrante; premiere), Carnegie Hall (Weill Recital Hall), New York. Oct. 2006.

Peabody Camerata, Baltimore, MD. Apr. 2006.

Master's Recital, with Jolie Lin, piano. Dec. 2005.

Program: *The Andrée Expedition* (Argento), *Don Quichotte à Dulcinée* (Ravel).

Opera/Concert: Guglielmo, *Così fan tutte* (Mozart). Bay Area Summer Opera Theater Institute. San Francisco, CA. July 2006.

Edgar Allen Poe, *Jefferson and Poe* (Ferrante; premiere). Steeplechase Arts & Productions. Symphony Space, New York, NY. Dec. 2005.

George Bland, *The Alien Corn* (Benjamin; premiere). Peabody Opera Theatre. Peabody Conservatory, Baltimore, MD. Mar. 2005.

Bass soloist, *Mass in C* (Beethoven). Peabody Concert Orchestra & Chorus. Peabody Conservatory, Baltimore, MD. Dec. 2004.

Choral: Compline (plaintchant service) at St. John's Episcopal Church (cantor & leader), Bowling Green, OH. 2017–present.

St. Timothy's Episcopal Church, Perrysburg, OH. 2015–present.

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

St. John's in the Village Episcopal Church, Baltimore, MD. 2007–2009.

Old St. Paul's Episcopal Church, Baltimore, MD. 2003–2007.

Concert Artists of Baltimore. Baltimore, MD. 2006–2009.

Washington National Cathedral, Substitute Chorister. Washington, DC. 2005–2007.

**Primary Voice
Instructors:**

Thomas Houser, 2006–2007.

John Shirley-Quirk, Peabody Conservatory, 2003–2006.

Steven Rainbolt, Peabody Conservatory, 2006.

M. Grey Brothers, Westmont College, 2000–2003

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–present.

Doctoral Advisory Committee, CMA, BGSU. Fall 2017–present.

MuCT (department) Merit Committee, CMA, BGSU. Fall 2017–Spring 2019.

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.

Professional Service:

Bass soloist. Recording of Samuel Capricornus’s sacred vocal concerto “Ich bin schwarz” with BGSU Early Music Ensemble. Spring 2019.

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.

Conference Co-organizer, South Central Graduate Student Consortium. Fall 2011–Spring 2013.

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