

# 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.

“‘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:**

“Anthony Davis’s Revolutionary Opera: ‘X’.” *New Yorker*, 22 May 2020.

“Finally, a Stage for Female Composers from Iran.” *New York Times*, 18 May 2020.

“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.

**Refereed**

**Bibliographies:**

“Steve Reich.” In *Oxford Bibliographies in Music*, edited by Kate van Orden. New York: Oxford University Press, 2021.

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

**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:

Met Opera on Demand. *Journal of the Society for American Music*. Forthcoming.

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. Magazine* 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*, edited by Roddy Hawkins. [Under review]

“Steve Reich’s *The Cave*, Documentary Theater, and the Testimonial Turn in Post-1980 American Opera.” In *Opera in Flux: Identity, Staging, Narrative*, edited by Yayoi Uno Everett and Nicholas Stevens. University of Michigan Press. [Under review]

**SELECT REFEREED PRESENTATIONS**

- June 2022 “Reinventing Malcolm, Redefining Opera: Anthony Davis’s *X*,”  
Transnational Opera Studies Conference at Bayreuth, Bayreuth University,  
Germany.
- May 2022 “Do Turtles Dream of Intermedia? Meredith Monk’s Interdisciplinary  
Posthumanism in the 1980s,” Eighth International Conference on Music and  
Minimalism, Bowling Green State University.
- November 2020 “Incubation and Integration: The American Music Theater Festival and  
Anthony Davis’s *X*,” National Meeting of the American Musicological Society  
(AMS), Minneapolis. Virtual.
- 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. [delivered online  
July 2020]
- March 2020 “New Music Theater and American New Music Ensembles,” Annual  
Meeting of the Society for American Music (SAM), Minneapolis. [delivered  
online July 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,” AMS National  
Meeting, 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.

*Ebright – Curriculum Vitae (updated March 2022)*

- 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 2022 “Opera Without Words? Transformations in American Opera in the Eighties and Beyond,” Osher Lifelong Learning Institute, University of Michigan. Virtual.
- May 2021 “Reinventing Malcolm, Redefining Opera: Anthony Davis’s *X*,” YOST: Yale | Opera | Studies Today 2021: Opera and Representation, Yale University. Virtual.
- January 2021 “Between the Notes: *Soldier Songs*,” Opera Philadelphia. Virtual.
- October 2020 “Steve Reich’s *The Cave*, Testimonial Theater, and the Documentary Turn in American Opera,” Opera in Flux: Identity, Staging, Narrative, University of Illinois at Chicago. Virtual.
- April 2020 “Incubation and Integration: The American Music Theater Festival and Anthony Davis’s *X*,” Colloquium: Music Scholarship at a Distance. <https://musicscholarshipatadistance.com>.
- March 2020 “Incubation and Integration: The American Music Theater Festival and Anthony Davis’s *X*,” Faculty Scholar Series, College of Musical Arts, BGSU. [postponed due to COVID-19]
- January 2020 Curator & music commentator. EAR | EYE Contemporary Music and Art concert. Toledo Museum of Art, OH.
- 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.

*Ebright – Curriculum Vitae (updated March 2022)*

- 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 20<sup>th</sup>-/21<sup>st</sup>-century music. Fall 2015 (F15), F16, F17, F18, F19, F20, F21.

Multidisciplinary Seminar–Culture (MUS 7200): DMA seminar on post-1945 music cultures, theories, and aesthetics. Spring 2016 (Sp16), F17, F19, Sp21.

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, F21.

Topic: Music and Video Games. Mixed graduate/UG seminar. F20.

Seminar in Music Literature (MuCT 6220)

Topic: American Opera after *Einstein*. Graduate seminar. Sp20.

Topic: Music and Video Games. Graduate seminar. Sp22.

Contemporary Music Literature and Styles (MuCT 6700): Graduate lecture course. Sp22.

Exploring Music (MuCT 1010): 90–120 student UG non-major lecture course. F15–Sp17, Sp18–Sp19, Sp21, Su21.

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–Sp22.

DMA Seminar (MUS 7810). Sp19–Sp22.

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 Advisor**, College of Musical Arts, BGSU.

Patricia Schuelke, “Nostalgia, Race, and the Music of *Cuphead*,” MM Thesis, 2022.

Rachel Evans, “The Social Politics of Nico Muhly’s *Marnie*,” MM Thesis, 2020.

Alexis Scangas, “Forget the Familiar: The Feminist Voice in Contemporary Dramatic Song,” MM Thesis, 2018. *Advisor*.

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

Jonathan Oliveira, “The Effects of Learning Published and Commissioned Contemporary Works on the Performance Preference of Collegiate Piano Students: A Comparison of Two Approaches,” DMA Document, 2022.

Alyssa Wlodarczyk, “Performance Practice and Reception of the United States National Anthem in the 21<sup>st</sup> Century,” MM Thesis, 2021.

Garrett Krohn, “Horn and Live-Electronics: A Survey and Performance Guide for a Neglected Repertoire,” DMA Document, 2021.

Derek Emch, “Pathways to the Practice of Free Improvisation,” DMA Document, 2020.

Kathryn Jancaus, “Documenting Divas: Adelina Patti and Clara Louise Kellogg in the Chicago Tribune, 1860-1876,” MM Thesis, 2020.

Christopher Murphy, “Mindfulness and Metacognition: A Guide to Implementing Beneficial Mental Habits in Music Teaching,” DMA Document, 2020.

Octavian Moldovean, “Contextualizing Traditional Influences Within Romanian Contemporary Music: Stylistic Elements in Selected Works for Solo Flute by Doina Rotaru, Violeta Dinescu, and Carmen Cârnelci,” DMA Document, 2020.

Mariclare Dempsey, “Hearing Voices: The Narrative Function of the Piano Voice in Schubert’s *Winterreise*,” MM Thesis, 2019.

Hillary LaBonte, “Analyzing Gender Inequality in Contemporary American Opera,” DMA Document, 2019.

Nicholas Zoulek, “Analyzing the Intersections of Saxophone and Digital Media through Media Theory,” DMA Document, 2019.

- Jacob Smith, “Maretzek, Verdi, and the Adoring Public: Reception History and Production of Italian Opera in America, 1849–1878,” MM Thesis, 2016.
- Garrett Tanner, “Diamanda Galás’s *Plague Mass*,” MM Thesis, 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 Document, in progress.
- Hila Zamir, “The Honest Journey to Musical Growth: Strategies to Improve Inner Thinking in Music Practice,” DMA Document, in progress.
- Alexander Popovici, “Three Strikes: Modern American Orchestras and their Communities,” DMA Document, in progress.
- Mickey Emch, “Defining and Teaching Vocal Distortion Techniques,” DMA Document, in progress.
- Joshua Heaney, “The Development of Luciano Berio’s *Sequenza IX* and its Implications for Performance Practice,” DMA Document, in progress.
- Otávio Manzano Kavakama, “Integrating the Brazilian Viola and the Cello: Transcultural Approaches to New Music,” DMA Document, in progress.
- Shelly Du, “Twenty-First Century American Pedal Harp Music: Analyzing Non-traditional Works by American Female Harpist Composer-Performers,” DMA Document, in progress.

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

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|-------------------------------|---------------------------|
| Benjamin Hellert, 2022        | Robert Garza, 2018        |
| Amber Verser, 2021            | Benjamin Ganger, 2018     |
| Roberto Mochetti, Jr., 2020   | Kurtis Parker, 2018       |
| M.K. Raplinger, 2020          | Emily Morin, 2018         |
| David Munro, 2020             | Kyle McConnell, 2018      |
| Thomas Roggio, 2020           | Ke Zhou, 2018             |
| Benjamin Zindler, 2020        | Erin Cameron, 2017        |
| Otávio Manzana Kavakama, 2019 | Christopher DeLouis, 2017 |
| Yabetza Vivas-Irizarry, 2019  | Jon Moody, 2017           |
| Matthew Jermiason, 2018       | Drew Wolgemuth, 2016      |
| Nicole Wells, 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**

- University of Michigan  
Spring 2021, Sp22: History of Opera. Lecture on Anthony Davis’s *X*.  
College of Musical Arts, BGSU.  
Spring 2022: Turning Points. Lecture on early 20<sup>th</sup>-cent. modernism & theatricality.



Spring 2016, Sp17, Sp19: Turning Points. Lecture on J. Adams's *On the Transmigration of Souls*.  
Spring 2017: DMA Colloquium. Lecture on "The Artistry of Research."

University of Colorado, Boulder

Fall 2020: History of Opera. Lecture on Anthony Davis's *X*.

Baylor University

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

Spring 2019: Introduction to Jazz. Lecture on Ellington, Whitman, & the big-band era.

University of Texas at Arlington.

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

**Pedagogy Author**, Pearson Publishing.

Created assignments and assessments for *Listen to This*, 4<sup>th</sup> edition (M.E. Bonds) and  
*Understanding Music*, 8<sup>th</sup> 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 2021                    **Kurt Weill Prize**, Kurt Weill Foundation, for distinguished scholarship on music theater since 1900. Received for 2019 article "*Doctor Atomic* or: How John Adams Learned to Stop Worrying and Love Sound Design."
- Spring 2020                **ProMusica Faculty/Staff Award**, College of Musical Arts, BGSU.
- Spring 2020                **Community Involvement Award**, Faculty Senate, BGSU.
- 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*. \$2000.
- 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." \$800.
- 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.” \$2000.
- 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. \$1500.
- Fall 2015        **MACCM Grant** for research/travel for “Steve Reich’s *The Cave* and the Challenges of Iconoclastic Opera.”

### **SELECT/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–Spring 2020.
- Bass chorister/soloist, St. Timothy’s Episcopal Church, Perrysburg, OH. 2015–present.
- Temple Shomer Emunim (holiday vocal octet), Sylvania, OH. 2016 & 2017.

### **SERVICE**

- College/ Departmental:**    Committee on Undergraduate Curricula and Instruction, College of Musical Arts, BGSU. Fall 2017–Spring 2018 (secretary); Fall 2019–Spring 2021 (Chair: Spring 2021).
- MACCM Advisory Committee, CMA, BGSU. Fall 2018–present. (Secretary: Fall 2018–Spring 2019; Fall 2020–Spring 2021; Chair: Fall 2021–present.)
- Scholarship and Honors Committee, CMA, BGSU. Fall 2018–Spring 2020.
- Advisor to Praecepta (student new music organization), CMA, BGSU. Fall 2017–Spring 2019.

Doctoral Advisory Committee, CMA, BGSU. Fall 2017–Spring 2020.  
(Secretary, Fall 2019–Spring 2020.)

MuCT (department) Merit Committee, CMA, BGSU. Fall 2017–Spring 2021. (Chair: 2020–2021.)

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

Committee on Diversity and Belonging, CMA, BGSU. Fall 2020–present.

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

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

Search committee, music industry. CMA, BGSU, Summer 2017.

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

**University:**

Faculty Research Committee, BGSU. Fall 2021–Spring 2024. CMA  
Representative.

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

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

Library Advisory Committee, BGSU. Fall 2016–Spring 2017.

**Professional:**

Organizer, Eighth International Conference on Minimalist Music. BGSU,  
May 2022.

William F. Holmes/Frank D’Accone Dissertation Fellowship in Opera  
Studies Committee. American Musicological Society. Fall 2021–Fall 2023.

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

Member, Communications Council, Society for American Music, Fall 2020–  
present.

Member, Publications Committee, Society for American Music, Fall 2020–  
present.

Peer Reviewer, *Journal of the Society for American Music*. Summer 2020, Spring  
2021.

Peer Reviewer, *Oxford Bibliographies*. Spring 2020.

Peer Reviewer, Cambridge University Press. Spring 2019.

Peer Reviewer, University of Michigan Press. Fall 2018, Fall 2020.

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.

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  
OPERA America  
Black Opera Research Network