

# Dr. Paul V. Miller

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735 Montclair St., Pittsburgh PA 15217

Last updated on 11 October 2019

## Education

|  |           |
|--|-----------|
| Ph. D., Music Theory, Eastman School of Music, Rochester NY. Dissertation entitled "Stockhausen and the Serial Shaping of Space," Dave Headlam, principal advisor. | 2009      |
| M.M., Viola Performance, Eastman School of Music. Studio of John Graham  | 2006      |
| A. B. with Honors in Music, Vassar College, Poughkeepsie NY  | 1998      |
| Intensive Private Studies in Schenkerian Analysis with Carl Schachter, New York City   | 1997-1999 |
| Audited Seminar on Schenkerian Analysis at Harvard University with Carl Schachter  | 1997      |
| Violin studies at New England Conservatory with Eric Rosenblith and Michèle Auclair  | 1996-1997 |

## Academic Employment

|  |              |
|--|--------------|
| Assistant Professor of Musicianship, Duquesne University, Pittsburgh PA (tenure-track) | 2018-present |
| Visiting Assistant Professor of Musicianship, Duquesne University, Pittsburgh PA       | 2015-2018    |
| Mellon Postdoctoral Fellow in Music Theory, Cornell University, Ithaca NY              | 2013-2015    |
| Instructor of Music Theory, University of Colorado, Boulder CO                         | 2009-2013    |
| Adjunct Professor of Music Theory, Temple University, Philadelphia PA                  | 2008-2009    |

## 1. Publications and Presentations

### Articles and Essays (\* = Peer Reviewed)

|   |      |
|---|------|
| "Meredith Monk's ATLAS", forthcoming in <i>Opera Quarterly</i>  | 2019 |
| "Between <i>eros</i> and <i>agape</i> : Stockhausen's development from LICHT to KLANG", in <i>KLANG: The 21 Hours of the Day</i> , (The Pew Center for Arts & Heritage), forthcoming.                   | 2018 |
| * "A New Collection of Viola d'amore Music from Late 18 <sup>th</sup> Century Bohemia," in <i>Early Music</i> , November 2017   | 2017 |
| "Karlheinz Stockhausen's <i>Donnerstag</i> Opera in Basel and Paris," in <i>Opera Quarterly</i> (published online in September 2017)  | 2017 |
| "Bauermeister and Stockhausen: A Collaboration in Sound and Space," in <i>Mary Bauermeister: The New York Decade</i> , Northampton, MA: Smith College Museum of Art, 85-95.                             | 2015 |
| * "Serial Minimalist or Minimal Serialist? The Music of John McGuire," <i>American Music Research Center Journal</i> , vol. 21 (December 2012), 1-39.   | 2012 |
| * "An Adventure Into Outer Space: Stockhausen's LICHTER-WASSER and the analysis of Spatialized Music," <i>Perspectives of New Music</i> , vol. 50, special issue 1-2 (Winter and Summer 2012), 342-392. | 2012 |

### Reviews

|   |      |
|---|------|
| Benjamin Levy, <i>Metamorphosis in Music: The Compositions of György Ligeti in the 1950s and 1960s</i> (Oxford: Oxford University Press, 2017), in <i>MLA Notes</i> (September 2019), pp. 118-22. | 2019 |
| Dániel Péter Biró and Kai Johannes Polzhofer, eds., <i>Perspectives for Contemporary Music in the 21<sup>st</sup> Century</i> (Wolke Verlag,) in <i>MLA Notes</i> (September 2019), pp. 106-9.    | 2018 |
| M. J. Grant and Imke Misch, ed., "The Musical Legacy of Karlheinz Stockhausen: Looking Bach and Forward," <i>MLA Notes</i> (December 2017)  | 2017 |
| Karlheinz Stockhausen. "Furchtlos Weiter: The Written Legacy of Stockhausen," (Review Article,) <i>Music and Letters</i> , vol. 97/2 (May 2016), 316-26.  | 2016 |
| Pierre Boulez. "Tombeau: Facsimilies of the Draft Score and the First Fair Copy of the Full Score," ed. Robert Piencikowski. <i>Music and Letters</i> , vol. 95/3 (August 2014), 487-89.          | 2014 |
| Bálint András Varga, "From Boulanger to Stockhausen: Interviews and a Memoir." Eastman Studies in Music (University of Rochester Press). <i>Music and Letters</i> ,                               | 2014 |

- vol. 95/3 (August 2014), 484-87.
- Thomas Ulrich, "Stockhausen: A Theological Interpretation." *Music and Letters*, 2013  
vol. 94/4 (November 2013), 712-715.
- Mary Bauermeister, "Ich hänge im Triolengitter: Mein Leben mit Karlheinz Stockhausen" 2012  
*Twentieth Century Music*, vol. 9, special issue 1-2 (March 2012), 221-227.

### Recordings

- Galanterie*, first recording of Götz's 26 solo Galantries for viola d'amore, forthcoming 2020
- "Conversations," with Anna Marsh, bassoon 2015
- "Vivaldissimo," Vivaldi: A major viola d'amore concerto RV 396, *Vox Ama Deus*, 2012  
Philadelphia PA
- Solo viola d'amore arias of Bach's *St. John Passion* with the Bethlehem Bach Festival 2011  
Festival, Bethlehem PA (Analekta Records)

### Refereed Conference Papers and Posters

- "Can a Leaf Make Music? Techniques and Aesthetics of Plant-Generated CV in 2019  
Electronic Music," Annual Meeting of the Society for Music Theory, Columbus  
Ohio (Poster Session). With Brian Riordan, University of Pittsburgh.
- "How Low Can You Go? The Effects of Ornamentation on Corelli's Deeper Structure," 2014  
Annual Meeting of the Society for Music Theory, Milwaukee, Wisconsin
- "Temporal Complexity in Stockhausen's Late Works," Annual Meeting of the Society for 2013  
Music Theory, Charlotte, North Carolina
- "Temporal Dissonance in Stockhausen's Late Works," Rocky Mountain Regional 2013  
SMT Meeting (Flagstaff, Arizona)
- "Newly Restored Baroque Instruments at the Library of Congress", Lecture and 2010  
Performance, American Musical Instrument Society Congress, Library of Congress,  
Washington, DC.
- "Stockhausen in Space/Space in Stockhausen," Rocky Mountain Regional SMT 2010  
Meeting (Tucson, Arizona)
- "A Theory for the Analysis of Spatial Music," Annual Meeting of the Society for Music 2006  
Theory, Los Angeles, CA

### Editing

- Edited Stockhausen's *In Freundschaft* for publication by the Stockhausen Verlag 2011
- Edited Jerome Kohl's translations of Stockhausen's *Texte* vol. 1 for the Stockhausen Verlag 2009
- Edited Richard Toop's book *Six Lectures from the Stockhausen Courses Kürten 2006* 2005
- Assistant Editor, *Music Theory Spectrum*, volumes 24/2, 25/1 and 25/2 2002-2003

### Honors, Grants & Prizes

- Faculty Development Fund Prize (\$7500), with Dr. Melikhan Tanyeri, Biomedical 2019  
Engineering Department, Duquesne University
- Wimmler Grant, with Dr. Elizabeth Fein, Psychology Department, Duquesne University 2019  
for organizing a two-day colloquium on autism spectrum disorders and music
- Mellon Postdoctoral Fellowship in Music Theory, Cornell University 2013-2015
- Graduate Committee for the Arts and Humanities Grant (CU-Boulder) 2012
- President's Fund for the Humanities Grant (CU-Boulder) 2009
- Graduate Committee for the Arts and Humanities Grant (CU-Boulder) 2009
- Haight Scholarship to attending the Tafelmusik Baroque Institute in Toronto, Canada 2007
- Haight Scholarship to attending the Tafelmusik Baroque Institute in Toronto, Canada 2006
- Deutsche Akademische Austauschdienst (German Academic Exchange Service) 2006  
grant, for Ph.D. research in Germany
- Presser Foundation Grant (Ph.D. research) 2006
- Stipendiumpreis*, Darmstadt International Vacation Courses for New Music, Germany 2006
- Professional Development Committee Grant, Eastman School of Music 2006
- Professional Development Committee Grant, Eastman School of Music 2005

Teaching Prize, Eastman School of Music 2000

### **Guest Lectures and Invited Workshops**

Invited lecture on Stockhausen and Birtwistle, Library of Congress, Washington DC 2018  
Colloquium lecture on Stockhausen and Temporal Dissonance, University of Pittsburgh 2017  
Master Classes, Baroque Chamber Music Seminar, Syracuse University 2016  
Invited lecture on Stockhausen's *Mantra*, Library of Congress, Washington DC 2015  
Available for online viewing anytime at  
[http://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=6852&loclr=rssloc](http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6852&loclr=rssloc)  
Two-day residency at James Madison University, Virginia, to teach and lecture on historical performance practice 2015  
"How Low Can You Go? The Effects of Ornamentation on Corelli's Deeper Structure," Mellon Fellows' Seminar, Cornell University 2015  
"Temporal Complexity, Dissonance and Polytemporality in Stockhausen's *Hoch-Zeiten*," Cornell University Music Department Colloquium 2014  
"Modern Opera: Is It Dead Yet?" Mellon Fellows' Seminar, Cornell University 2014  
"The Viola d'Amore in Bach's John Passion," in Dr. Rebecca Harris-Warwick's music history class, Cornell University 2014  
"Improvising and Composing Using Gjerdingen's Schema," in the music theory class of Dr. Robert Mosley, Cornell University 2014  
"Musical Time & The Avant-Garde", in the composition seminar of Dr. Roberto Sierra, Cornell University 2013  
"Analytical and Theological Problems in Bach's *St. John Passion*," three community lectures for the Boulder Bach Festival, Boulder CO 2013  
"Analytical and Theological Problems in Bach's Passions," colloquium presentation at the University of Colorado, Boulder 2013  
"Marais' Labyrinth and the Problem of D-Sharp Major," lecture for the Rocky Ridge Music Festival, Estes Park CO 2012  
"Stockhausen's *Licht-Bilder*: an Analysis of its Compositional History," Stockhausen Courses, Kürten, Germany 2011  
"Performance Practice in the Baroque," lecture and demonstration at Colorado State University, Fort Collins CO 2011  
"From Here to Where?" Colloquium presentation at the University of Colorado, Boulder 2010  
"Recent Stockhausen Reception in the United States", invited round table discussion at the University of Cologne, Germany 2010  
"Some Ideas on Spatialization for Composers", Darmstadt International Vacation Courses for New Music, Darmstadt, Germany 2010  
"Space and Spatialization in *Lichter-Wasser*", Stockhausen Courses, Kürten, Germany 2009  
"The Shots, Bombs and Crashes in *Oktophonie*: Where Are They?" Stockhausen Courses, Kürten, Germany 2009  
"The Viola d'Amore and its Repertoire," lecture and demonstration at Temple University, Philadelphia PA 2009  
"The Viola d'Amore: What's Love Got to Do With It?", Lecture and performances at: The Metropolitan Museum of Art, New York City, NY  
University of South Carolina, Columbia SC  
University of North Carolina, Greensboro NC  
Tafelmusik Baroque Summer Institute, Toronto Canada 2008

## **2. Academic Teaching Experience**

### **1. Summary**

I have taught the entire undergraduate core curriculum in written theory and aural skills on the remedial, regular and honors levels. My experience also includes many semesters of graduate teaching, including skills classes and seminars in a broad range of topics. I worked on several independent study projects with undergraduate and graduate students and advised several

graduate students on their Master's and Doctoral projects. At Duquesne University, I was invited to coach chamber music in addition to maintaining a 4/4 academic teaching load.

Videos, syllabi and student evaluations are available online at:  
<http://www.theoryofpaul.net/teaching>

## 2. List of all Courses Taught

### *Duquesne University*

#### Undergraduate Courses

|   |           |
|---|-----------|
| Musicianship 1 and 2 – Intensive Track (MUSC 101/103) | 2015-2019 |
| Fundamentals of Music (MUSC 109)                      | 2015-2017 |
| Chamber Music (MUPF 212)                              | 2016-2019 |
| Electronic Music and Composition                      | (2020)    |

#### Graduate Courses and Seminars

|   |            |
|---|------------|
| History and Practice of Improvisation (GMTH 549)        | 2015, 2018 |
| Form and Analysis (GMTH 549)                            | 2017, 2020 |
| Chromaticism in the 19 <sup>th</sup> Century (GMTH 560) | 2017       |
| 18 <sup>th</sup> Century Counterpoint (GMTH 549)        | 2016, 2019 |
| Rhythm and Meter (GMTH 549)                             | 2016       |

### *Cornell University*

#### Undergraduate Courses

|  |           |
|--|-----------|
| Tonal Theory I and II (MUSIC 2101/2102)                    | 2014-2015 |
| Rhythm and Meter (MUSIC 4130) – cross-listed for graduates | 2015      |

#### Graduate Courses

|   |           |
|---|-----------|
| Schenkerian Analysis (MUSIC 7901)                     | 2014      |
| Independent Studies in Post-Tonal theory (MUSIC 7103) | 2013-2015 |

#### Performance Courses

|   |           |
|---|-----------|
| Chamber Music – Baroque ensemble (MUSIC 4651) | 2013-2015 |
|---|-----------|

### *University of Colorado, Boulder*

#### Undergraduate Courses

|   |                         |
|---|-------------------------|
| Freshman Written Theory and Aural Skills coordinator<br>(MUSC1110, MUSC 1111, MUSC 1120, MUSC 1121)   | 2009-2010,<br>2011-2013 |
| Sophomore Written Theory and Aural Skills coordinator<br>(MUSC 2110, MUSC 2111, MUSC 2120, MUSC 2121) | 2010-2011               |

#### Graduate Courses and Seminars

|  |           |
|--|-----------|
| Form in the Classical Period (MUSC 6801)                   | 2012      |
| Post-Tonal Analysis (MUSC 5701)                            | 2011      |
| Serial Music (MUSC 6801)                                   | 2011      |
| Music Theory from Antiquity to the Renaissance (MUSC 6801) | 2010      |
| Advanced Tonal Analysis (MUSC 5810)                        | 2010-2013 |
| Music Theory in the Baroque (MUSC 6801)                    | 2009      |

#### Additional Courses

|   |      |
|---|------|
| Instructor of Music Theory at the CU-Boulder Summer Music Academy | 2013 |
| Independent Study in Music Theory (MUSC 4423)                     | 2012 |

### *Temple University*

#### Undergraduate Courses

|  |      |
|--|------|
| Introduction to Music Theory and Literature (1045) | 2009 |
|--|------|

|  |           |
|--|-----------|
| Music Theory for Non-Majors (1701)                     | 2009      |
| Music in History (2703, 2704)                          | 2008      |
| Theory IV (2701)                                       | 2008      |
| <i>University of Rochester</i>                         |           |
| Music Theory for Non-Majors                            | 2004-2006 |
| <i>Eastman School of Music</i>                         |           |
| Freshman and Sophomore Written Theory and Aural Skills | 1998-2006 |

### **3. Selected Performance Experience**

#### **Concerto and solo performances**

|   |            |
|---|------------|
| J. S. Bach: <i>Sixth Suite for Violoncello Solo</i> , Bethlehem Bach Festival, Bethlehem PA                                     | 2019       |
| Solo recital, electronic synthesizers and software, Duquesne University   | 2019       |
| <i>World Premiere</i> , Götz concerto for two viola d'amores, with <i>Grand Harmonie</i> , Boston, MA and New York City, NY     | 2017       |
| J. S. Bach: Complete suites for solo violoncello (on electric violin,) performed outdoors at Duquesne University, Pittsburgh PA | 2017, 2019 |
| J. S. Bach: viola d'amore soloist, Bach cantata 152 "Tritt auf die Glaubensbahn," Bethlehem Bach Festival, Bethlehem PA.        | 2015       |
| Vivaldi: D Minor viola d'amore Concerto RV 394, Boulder Bach Festival, Boulder CO   | 2014       |
| G. F. Haas: <i>Solo für viola d'amore</i> , Cornell University (for composer's visit)   | 2014       |
| J. S. Bach: <i>John Passion</i> , solo viola d'amore and principal viola, Washington Bach Consort, Washington, DC               | 2014       |
| Performed seven of the eight Vivaldi viola d'amore concertos, RV 392-397, 540 with <i>Vox Ama Deus</i> , Philadelphia PA        | 2012-19    |
| Leclair: A minor violin concerto op. 7/5, CU-Boulder Early Music Ensemble   | 2010       |
| J. S. Bach: <i>St. John Passion</i> , solo viola d'amore and principal viola, National Cathedral Orchestra, Washington DC       | 2009-15    |
| Vivaldi: D Major viola d'amore concerto RV 392, CU-Boulder Early Music Ensemble   | 2009       |
| <i>North American premiere</i> , Stockhausen: <i>In Freundschaft</i> for viola, Rochester NY                                    | 2006       |
| <i>World Premiere</i> , Stockhausen: <i>In Freundschaft</i> for viola Kürten, Germany   | 2005       |

#### **Chamber music performances with nationally- and internationally-known ensembles**

|  |                   |
|--|-------------------|
| Violist and violinist, <i>Chatham Baroque</i> , Pittsburgh PA  | 2016-present      |
| Guest artist for the <i>Four Nations Ensemble</i> , New York City, NY  | 2016-present      |
| Guest artist for the ensemble <i>La Bernardinia</i> , Philadelphia PA, Lancaster PA and Wilmington, DE                         | 2015, 2017 & 2020 |
| Guest artist for the ensemble <i>El Mundo</i> (led by Grammy nominated guitarist Richard Savino,) Synod Hall, Pittsburgh PA.   | 2015              |
| Guest artist with <i>New York State Baroque</i> and <i>Pegasus</i> , Syracuse and Ithaca NY                                    | 2015-17           |
| Performances of many new works as a <i>Stipendiater</i> at the Darmstadt International Vacation Courses for New Music, Germany | 2008              |

#### **Principal orchestra positions**

|   |              |
|---|--------------|
| Leader and principal violin, <i>The Duke's Music</i> , Duquesne University                        | 2017-present |
| Principal viola, <i>Opera Lafayette</i> , Washington, DC  | 2016-2018    |
| Principal viola, <i>Washington Bach Consort</i> , Washington, DC                                  | 2016-2018    |
| Principal viola and soloist, <i>Bethlehem Bach Festival</i> , Bethlehem PA                        | 2016-present |
| Concertmaster and soloist, Hawai'i Performing Arts Festival, Waimea HI                            | 2014-2017    |
| Principal viola, Bach Sinfonietta, Washington, DC   | 2014         |
| Concertmaster & director, <i>Cornell Baroque Orchestra</i> (formerly, <i>Les Petits Violins</i> ) | 2013-2015    |
| Assistant Concertmaster, Boulder Bach Festival, Boulder CO  | 2012-2014    |
| Principal viola and violin, Tafelmusik Summer Baroque Institute, Toronto, Canada                  | 2006-2007    |

|  |              |
|--|--------------|
| Principal viola, Eastman Philharmonia, Eastman School of Music   | 2005-2006    |
| Principal viola, Manhattan School of Music Preparatory Division Orchestra  | 1993-1994    |
| <b>Recitals</b>  |              |
| Performance of four electronic compositions on modular synthesizers,<br>Duquesne University  | 2019         |
| <i>Bratschemachine</i> . Viola works of J. S. Bach, Karlheinz Stockhausen, G. F. Haas,<br>John Drumheller, and original compositions for electronics   | 2018         |
| Chamber recital consisting of all of J. S. Bach's arias for the viola d'amore,<br>with music by Heinichen, Biber & Telemann, <i>Bethlehem Bach Festival</i> ,<br>Bethlehem PA  | 2017         |
| Violin recital with organist David Yearsley, Cornell University  | 2015         |
| Viola d'amore recital, Columbia Museum of Art, Columbia SC   | 2012         |
| Solo and Chamber recital at the Stephanskirche (Munich, Germany)   | 2009         |
| <b>Performances on non-western instruments</b>   |              |
| University of Pittsburgh Gamelan Ensemble  | 2015         |
| Cornell Gamelan Ensemble: Performed rebab in two pieces,<br><i>Puspawarna</i> and <i>Bondhet</i> , Dr. Chris Miller, director.   | 2015         |
| <b>Conducting and directing</b>  |              |
| Founder, Performer and Director, <i>The Duke's Music</i> , a baroque ensemble at<br>Duquesne University  | 2017-present |
| Interim Director, Rocky Ridge Early Music Festival and Workshop, Estes Park CO   | 2015         |
| Stockhausen: <i>Kreuzspiel</i> (conductor), University of Colorado, Boulder  | 2010         |
| Earle Brown: <i>Module I/II</i> (conductor, director), University of Colorado, Boulder   | 2010         |
| Fundraised, Directed and Conducted a four-day festival of Stockhausen's Music at<br>CU-Boulder. Led over 60 students in performances of works by Stockhausen,<br>Earle Brown, La Monte Young and John Cage, as well as research projects by<br>Graduate students | 2010         |
| Funder and director, <i>Ensemble Pearl</i> , Boulder and Denver, CO  | 2010-13      |
| <b>Studio and Private Teaching, Coaching</b>   |              |
| Faculty, Tafelmusik Baroque Summer Festival, Toronto, Canada   | 2017-present |
| Faculty, Hawai'i Performing Arts Festival, Waimea HI   | 2014-2017    |
| Viola instructor at <i>Opus Ithaca</i> , a community arts organization in Ithaca NY  | 2014-2015    |
| Coached seven graduate students at CU-Boulder who organized and performed<br>a concert of Stockhausen's music, including four instrumental and<br>electronic pieces  | 2012         |
| Founding Director and String Faculty at the Rocky Ridge Early Music Festival and<br>Workshop, Estes Park CO  | 2012-2015    |
| Instructor of violin and viola at <i>The Lesson Studio</i> , Boulder CO  | 2009-2010    |
| Instructor of violin, viola, chamber music, and music theory at five<br>branches of the Settlement Music School, Philadelphia PA.  | 2006-2009    |
| <b>Instruments &amp; Bows</b>  |              |
| <i>Violin</i> , Anonymous, Klingental (c. 1820), modified by Alexander Tzankov and Karl Dennis, 2016   |              |
| <i>Violin</i> , Anonymous, English (?), c. 1800 ("Panormo")  |              |
| <i>Viola</i> , Umberto Lanoro, Padua, 1964   |              |
| <i>Viola</i> , Vasile Gliga, Romania, 2000, modified by William Monical, 2006  |              |
| <i>Viola d'amore</i> , Martin Biller, op. 92, 2011 (Mittenwald model)  |              |
| <i>Viola d'amore</i> , Martin Biller, op. 99, 2013 (Eberle model)  |              |
| <i>Five String Electric Violin</i> , "Jazz Fusion" model, manufactured by Zeta, Inc., Stephen Carlson, 2016  |              |
| <i>Violin bow</i> , Richard Riggall (mid baroque)  |              |

*Violin bow*, Ralph Ashmead, 2014 (classical)  
*Violin bow*, Knopf, c. 1940 (modern)  
*Viola bow*, John Aniano, 2005 (late baroque)  
*Viola bow*, Roman, 2006 (early baroque)  
*Viola bow*, Steven Marvin, 2016 (classical)  
*Viola bow*, (modern), Walther Mettal, c. 1950 (modern)  
*Electric Violin carbon fiber bow*, "Joule", manufactured by Codabow, Inc.

Five additional baroque and modern bows of dubious and varying quality

Two modular synthesizer rigs built on the Arturia Minibrute model with various modules from Pittsburgh Modular, 4ms, Doepfer Musikelektronik, Instruo, Intellijel, Mutable Instruments, Noise Engineering, Strymon, Make Noise, Expert Sleepers and Bastl

#### **4. Service & Miscellaneous**

|  |              |
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| Program Committee, Music Theory Society of the Mid-Atlantic  | 2018         |
| Principal Organizer of Ableton Community Meetups, Pittsburgh PA (four meetups and lectures organized per academic year)  | 2018-present |
| Webmaster, New York State Chapter of the Society for Music Theory (with Mary Arlin)  | 2014-2015    |
| Special Consultant at Smith College (Northampton MA) for their 2015 art exhibition and concert series highlighting the work of Mary Bauermeister               | 2014-2015    |
| Program Committee, New York State Chapter of the Society for Music Theory  | 2013-2014    |
| Peer Reviewer, <i>American Music</i> (Michael Pisani, editor)  | 2014         |
| Program Annotator, Boulder Bach Festival, Boulder CO   | 2012-2015    |
| Sustainability Committee, Society for Music Theory   | 2011-2014    |
| Radio Interviews with Charley Sansom and Performances on the viola d'amore, Colorado Public Radio, Denver CO   | 2011-2012    |
| Program Committee, Rocky Mountain Chapter of the Society for Music Theory  | 2011         |
| Webmaster, Rocky Mountain Chapter of the Society for Music Theory  | 2010-2013    |
| Advised 11 Master's projects and 10 DMA projects at CU-Boulder   | 2009-2013    |
| Choir Director, Holy Innocents St Paul's Episcopal Church, Tacony PA   | 2007         |
| Marshal, Master's Commencement Ceremonies, Eastman School of Music   | 2006         |
| Photographer, University of Rochester Theater Program. Photo Exhibition entitled "Three Years of the Theater" at the Genesee Center for the Arts, Rochester NY | 2003-2006    |

#### **5. Recommender List**

##### **Principal Recommenders**

Dr. Mathew Rosenblum – rosenblu@pitt.edu (Professor of Composition, University of Pittsburgh)  
 Dr. Judith Bowman – bowmanj@duq.edu (Interim Chair of Musicianship and Professor of Music Education and Music Technology, Duquesne University)  
 Dr. Wayne Heisler – wheisler@tcnj.edu (Professor of Historical and Cultural Studies in Music, and Department Chair, The College of New Jersey)  
 Dr. Charlotte Maddox Moersch – mattax@illinois.edu (Professor of Harpsichord, University of Illinois at Urbana-Champaign)  
 Dr. Neal Zaslaw – naz2@cornell.edu (Herbert Gussman Professor of Music, Cornell University)