

Dr. Paul V. Miller

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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

Online Courses Taken

"Programming Max: Structuring Interactive Software for Digital Arts", through Kadenze. Matthew Wright (Stanford University), instructor. Approximately 100 hours.	2021
"Bach in Max/MSP", through CCRMA, Stanford University. Andrea Agostini (Turin Conservatory), Daniele Ghish (Turin Conservatory), Julien Vincenot (Harvard) and Davor Branimir Vincze (Stanford), instructors. 20 hours.	2021

1. Publications and Presentations

Articles and Essays (* = Peer Reviewed)

* "Music from Plant Biosignals: A Conceptual and Analytical Orientation", forthcoming in <i>Music Theory Online</i> 30/1 (March 2024).	2024
"Meredith Monk's ATLAS", in <i>Opera Quarterly</i> , volume 35/4 (autumn 2019), pp. 350-7.	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 th 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</i>	2018

- in the 21st Century* (Wolke Verlag,) in *MLA Notes* (September 2019), pp. 106-9.
- M. J. Grant and Imke Misch, ed., "The Musical Legacy of Karlheinz Stockhausen: Looking
Bach and Forward," *MLA Notes* (December 2017) 2017
- Karlheinz Stockhausen. "Furchtlos Weiter: The Written Legacy of Stockhausen,"
(Review Article,) *Music and Letters*, 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. *Music and Letters*, 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). *Music and Letters*,
vol. 95/3 (August 2014), 484-87. 2014
- Thomas Ulrich, "Stockhausen: A Theological Interpretation." *Music and Letters*,
vol. 94/4 (November 2013), 712-715. 2013
- Mary Bauermeister, "Ich hänge im Triolengitter: Mein Leben mit Karlheinz Stockhausen
Twentieth Century Music, vol. 9, special issue 1-2 (March 2012), 221-227. 2012

Recordings

- "The Undiscovered Viola d'Amore" (first recording of seven *Galanteries* for solo viola
d'amore and two Suites from the Göttweig Collection, with Chatham Baroque),
Centaur Records 2023
- Boulder Bach Festival (Music of J. S. Bach and J. C. Bach), Sono Luminus Records 2023
- J. S. Bach: The Six Suites for Solo Electric Violin, BWV 1007-1012 (first recording of the
six suites for solo violoncello on electric violin), on Bandcamp at
<http://lauprellim.bandcamp.com> 2020
- "Conversations," with Anna Marsh, bassoon 2015
- "Vivaldissimo," Vivaldi: A major viola d'amore concerto RV 396, *Vox Ama Deus*,
Philadelphia PA 2012
- Solo viola d'amore arias of Bach's *St. John Passion* with the Bethlehem Bach Festival
Festival, Bethlehem PA (Analekta Records) 2011

Refereed Conference Papers and Posters

- "Newly Discovered 18th Century Music for Viola d'Amore", Great Lakes Regional CMS
Conference, Bowling Green, OH 2023
- "A New Library of Max/MSP Patches for Learning Music Theory", Pedagogy into Practice
Conference, East Lansing, MI 2022
- "Stockhausen as Gender-Bender? Serial Systems of Structure and Sex in the Opera Cycle
LICHT", Annual Meeting of the Society for Music Theory, Online. 2020
- "Can a Leaf Make Music? Techniques and Aesthetics of Plant-Generated CV in
Electronic Music," Annual Meeting of the Society for Music Theory, Columbus
Ohio (Poster Session). With Brian Riordan, University of Pittsburgh. 2019
- "How Low Can You Go? The Effects of Ornamentation on Corelli's Deeper Structure,"
Annual Meeting of the Society for Music Theory, Milwaukee, Wisconsin 2014
- "Temporal Complexity in Stockhausen's Late Works," Annual Meeting of the Society for
Music Theory, Charlotte, North Carolina 2013
- "Temporal Dissonance in Stockhausen's Late Works," Rocky Mountain Regional
SMT Meeting (Flagstaff, Arizona) 2013
- "Newly Restored Baroque Instruments at the Library of Congress", Lecture and
Performance, American Musical Instrument Society Congress, Library of Congress,
Washington, DC. 2010
- "Stockhausen in Space/Space in Stockhausen," Rocky Mountain Regional SMT
Meeting (Tucson, Arizona) 2010
- "A Theory for the Analysis of Spatial Music," Annual Meeting of the Society for Music
Theory, Los Angeles, CA 2006

Editing

- 42 Graphs for Jonathan Bernard's book on Ligeti, Cambridge University Press, forthcoming 2023

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

Honors, Grants & Prizes

Paluse Grant, Duquesne University (\$6000)	2022
Faculty Scholarship Prize, Duquesne University (\$5000)	2020
Faculty Development Fund Prize (\$7500), with Dr. Melikhan Tanyeri, Biomedical Engineering Department, Duquesne University	2019
Wimmler Grant (\$3000), with Dr. Elizabeth Fein, Psychology Department, Duquesne University for organizing a two-day colloquium on autism spectrum disorders and music	2019
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) grant, for Ph.D. research in Germany	2006
Presser Foundation Grant (\$10,000) for Ph.D. research	2006
<i>Stipendiumpreis</i> , 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

"Baroque to Modern: How the Violin Changed", at the Mideast Early Music Workshop, La Roche University, Pittsburgh, PA	2023
"How Not to Break the Baroque: Tips on Historical Interpretation for Music Educators", PMEA District 1 Conference, Greensburg, PA	2023
"The Mozart Requiem: Myths, Music and Meaning", for the <i>Beatrice Institute</i> , Duquesne University, Gumberg Library	2023
Viola master class, Penn State University, studio of Timothy Deighton	2021
Invited lecture on electronic music and video production, Chicago Chamber Music Festival	2020
Lecture and Performance at IUP (Indiana University of Pennsylvania) with collaborators Justin Wallace and Patricia Halverson (Chatham Baroque)	2018
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 <i>Mantra</i> , Library of Congress, Washington DC Available for online viewing anytime at http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6852&loclr=rssloc	2015
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 <i>Hoch-Zeiten</i> ," 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 <i>St. John Passion</i> ,” 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 <i>Licht-Bilder</i> : 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 <i>Lichter-Wasser</i> ”, Stockhausen Courses, Kürten, Germany	2009
“The Shots, Bombs and Crashes in <i>Oktophonie</i> : 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

Signals and Systems (Biomedical Engineering Program), with Dr. Melikhan Tanyeri	2019-present
Musicianship 1 and 2 – (MUSC 101/102) – Coordinator	2017-present
Musicianship 1 and 2 – Intensive Track (MUSC 101/102)	2015-2017
Chamber Music (The Duke’s Music)	2017-present
Fundamentals of Music (MUSC 109)	2015-2017

Graduate Courses and Seminars – GMTH 549 – cross-listed as undergraduate offerings

Music Theory Maker Lab – Building Electronic Musical Instruments	2024
Modern Musical Languages	2021
History and Practice of Improvisation	2015, 2018

Form and Analysis	2017, 2020, 2022
Chromaticism in the 19 th Century 18 th Century Counterpoint	2017, 2020 2016, 2019, 2021
Rhythm and Meter	2016, 2023
<i>Cornell University</i>	
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
<i>University of Colorado, Boulder</i>	
Undergraduate Courses	
Freshman Written Theory and Aural Skills coordinator (MUSC1110, MUSC 1111, MUSC 1120, MUSC 1121)	2009-2010, 2011-2013
Sophomore Written Theory and Aural Skills coordinator (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
<i>Temple University</i>	
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

Youtube Channel

<https://www.youtube.com/channel/UC1IfY950Th8BCXF1lw0NNkw>

Concerto and solo performances

Ariosti: Lezioni 2 and 6 (viola d'amore), Boulder Bach Festival, Boulder CO	2023
J. S. Bach: Sonata for viola da gamba (viola) and continuo BWV 1029 Boulder Bach Festival, Boulder CO	2022
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	2016-2019
Guest artist for the ensemble <i>La Bernardinia</i> , Philadelphia PA, Lancaster PA and 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

Principal viola, <i>Boulder Bach Festival</i> , Boulder CO	2022-present
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	2016-2022
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

Recitals

Solo Recital with Richard Stern (harpsichord) at Carnegie Mellon University, Kresge Theater	2022
Performance of four electronic compositions on modular synthesizers,	2019

Duquesne University	
<i>Bratschemachine</i> , Viola works of J. S. Bach, Karlheinz Stockhausen, G. F. Haas, John Drumheller, and original compositions for electronics	2018
Chamber recital consisting of all of J. S. Bach's arias for the viola d'amore, with music by Heinichen, Biber & Telemann, <i>Bethlehem Bach Festival</i> , Bethlehem PA	2017
Violin recital with organist David Yearsley, Cornell University	2015
Viola d'amore recital with Thomas Georgi, Columbia Museum of Art, Columbia SC	2012
Solo and Chamber recital at the Stephanskirche (Munich, Germany)	2009

Virtual and Socially-Distanced Performances

J. Ph. Rameau: Gavotte (arrangement for electric violin and viola by Martin Davids, Founder and principal of the Callipygian Players, Chicago)	2020
https://www.youtube.com/watch?v=Csqpe4-DokE&list=RDCsqpe4-DokE&start_radio=1	

Sound Installations and Compositions

<i>Grésil</i> for electric violin and laptop, Duquesne University	2022
<i>Metanoic Echos</i> for four plants, electronics and video, Duquesne University	2021-2022

Performances on non-Western instruments

University of Pittsburgh Gamelan Ensemble	2015
Cornell Gamelan Ensemble: Performed rebab in two pieces, <i>Puspawarna</i> and <i>Bondhet</i> , Dr. Chris Miller, director	2015

Conducting and directing

Founder, Performer and Director, <i>The Duke's Music</i> , the baroque ensemble in residence at 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 CU-Boulder. Led over 60 students in performances of works by Stockhausen, Earle Brown, La Monte Young and John Cage, as well as research projects by Graduate students	2010
Director and founder, <i>Ensemble Pearl</i> , Boulder and Denver, CO	2010-13

Studio and Private Teaching, Coaching

Faculty, Tafelmusik Baroque Summer Festival, Toronto, Canada	2017-2019
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 a concert of Stockhausen's music, including four instrumental and electronic pieces	2012
Founding Director and String Faculty at the Rocky Ridge Early Music Festival and 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 branches of the Settlement Music School, Philadelphia PA.	2006-2009

Reviews

Solare, Carlos Maria. "Paul V. Miller: The Undiscovered Viola d'Amore", <i>The Strad</i> (October 2023).
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Instruments & Bows

<i>Violin</i> , Anonymous, Klingental (c. 1820), modified by Alexander Tzankov and Karl Dennis, 2016
<i>Violin</i> , Anonymous, Saxon (?), c. 1800 ("Panormo")

Viola, Umberto Lanoro, Padua, 1964
Viola, Vasile Gliga, Romania, 2000, modified by William Monical, 2006
Viola d'amore, Martin Biller, op. 92, 2011 (Mittenwald model)
Viola d'amore, Martin Biller, op. 99, 2013 (Eberle model)
Five String Electric Violin, "Jazz Fusion" model, manufactured by Zeta, Inc., Stephen Carlson, 2016

Violin bow, 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.

Eight additional baroque and modern bows of dubious and varying quality

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

4. Service & Miscellaneous

Peer Reviewer, <i>Music Theory Online</i>	2022-present
Faculty Senate Representative, Mary Pappert School of Music	2021-present
Principal Organizer of Ableton Community Meetups, Pittsburgh PA (four meetups and lectures organized per academic year)	2018-present
Faculty Advisor, Music Minors, Duquesne University	2018-present
Faculty Advisor, Duquesne Synthesizer League	2020-2021
Program Committee, Music Theory Society of the Mid-Atlantic	2018
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, 2022
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. Partial Recommender List

Principal Recommenders

Dr. Neal Zaslaw – naz2@cornell.edu (Herbert Gussman Professor of Music, Cornell University)
 Zachary Carrettin – zcarrettin@gmail.com (Director, Boulder Bach Festival)
 Patricia Halverson – patty@chathambaroque.org (Co-Director, Chatham Baroque)