

**Kendra Preston Leonard**  
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## EDUCATION

2014 PhD, University of Sunderland  
 Thesis: “The Function of Music in Selected Screen Adaptations of Shakespeare”

1998-2002 Doctoral studies, University of Cincinnati College-Conservatory of Music, Musicology

1998 Master of Music, University of Miami, Cello Performance

1996 Certificate of Advanced Studies, Guildhall School of Music and Drama, Cello Performance

1995 Bachelor of Music, Peabody Conservatory of Music, Cello Performance

1992 High School Diploma with a Concentration in Cello Performance, University of North Carolina School of the Arts

## EMPLOYMENT

2000-present Editorial, writing, communications, and publishing consultant

2020-present Writespace Houston, Instructor in Creative Writing

2019-20 University of Houston, Moores School of Music, Visiting Assistant Professor in Musicology

2009-11 Westminster Choir College of Rider University, Instructor in Musicology

2006 Thomson Custom Solutions, Development Editor Supervisor

2004-06 Atomic Dog Publishing, Managing Editor

2001-04 Atomic Dog Publishing, Developmental Editor

2001 University of Cincinnati, University College, Professional Academic Tutor in Composition and Rhetoric

## AWARDS AND GRANTS

2023 Society for American Music Virgil Thomson Fellowship, for “Analyzing Rosa Rio’s Accompaniments for Silent Film”

2021 International Alliance of Women in Music Pauline Alderman Award for Best Article or Book Chapter for “Women at the Pedals: Female Cinema Musicians During the Great War,” *Over Here, Over There: Transatlantic Conversations on the Music of World War I*, ed. William Brooks, Christina Bashford, and Gayle Magee, University of Illinois Press

2019-20 Music Library Association Dena Epstein Award for Archival and Library Research for “*Melody Magazine* and Women Musicians in the Early American Cinema”

2017-18 Rudolph Ganz Long-Term Fellowship, Newberry Library, Chicago, for “Female

	Musicians in the American Silent Cinema”
2016-17	Harry Ransom Center Research Fellowship in the Humanities, University of Texas at Austin, for “Performances at the Pictures: Music in Motion from Vaudeville to Early Silent Cinema”
2016	American Musicological Society Janet Levy Award for Independent Scholars, for “Music for the Cinematic Supernatural in the Era of Spiritualism, 1895-1929”
2016	American Music Research Center Summer Fellowship, University of Colorado at Boulder, for “Music for the Cinematic Supernatural in the Era of Spiritualism, 1895-1929”
2016	Society for American Music Sight and Sound Subvention for “Scoring the Silver Screen from ‘Fairy Flirtations’ to <i>The Sea Beast</i> : Recordings of Repertoire from the Silent Film Sound and Music Archive”
2013-14	Society for American Music Judith Tick Fellowship, for <i>The Art Songs of Louise Talma</i>
2009	Yale University Beinecke Rare Book and Manuscript Library Thornton Wilder Fellowship in Wilder Studies, for <i>Louise Talma: A Life in Composition</i> and related publications
2004	National Coalition of Independent Scholars Yosef Wosk Grant
2000	University of Cincinnati Summer Research Fellowship
1999	The Peabody Conservatory of Music Alumni Career Development Grant
1998	Award of Academic Merit, University of Miami
1997	Catherine Filene Shouse Career Development Award
1995	Merit Scholarship, Hochschule Mozarteum für Musik und Darstellende Kunst
1993, 1994	Lucia Ward Career Development Grant
1993, 1995	The Peabody Conservatory of Music Career Development Grants

## SCHOLARLY PUBLICATIONS

### Books

2021	<i>An Index to The Tuneful Yankee and Melody Magazine</i> , Humanities Commons.
2019	<i>Music for the Kingdom of Shadows: Cinema Accompaniment in the Age of Spiritualism</i> , Humanities Commons.
2016	<i>Music for Silent Film: A Guide to North American Resources</i> , A-R Editions and the Music Library Association.
2014	<i>Louise Talma: A Life in Composition</i> , Ashgate.
2009	<i>Shakespeare, Madness and Music: Scoring Insanity in Cinematic Adaptations</i> , Scarecrow Press.
2007	<i>The Conservatoire Américain: a History</i> , Scarecrow Press.

### Scholarly Editions

2021	<i>Two Easy Piano Pieces</i> , by Julia Perry, Julia Perry Working Group, Humanities Commons.
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2021 "Serenity," for solo oboe or solo clarinet, by Julia Perry, Julia Perry Working Group, Humanities Commons.

2017 *The Art Songs of Louise Talma*, CMS Sourcebooks in American Music series, Routledge.

### Digital Humanities Projects

2013-Present Founder and Executive Director, The Silent Film Sound and Music Archive ([www.sfsma.org](http://www.sfsma.org))

2021-present Founder and administrator, Julia Perry Working Group (<https://hcommons.org/groups/julia-perry-working-group/forum/>)

### Edited Collections

2023 Contributing co-editor, with Paula Bishop, *Hidden Harmonies: Women and Music in Popular Entertainment*, University Press of Mississippi.

2018 Contributing co-editor, with Mariana Whitmer, *Re-Locating the Sounds of the Western*, Routledge.

2010 Contributing editor, *Buffy, Ballads, and Bad Guys Who Sing: Music in the Worlds of Joss Whedon*, Scarecrow Press.

### Book Chapters

2024 "Shakespeare, the Early Modern, and Period Song in the American Silent Cinema," *History as Fantasy in Music, Sound, Image and Media*, ed. James Cook, Routledge.

2023 "Hearing *The Hands of Orlac*," *A Teaching Companion to Silent Film*, eds. Liz Clarke and Martin Johnson, Rutgers University Press.

2023 "Women's Compiled Scores in Early Film Music," *Hidden Harmonies: Women and Music in Popular Entertainment*, ed. Paula J. Bishop and Kendra Preston Leonard, University Press of Mississippi.

2023 "Jewishness between Performance and Appropriation: Music for *The Merchant of Venice* (2004)," *Ethical Appropriation in Shakespearean Performance*, ed. Louise Geddes, Kathryn Vomero Santos, and Geoffrey Way, Edinburgh University Press.

2022 "Teaching Julia Perry's *Homunculus C. F.*," *Expanding the Canon: Black Composers in the Music Theory Classroom*, ed. Melisa Hoag, Routledge.

2019 "Laura Rossi's War Musics," *Double Lives*, ed. James Wierzbicki, Ashgate.

2019 "Women at the Pedals: Female Cinema Musicians During the Great War," *Over Here, Over There: Transatlantic Conversations on the Music of World War I*, ed. William Brooks, Christina Bashford, and Gayle Magee, University of Illinois Press. Winner of the International Alliance for Women in Music Pauline Alderman Award for Best Article or Book Chapter, 2021.

2019 "The Gothic and Music: Scoring 'Silent' Spectres," *The Gothic and the Arts*, ed. David Punter, Edinburgh University Press.

2018 "The Wild West meets the Wives of Windsor: Shakespeare and Music in the

Mythological American West," *Re-Locating the Sounds of the Western*, ed. Mariana Whitmer and Kendra Preston Leonard, Routledge.

2018 "Cue Sheets, Musical Suggestions, and Performance Practices for Hollywood Films, 1908-1927," *Music in Silent Cinema*, ed. Ruth Barton and Simon Trezise, Routledge.

2015 "Music for *Richard III*: Cinematic Scoring for the Early Modern Monstrous," *The Oxford Handbook of Music and Disability Studies*, ed. Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus, Oxford University Press.

2014 "The Use of Early Modern Music in Film Scoring for Elizabeth I," *Gender and Song in Early Modern England*, ed. Leslie C. Dunn and Katherine R. Larson, Ashgate.

2014 "The Sounds of India in *Supple's Twelfth Night*," *Bollywood Shakespeares*, ed. Craig Dionne and Parmita Kapadia, Palgrave Macmillan.

2012 "The Lady Vanishes: Vocality and Agency in Cinematic Ophelias," *The Afterlife of Ophelia*, ed. Deanne Williams and Kaara L. Peterson, Palgrave Macmillan.

2010 "'The Status is Not Quo': Gender and Performance in *Dr. Horrible's Sing-Along Blog*," *Buff, Ballads, and Bad Guys Who Sing: Music in the Worlds of Joss Whedon*, Scarecrow Press.

2010 "'The Future is the Past': Music and History in *Firefly*," *Space and Time: Essays on Visions of History in Science Fiction and Fantasy*, ed. David C. Wright and Allen W. Austin, McFarland Press.

### Research Articles

2024 "Imagining Women's Archives of Silent Film Music," *Feminist Media Histories* 10.2/3 (spring/summer 2024).

2021 "Recognizing the Truth of 'Craft,'" *The Journal for Research and Practice in College Teaching* 6, no. 2 (November 2021).

2018 "Musical Mimesis in *Orphans of the Storm*," *Music Theory Online* 24.2.

2018 "Alice Jay," and "Hazel Burnett," *Women Film Pioneers Project*, Columbia University (January 2018).

2018 "Performing Spiritualism in the Silent Cinema," *Performance, Religion and Spirituality* 1, no. 2, 153-188.

2016 "Using Resources for Silent Film Music," *Fontes Artis Musicae* 63, no. 4, 259-76.

2016 "Listening to the Gaoler's Daughter," *Cerae: An Australasian Journal of Medieval and Early Modern Studies* 3.

2016 "The Past is a Foreign Country: World Musics Signifying History in/and Elizabethan Drama," *Borrowers and Lenders* (Autumn).

2016 "History Faux/Real: The 2006 *Ur-Hamlet*," *kadar koli* 10.

2014 "From 'Angel of Music' to 'that Monster': Music for the Human Uncanny in *The Phantom of the Opera* (1925/1929)," *Studies in Gothic Fiction*, vol. 3 no. 1, 13-23.

2013 "Listening to Global Shakespeare," *Global Shakespeares*.

2013 "'Cheer up, Hamlet!': Using Shakespearean Burlesque to Teach the Bard," *This Rough Magic* (Summer).

2013 "Significations of Religious Desire in Louise Talma's *The Alcestiad*," *Religion and the Arts*, vol. 17, no. 3, 289-310.

2013 "Rosalind's Musical Identities in Branagh's and Doyle's *As You Like It*," *Upstart Crow* (January).

2012 "Towards a Works List for Louise Talma," *Fontes Artis Musicae*, vol. 59, no. 2, 117-126.

2012 "Origin Stories: Louise Talma's Early Life," *Journal of Historical Biography* 12, 1-29.

2012 "Hearing the Scene: Approaches to Live Music in Modern Shakespearean Productions," *Early Modern Studies Journal*, vol. 5.

2012 "Style and Form in Louise Talma's Early Songs," *Journal of Musicological Research*, vol. 31, no. 4.

2011 "A Great Desire: Autobiography in Louise Talma's Early Vocal Works," *Current Musicology*, Issue 92, 7-31.

2011 "Topsy-Turvy Victorian: Locating Life and Death in *Corpse Bride*," *Aether*, vol. 7.

2010 "Louise Talma's Christmas Carol," *Notes*, 739-744.

2009 "Silencing Ophelia: Male Aurality as a Controlling Element in Olivier's *Hamlet*," *Scope*, Issue 14.

2008 "Secret Rooms and Borrowed Pianos: Two Women's Roles in Preserving the Conservatoire Américain during the Occupation," *Women in French Studies*, 76-84.

2007 "'Excellence in Execution' and 'Fitness for Teaching': Assessments of Women at the Conservatoire Américain," *Women and Music: A Journal of Gender and Culture*, vol. 11, 29-50.

### Invited Articles

2023 "Reparations in Music Scholarship," *American Music*, Winter 2022: 525-29.

2019 "Lamentations: Vivian Fine's *Four Songs* (1933)," *Illuminate Women's Music*.

2018 "New Music for a New Art Form: Photoplay Music;" "Taking a Cue: Accompanying Early Film;" "New Music for Old Film;" and "Setting the Scene with Sound: (Re)Scoring the Silent Film," *NewMusicBox*.

2017 "Lone Star Melody Makers," *Ransom Edition*.

2015 "Heavy Metal Elves;" "Survival through Song;" "American Folk Rock Cattle Raid: The Decemberists' *The Tain*," and "Art Mimics Art: Anthony Burgess's *Napoleon Symphony: A Novel in Four Movements*," *The Avid Listener*, W. W. Norton and Co.

2015 "Discovering Louise Talma's First Orchestral Works;" "Louise Talma's *A Time to Remember*;" "Louise Talma's *Toccata for Orchestra*," Women's Philharmonic Advocacy.

2014 "Ruth Crawford Seeger's String Quartet and Integral Serialism;" "Delia Derbyshire: Innovations in Electronic Music;" "Song of Myself: Autobiography in Women's Music;" "Hearing Gender in George Lucas's Galaxy," *The Avid Listener*, W. W. Norton and Co.

2014 "Louise Talma's Last Song and the Erasure of a Life," *The Journal of the International Alliance for Women in Music*.

2006 “‘Two Hard Etudes and a Schumann Number’: American Women, Repertoire and Mentoring in France, 1921-1951,” *The Journal of the International Alliance for Women in Music*.

### Reviews and Review Articles

2021 Rae Linda Brown, *The Heart of a Woman: The Life and Music by Florence B. Price, Insights: Notes from the Coordinating Council for Women in History*.

2021 Esther M. Morgan-Ellis, *Everybody Sing! Community Singing in the American Picture Palace, Journal of the Society for American Music*.

2020 Katherine R. Larson, *The Matter of Song in Early Modern England, Early Modern Women: An Interdisciplinary Journal*.

2019 *Music in Shakespeare* database, *Borrowers and Lenders*.

2019 Shakespeare Theatre Company, *The Oresteia* and interview with production composer Kamala Sankaram, *Early Modern Culture* 14.

2018 *A-R Online Music Anthology*, AMS Pedagogy Study Group Book Reviews.

2018 *Music Theory Examples by Women and Composer Diversity Database, Journal for the Society of American Music*.

2018 Kimberly A. Francis, ed., *Nadia Boulanger and the Stravinskys: A Selected Correspondence, Fontes Artis Musicae*.

2018 James Cook, Alexander Kolassa, and Adam Whittaker, eds., *Recomposing the Past: Representations of Early Music on Stage and Screen, NABMSA Reviews*.

2016 Rebekah Ahrendt, Mark Ferraguto, Damien Mahiet, eds., *Music and Diplomacy from the Early Modern Era to the Present, H-Net Reviews*.

2015 Scott Messing, *Marching to the Canon: The Life of Schubert’s Marche Militaire, H-Net Reviews*.

2015 Denise von Glahn, *Music and the Skillful Listener: American Women Compose the Natural World, Notes*.

2014 Felix Mayer, Carol J. Oja, Wolfgang Rathert, and Anne C. Shreffler, eds., *Crosscurrents: American and European Music in Interaction, 1900-2000, NABMSA Reviews*.

2014 The Athens Guitar Duo, *Magellan’s Playlist: On Tour in China* (CD), *I Care If You Listen*.

2014 Boston Modern Orchestra Project led by Gil Rose and featuring Lucy Shelton, soprano, *Jacob Druckman: Lamia* (with *That Quickening Pulse, Delizie Contente Che L’Alme Beate, Nor Spell Nor Charm, Suite from Médée*) (CD), BMPO Sound 2013, *I Care If You Listen*.

2013 Christopher R. Wilson, *Shakespeare’s Musical Imagery, Upstart*.

2012 Paul Attinello, Janet Halfyard, and Vanessa Knights, eds., *Music, Sound, and Silence in Buffy the Vampire Slayer, Bulletin of the Society for American Music*.

2011 “Guides to Writing about Music,” *Journal of Music History Pedagogy*, vol. 2, No. 1. Reprinted in *Thaqafa ’Alamiya [Global Cultures]*, published by the National Council for Culture, Arts, and Letters, Kuwait], 2013.

2011 Gabriel Fauré, *Piano Trio; String Quartet; La Bonne Chanson, Notes*.

2011 Mark Adamo, *Little Women* (DVD), *Notes*.  
 2010 Bruno Monsaingeon, *Nadia Boulanger–Mademoiselle* (DVD), *Notes*.  
 2009 Royal S. Brown, *Film Musings, Scope*, Issue 14.  
 2008 Gian Carlo Menotti, *Help! Help! The Globolinks* (DVD), *Notes*.  
 2008 Philip Hayward, ed., *Off the Planet: Music, Sound and Science Fiction Cinema, The Journal of Film Music*.  
 2007 Caroline Potter, *Nadia and Lili Boulanger*, *Notes*.  
 2007 Phil Powrie and Robynn Stilwell, eds., *Changing Tunes: The Use of Pre-existing Music in Film*, *Notes*.  
 2006 Sergei Rachmaninoff, *The Miserly Knight* (DVD), *Notes*.  
 2002 Gilbert Amy, *Mémoire pour violoncelle et piano d'après Shin'anim sha'ananim* (1979-1989); Georges Aperghis, *Sonate pour violoncelle seul* (1994); Nicolas Bacri, *Suite no. 1 "Preludio e Metamorfosi," pour violoncelle seul*, opus 31 no. 1 (1987-94); Jacques Castérède, *Sonate pour violoncelle et piano* (1996); Alexander Comitas, *Yiddish Suite pour violoncelle et piano*, opus 17 (1995); Thierry Escaich, *Nocturne pour violoncelle et piano* (1997); Renaud Gagneux, *Trois bagatelles pour violoncelle seul*, opus 49 (1997); Ingrid Guymer, *Seven Sketches pour violoncelle seul* (1989) and *Chainmail pour violoncelle solo* (1995); Georges Migot, *Sonate et Rhapsodie pour violoncelle seul*; Serge Nigg, *Duo élégiaque pour violoncelle et piano*; Ton-That Tiêt, *Xuân Võ pour violoncelle et piano*; Jean-Jacques Werner, *Clair-obscur pour violoncelle et harpe* (1996), *Notes*.  
 2001 Richard Hickox, Gustav Holst, *The Scholar Gypsy* (CD), *Music Research Forum*, vol. 16.  
 2001 Diana Burrell, *Heron: For Cello and Piano* (1988); Barbara Heller, *Lalai: Schlaflied zum Wachwerden? Für Violoncello und Klavier* (1989); Tania León, *Four Pieces for Violoncello* (1981); Augusta Read Thomas, *Spring Song for Solo Cello* (1995), *Notes*.  
 2000 Mark N. Grant, *Maestros of the Pen*, *Music Research Forum*, vol. 15.

### Dictionary Articles

2015 “Talma, Louise,” *Oxford Bibliographies in Music*, ed. Bruce Gustafson, Oxford University Press.  
 2014 “Talma, Louise,” *American National Biography*, Oxford University Press.  
 2013 “Adamo, Mark;” “Diamond, Beverly;” “Hamm, Charles (Edward);” “Koskoff, Ellen;” “McCulloh, Judith;” “Pollack, Howard;” “Tick, Judith,” *New Grove Dictionary of American Music*, 2nd ed. Edited by Charles Hiroshi Garrett, Oxford University Press.

### INTERVIEWS AND MEDIA

2023 Interview with *Interstellar Flight Press Magazine*.  
 2023 Interview with *Voyage's Bold Journey Series*.  
 2023 Panelist, *Librettists in Conversation*, Dramatists' Guild.  
 2023 Interview with *Music Journalism Insider*.  
 2023 Interview with *Kirkus*.

2022 Interview with *CanvasRebel*.  
 2022 Interview with Writespace Houston.  
 2021 Interview with Bonnie Russell, *Humanities Commons*.  
 2021 Interview on *Classical Gabfest*.  
 2021 Interview, with Lisa Neher, with Charles Noble, *Classical Currents*.  
 2021 Featured Artist, *Sounds of the World*.  
 2021 Interview with *VoyageHouston*.  
 2021 Interview with Lawrence Elizabeth Knox, *Houston Chronicle*.  
 2021 Interview, with Lisa Neher, with Meg Wilhoite, *Sound Meets Sound*.  
 2020 “Writing Lyrics for Young Singers,” Jessica Saunders Vocal Studio.  
 2020 Interview with Kristen M. Turner about *Music for the Kingdom of Shadows: Cinema Accompaniment in the Age of Spiritualism* for the New Book Network.  
 2020 Interview with *Oyster River Pages*.  
 2019 “Meet the Artist: Kendra Preston Leonard,” Fran Wilson, *The Cross-Eyed Pianist*.  
 2018 “*Humanities Commons* User Spotlight: Kendra Preston Leonard,” Caitlin Duffy, *Humanities Commons*.  
 2018 “Speaking Her Truth: A Discussion with Jessica Rudman and Kendra Preston Leonard,” Women’s Philharmonic Advocacy.  
 2018 Interview with Opera for the 22<sup>nd</sup> Century about the Hartford Opera Theater’s premieres of *Four Songs for Lady Macbeth* and *Marie Curie Learns to Swim*.  
 2018 Interview with Kyna Morgan of Her Film Project about the Silent Film Sound and Music Archive.  
 2018 “Gigging the Film,” on “Shelf Life,” the Newberry Library podcast.  
 2016 “Louise Talma” on BBC Radio 3, *Women of the MacDowell Colony*.

## CREATIVE WORKS

### Opera Libretti

2022 *The Blazing World*, music by Spiros Mazis, in progress.  
 2022 *The Sibyl in the Machine*, music by Spiros Mazis, in progress.  
 2022 *Neither Created Nor Destroyed*, music by Jessica Rudman. Commissioned by ENA Ensemble. Premiered 2023.  
 2022 *Livia Holds the Lantern*; music by Michael Oberhauser, in progress.  
 2022 *Waters Rising*, music by Tim Hinck. Commissioned by Arts Capacity for Walker State Faith and Character Based Prison. Premiered 2023.  
 2021 *Protectress*; music by Jessica Rudman, in progress. Workshopped by the American Opera Project and Opera Contempo.  
 2021 *Momentum*; music by Lisa Neher.  
     Premiered by Lisa Neher, 2021.  
 2021 *Woman Waits with Sword*; music by Lisa Neher.  
     Premiered by Margaret O’Connell, 2021.  
 2021 *Now Available*; music by Lisa Neher.

	Premiered by Zach Finkelstein, 2021.
2021	<i>Wide Awake in the New City</i> ; music by Lisa Neher. Premiered by Hugo Vera, 2021.
2020	<i>Tobermory</i> ; music by Edward Caine, in progress.
2020	<i>Par for the Course</i> ; music by Lisa Neher. Premiered by Rhymes with Opera, 2020; performed by Audrey Yoder, 2021; performed by New Opera West, 2022.
2020	<i>Sense of Self</i> ; music by Lisa Neher. Commissioned by Opera Elect. Premiered by Opera Elect as a video opera, 2021; live premiere by Opera Elect at New Music Gathering, 2023.
2019	<i>The Harbingers</i> ; music by Rossa Crean. Premiered in Chicago, 2019.
2017	<i>Marie Curie Learns to Swim</i> ; music by Jessica Rudman. Premiered by Hartford Opera Theater, 2018.

## Lyrics

2024	“Where It’s Safe,” music by Jessica Rudman. Commissioned by Elizabeth Rudolph.
2023	“Night Swim,” music by Stacey Philipps.
2023	<i>a tulip, iron</i> , music by Angela Elizabeth Slater.
2022	“Past the Moon;” music by Jena Root. Commissioned by Good Company: A Vocal Ensemble.
2022	<i>The Refrain and Three Gibbous Songs</i> ; music by Samantha Hogan.
2022	<i>The Stretch</i> ; music by Katherine Pukinskis. Commissioned by ROCO for Alecia Lawyer and Kristin Wolf Jensen, and by Galit Kaunitz and Jacqui Wilson (Double Reed Dish).
2022	<i>Comforter of the Soul</i> ; music by Lisa Neher. Commissioned by Shannon Gravelle and Bethany United Methodist Church, Madison, Wisconsin.
2022	<i>Gilgamesh Weeps</i> ; music by Lisa Neher. Commissioned by Shannon Gravelle for the Tenor/Bass Chorus at the University of Wisconsin-Oshkosh.
2022	<i>From Wild Sleeping Waters</i> ; music by Jessica Rudman.
2022	“A Bee,” “Winter Transformation,” and “On the Lawn;” music by Stacey Philipps.
2021	<i>Spooky Songs for Young Singers 2</i> : “Spider Dog,” “What Will you Be This Halloween?;” music by Lisa Neher.
2020	<i>The Radiolaria Salute You</i> ; music by George Harvey.
2020	<i>Girls Love Horses</i> ; music by Jessica Rudman. Commissioned by Nanette McGuiness and Ensemble for These Times.
2020	<i>She Calls It a Fairy Tree</i> ; music by Elaine Fine.
2020	“Letters in the Green;” music by Lisa Neher.
2020	<i>Spooky Songs for Young Singers</i> : “The Ghost of the Wych Elm,” “Growl and Howl,” and “The Witches’ Party;” music by Lisa Neher.
2020	<i>Fire and Dust</i> ; music by Stephen Vincent Casellas.

2020      “Strawberry Man;” music by Lisa Neher. Commissioned by Arwen Myers.

2019      *A Forest that is Desert*; music by Jessica Rudman. Commissioned by Choral Arts Initiative.

2019      *Water Songs*, music by Allyssa Jones.

2016      *Four Songs for Lady Macbeth*; music by Jessica Rudman. Commissioned by Charity Clark, April 2018.

**Plays**

2023      *No Remains*, premiered by Gi60 Houston.

2022      *Green Pastiche*, premiered by Gi60 Houston.

2021      *Tell Us What You're Doing We Want to Know How You're Coping with the Pandemic*

2019      *Moon-Crossed: a play in play with All's Well That Ends Well*.

**Poetry****Novella**

2022      *Protectress*, Unsolicited Press.  
Recipient of a *Kirkus* star and one of *Kirkus*'s Top 100 Indie Books of the Year

**Chapbook**

2023      *Grab*, Red Ogre Review.

2019      *Making Mythology*, Louisiana Literature Press.

**Poems**

2023      “Climb into my trunk,” *Pure Haiku*.

2023      “an atheist sings the Shema,” *fws: international journal of literature & art, prayers, praise, & blessings* issue

2023      “Cow Parsley, Sunlight” and “Where the Rails Float,” *Sequoia Speaks*.

2023      “Winter of Disconnect,” *Wingless Dreamer*.

2023      “At the Non-Breed UnStandard Dog Show” and “Cow Parsley, Sunlight,” *The Rumen*.

2023      “Macalla,” *Parmentu Pentaquark/Gothic Funk*.

2023      “Jessica Lights the Candles,” “Revolution Sounds,” *Empyrean Literary Magazine* 5, Vol. 2, No. 1.

2023      “Hypothetical First Amendment Statement” and “The History of Hymns in America,” *Storyteller's Refrain*.

2023      “Driving Away from the Mountains,” *Women Scream 2023*.

2022      “Replenish,” “She Calls It a Fairy Tree,” and “Ghost Jam,” *FWS: woodlands*.

2022      “Pro-Union,” *ThereAfter*.

2022      “a fragment harbor of time” and “Winter Term,” *Five Fleas (Itchy Poetry)*.

2022      “Canine Eclogue,” *Texas Poetry Assignment: #34, Neighborhoods*.

2022      “Estate” and “Witchcraft for Cellists,” *Sage Cigarettes*.  
               “Witchcraft for Cellists” was nominated for the 2023 Best of the Net Awards.

2022      “How Many Lives Hath Pangur Bán,” *Disabled Tales*.

2022      “The Refrain,” *Primeval Monster*.

2022      “Like Whalefall, Nourishing” and “a river birch,” *The Muse*.

2022      “The Radiolaria Salute You,” *Red Ogre Review*.

2022      *Four Songs for Lady Macbeth, The Shakespeare Multiverse*, ed. Louise Geddes and Valerie Fazel.

2021      “When the Diagnosis Comes,” *Months to Years*.

2021      “Macondo Prospect,” *Wingless Dreamer*.

2021      “Because of the Wolf,” *Please See Me*.

2021      “Lammas,” *easing the edges: a collection of everyday miracles*. Nominated for a 2021 Pushcart Prize; volume won first prize from the Press Women of Texas awards, 2022.

2021      “Dissolving,” *Barzakh Magazine*.

2021      “From the Sioux,” *Red Weather*.

2021      “Kale and Kudzu,” *Stillwater Review*.

2020      “Letters in the Green” and “Hecate of the Wild,” *Dillydoun Review*.

2020      “Carapace,” *The Ofi Press Magazine*.

2020      “Tell Us What You’re Doing We Want to Know How You’re Coping with the Pandemic,” *In Isolation*, Alternative Field and Studio 50; and *What Rough Beast/Indolent Books*.

2020      “Oceans (for Robert Terrio),” *The Pointed Circle*.

2020      “Rewriting *King Lear* in a Time of Pandemic,” *Tejascorido*.

2020      “Spirochete,” *Yersinia Pestis*, Paragon Press Journal.

2020      “The Witches’ House,” *Pussy Magic*.

2020      “The Texas Water Code” and “Chevy in the Hole,” *Helen Literary Anthology*.

2020      “Frost Ascending,” *Climbing Lightly Through Forests: in memory and honor of Ursula K. LeGuin*, ed. Rose Lemberg, Aqueduct Press, 2020.

2020      “A reverie on the face in the initial,” Dark Archives Polonsky Blogging Challenge.

2019      “A Spell to Rest the Dead,” *Pussy Magic*.

2019      “Making Mythology,” “Change of Season,” “Skinfast,” “Six prickly pears,” and “My Golem,” *FWS: Skin*.

2019      “Before Pyewacket,” *Gingerbread House*.

2019      “Flint,” *Infinite Country: Deepening Our Connection to Place, Culture, and One Another*, About Place/Black Earth Institute.

2019      “Selenic Lore,” and “My Antlers,” *Lily Poetry Journal*.

2019      “Hurricane Season,” *Houston Poetry Fest Anthology 2019*.

2019      “East Wind to Paradise,” *Bacopa Literary Review*.

2019      “Brumadinho,” *Havik 2019*; *Oyster River Pages 2019*.

2019      “Apparitions,” *Wizards in Space* 4.

2018      “My Mother is a Poem by Yeats,” *Wordgathering* 12, vol. 4 (Dec. 2018).

2018      “Invasive Species,” *Infinite Rust* (Fall 2018).

2018      “Moscow’s Rejected Margaritas,” “Lady, Maid, Invocation,” “Highway Drone,” *Penumbra* 5 (Summer 2018).

2018      “Outside In,” *Translating Chronic Pain* (2018).

2017      “A Haiku Year,” *Panoplyzine* Issue 7 (Summer 2017).

2017      “Pumpjack Andante” and “Coyote Sits,” *The Waggle* (Summer 2017).

2016      “The Swimmer,” *vox poetica* (2016).

2015      “Six Epilogues for Caliban,” *lunch* (Summer 2015).

2015      “Varnished,” *These Fragile Lilacs* (Summer 2015).

2014      “Carrot Haiku,” *Tule Review* (November 2014).

2014      “Lovers Misread Envy Horses Homonyms,” *Upstart: Out of Sequence: The Sonnets Remixed*, Parlor Press, 2014.

2014      “A Cellist’s Lament,” *Hartskill Review* (April 2014).

2013      “Professor Medusa,” *Haggard and Halloo* (April 2013).

### **Short Stories**

2023      “The Call Stop,” *Potter’s Field* 8, Hiraeth Publishing.

2013      (as Kochava Greene) “The Retreat,” *Steamfunk!*, ed. Milton J. Davis, MVmedia. Reprinted 2015 as “Incident at St. Laurita’s,” *Bewildering Stories* 13; winner of the Mariner Award.

## **SCHOLARLY LECTURES AND PRESENTATIONS**

### **Invited Lectures and Workshops**

2023      “Searching for Women in Silent Film Music,” University of Pittsburgh.

2023      “Searching for Women in Silent Film Music,” University of Missouri.

2022      “Black Musicians in the Silent Cinema: White Supremacy, Research Lacunas, and Box Scores,” University of Iowa.

2022      “Choose Your Own Adventure: Silent Film Musician,” College of Southern Maryland.

2022      “Macbeth’s Witches,” Misericordia University.

2022      “From the Outside,” Coordinating Council of Women in History Mentorship Series.

2022      “Cinema’s First Nasty Women Featured Collection (KINO Lorber): Discussion and Live Scoring,” International Alliance for Women in Music Conference.

2022      “Everything Submissions,” Writefest2022.

2022      “Inclusivity and Representation: Writing a Real World,” Writefest 2022.

2022      “Memoir: Writing from the Interior,” Writefest2022.

2022      “Setting Lyrics,” Hartt School Community Division.

2021      “The Life and Music of Julia Perry,” Lexington Philharmonic.

2021      “Hazel Burnett’s Impact on Film Music,” Harry Ransom Center: Collection

Connections.

2021 "Murmurs and Shrieks: Accessible Theatrical Soundscapes," Accessible Theatre: Plays in Pandemic Series, Misericordia University.

2021 "Gothic Before the Gothic," with Colleen Kennedy, Romancing the Gothic.

2021 "Instrumentation and Orchestration in Silent Film Accompaniment," Midwest Nazarene University.

2021 "Navigating the Civil War South in Silent Film," Washburn University.

2020 "Archives and Autobiography in Researching Louise Talma," Westminster Choice College.

2020 "Researching Women in Silent Film Music," Bridgewater University.

2020 "Spiritualism, Music, and the Early Cinema," Oklahoma City University.

2020 "Being #ActuallyAutistic in Music and Literature," Misericordia University.

2020 "Music and Disability in Shakespeare," Misericordia University.

2020 "Music and Nostalgia in *The General*," New York Late-Starters String Orchestra.

2020 "Music and Mental Illness in Shakespeare," Intersections lecture series, Misericordia University.

2019 "Music and Madness in Shakespearean Films," Sun Prairie and Black Earth Libraries, Wisconsin.

2019 "Phantoms of the Archives: Music for the Early Cinematic Supernatural and Other Tales," University of Colorado-Boulder.

2018 "Microaggressions in Academia and Musicology," Project Spectrum/American Musicological Society Pre-Conference.

2018 "Gender, Race, and Class in Music Videos," University of South Carolina-Upstate

2018 "Grant-Writing for the Humanities," "Soundscapes of Medieval Britain in Film," "Film Scoring: Past and Present," "Disparate Bodies: Research Tracks and Creative Endeavors," University of St. Thomas, Minneapolis.

2018 "Creative and Scholarly Processes," Hartt School Community Division.

2018 "Musicology Outside of the Academy," Musicology Colloquium, University of Kansas.

2018 "Music, Nostalgia, and *The General*," West Virginia University.

2018 "Options in Musicology," Mary Washington University.

2018 "Preparing for a Career in Academia: Conferences, Publishing, and Job Search," American Musicological Society, Southwest Chapter meeting, Collin College.

2018 "Negotiating Problems of Nostalgia: the Music for Buster Keaton's *The General*," Mary Washington University.

2017 "Money, Sex, and Organs: Preliminary Research on Women Musicians in the Silent Cinema," Newberry Library.

2017 "Women and English Early Modern Music in Film," University of South Carolina

2017 "Nationalism in Music," Université du Québec à Chicoutimi.

2017 "Music, Nostalgia, and *The General*," University of North Texas.

2017 "Music and Privilege: a Musical Privilege Walk," American Musicological Society,

Southwest Chapter meeting, Sam Houston University.

2017 "Music for Early Film at the Ransom Center," University of Texas at Austin Musicology Lecture Series.

2017 "On Hidden Narratives," Duke University Musicology Lecture Series.

2016 "Women of the MacDowell Colony: Louise Talma," BBC Radio 3.

2015 "Public Musicology: Career Paths Alongside and Outside of the Academy," American Musicological Society Annual Meeting, Committee on Career-Related Issues.

2015 "Women at the Pedals: Female Cinema Musicians During the Great War," 1915: Music, Memory, and the Great War Symposium, University of Illinois at Urbana-Champaign.

2014 "Scoring Disability Narratives," City University of New York.

2014 "The Past is a Foreign Country: World Musics Signifying History in/and Elizabethan Drama," Medieval and Early Modern Studies Institute, Dean's Scholars in Shakespeare, and Digital Humanities Institute of George Washington University, "Global Shakespeares: Mapping World Markets and Archives."

2013 "Women Composing Opera," University of Richmond.

2013 "Goth Music and Aesthetics," University of Cincinnati-Blue Ash.

2013 "Meaning and Myth in Louise Talma's First Period Works," Library of Congress/American Musicological Society Lecture Series, Library of Congress.

2013 "Music for Warrior Women," Dana School of Music Musicology Lecture Series, Youngstown State University.

2011 "Finding and Solving Mysteries: Louise Talma's Early Life and Works," Westminster Choir College.

2010 "Women Composing Opera," Mary Washington University.

2010 "Listening to Lady Macbeth," Bryn Mawr Film Institute.

2010 Keynote address: "Hearing and Reading Music in *Twelfth Night*," American Shakespeare Center.

2009 "Passion, Devotion, Sacrifice: Reading Talma's *The Alcestiad*," Beinecke Fellow lecture, Beinecke Rare Book and Manuscript Library, Yale University.

2004 Keynote address: "Mademoiselle's Fontainebleau," Fourth Annual Susan Porter Memorial Symposium, "Nadia Boulanger and American Music," American Music Research Center, University of Colorado-Boulder.

2004 "Il Faut Souffrir: Nadia Boulanger at Fontainebleau," University of Cincinnati College-Conservatory of Music Friday Forum Lecture Series.

2003 "Musicology on the Side," American Musicological Society Annual Meeting, Committee on Career-Related Issues.

### Conference Presentations

2022 "Towards an Open Access Archive of Music by Julia Perry," Texas Music Library Association Fall meeting.

2022 “Feminist Hopepunk Opera: a Workshop,” with Lisa Neher, International Alliance for Women in Music Conference.

2022 “Religion, Gender, and the Cold War in Julia Perry’s *The Selfish Giant*,” Black Identities on the Operatic Stage: A Symposium with Music.

2022 “Research and Adaptation in the Creation of *Protectress*,” Adapting Violence in/from Classic Texts.

2022 “Nostalgia and Cultural Memory in Music for *The General* (1927),” Historical Fiction Research Conference.

2021 “Witch-poets and Verse-Covens,” the Witch Institute.

2021 “White Supremacy in Music for the Silent Cinema,” Society for American Music national meeting.

2021 Opera Hack 2.0, “#OwnVoices in Opera: a Database of Consultants.”

2021 “Matrices of Musics: Scoring Shakespeare on Screen,” Shakespeare Association of America, “Shakespearean Biofiction on the Stage and Screen” seminar.

2021 “Building SHEAF: Shakespeare in Early Film,” Modern Language Association annual meeting, session sponsored by Association for Computers and the Humanities.

2020 “Singing Together and Apart: The Performance of Jewishness in *The Merchant of Venice* on Film,” Shakespeare and Music: New Interdisciplinary Perspectives.

2020 “Cultural Diversity and the Musical Representation of California in Regional 1970s Television,” American Musicological Society national meeting.

2020 “Using Your ‘Research Pantry,’” AMS-Southwest chapter and Texas Music Library Association joint meeting.

2020 “Musical Tropes, Transactions, and Dominance in Film Adaptations of *The Merchant of Venice*,” Rocky Mountain Medieval and Renaissance Association.

2020 “*Ten Plagues* and Pandemic,” EMQuon Twitter conference.

2020 “‘Girls’ Hammering the Ivory: Women Composers in the Silent Cinema,” Hidden Figures of Screen Music and Sound, Royal Holloway University.

2020 Invited respondent, “The Supernatural and Transcendent in Shakespeare on Screen” seminar, Shakespeare Association of America.

2020 “Searching for Women in Silent Film Music,” Darkwater Women in Music Festival, University of North Carolina-Pembroke.

2020 “Jewishness between Performance and Appropriation: Music for *The Merchant of Venice* on Film,” AMS-Southwest chapter meeting.

2020 “Opera in the Silent Cinema: New Findings from Archival Sources,” Opera and Popular Culture after 1900 conference.

2019 “*Melody Magazine* as a Resource for Popular Music Research,” Texas Music Library Association Fall meeting.

2019 “Medievalism, Myth, and Music for *The Lion in Winter*,” Representations of Early Music on Stage and Screen conference.

2019 “Shakespeare in Early Film: a New Online Resource,” #HCTwitterConf19

(Humanities Commons Twitter Conference).

2019 “Shakespeare and Early Modern Music in the Early Cinema,” Shakespeare Association of America, “Shakespeare in Film History” seminar.

2019 Co-chair, with Paul Allen Sommerfeld, and presenter, “Music and Sound in Horror Media” seminar, “Turn-of-the-Century Horror: from Vaudeville Stage to Silent Screen,” Society for American Music annual meeting.

2018 “Haunted Scores: Music and Ghosts in Early Cinema,” Association for the Study of Esotericism.

2018 “Nostalgia and Cultural Memory in Scoring for *The General* (1927),” Music and American Cultural Memory Seminar, Society for American Music.

2017 “Nostalgia and Cultural Memory in Scoring for *The General* (1927),” AMS-Midwest Chapter meeting.

2017 “Shakespeare’s Second Line,” Shakespearean Theatre Conference.

2017 “Shakespeare and Music in the Silent Cinema,” Representations of Early Music on Stage and Screen conference; Exploring the Renaissance, South-Central Renaissance Conference.

2016 “Performance Practices for Photoplaying at Three Texas Motion Picture Palaces,” American Musicological Society, Southwest Chapter meeting.

2016 “Teaching with the Silent Film Sound & Music Archive,” Teaching Music History Conference.

2016 “Music for Silent *Merchants*,” Shakespeare Association of America, “Re-evaluating Earlier Generations of Shakespeare Films” seminar.

2016 Chair and presenter, Music for Silent Film seminar, “Re-Scoring Shylock: Musical Suggestions for the 1912 *Merchant of Venice*,” Society for American Music annual meeting.

2015 “History Faux/Real: the 2006 *Ur-Hamlet*,” BABEL Working Group.

2015 “Aural Ekphrasis as Adaptative Agent,” Shakespeare Association of America, “Memory and Musical Performance” seminar.

2015 “The Autobiographics of Louise Talma’s *Hare You Heard? Do You Know?*,” International Alliance for Women in Music Congress.

2014 “Music, Class, Communication, and the ‘Talking Cure’ in *The Two Noble Kinsmen*,” *The Two Noble Kinsmen*: Text, Sources, Performance, and Pedagogy: Cincinnati Shakespeare Symposium.

2013 “Music for Richard III: Cinematic Scoring for the Early Modern Monstrous,” American Musicological Society national meeting.

2013 “Origin Stories and Songs with Secrets: Louise Talma’s Early Life and Works,” Society for American Music annual conference.

2012 “Onstage Soundscapes: Live Music in Modern Shakespearean Productions,” Ohio Valley Shakespeare Conference.

2012 “Hearing the Early Modern: Musicking Elizabeth and Shakespeare,” International Congress on Medieval Studies; North American British Music Studies Association.

2012 Co-panelist, "Mapping Music: The Gendered Soundscapes of Early Modern England," Attending to Early Modern Women Conference.

2012 Seminar organizer and chair, "Music and Disability," Society for American Music.

2012 "Louise Talma's Serialism: Solving a Compositional Catch-22," The Legacy of Milton Babbitt: Post-WW II Serialism in the Americas, Wright State University.

2012 "Scoring for Elizabeth I: Early Modern Music in Biographical Film," South Central Society for Eighteenth-Century Studies.

2011 "Arden and the Ardennes: Musically Evoking France in *As You Like It*," American Shakespeare Center Blackfriars Conference.

2011 "Constructing Iconic Englishness: Scoring Elizabeth I in Film," Shakespeare Association of America, "Gender and Song in Early Modern England" seminar.

2011 "'Shakespeare Pie': Popular Song and the New Shakespeare Burlesque," International Association for the Study of Popular Music-US annual conference.

2011 "Louise Talma's Performances of *The Alcestiad*," Alive by Her Own Hand: Women Composers as Performers of Their Work conference, Brandeis University.

2010 "Music and Gender in Film Adaptations of *As You Like It*," Shakespeare Association of America, "Female Icons" seminar.

2010 "Passion, Devotion, Sacrifice: Reading Talma's *The Alcestiad*," American Musicological Society, Greater New York chapter; Society for American Music annual conference.

2009 "Popular Song and the Post-Modern Burlesquing of Shakespeare," Shakespeare Association of America, "Shakespeare Spin-Offs" seminar.

2009 "Silencing Ophelia: Male Aurality as a Controlling Element in Olivier's *Hamlet*," North American British Music Studies Association biennial conference; Music and the Moving Image IV.

2008 "The Origins of *The Alcestiad*: From *Voi che sapete* to Apollo's Tone Row," First International Thornton Wilder Conference.

2007 "Acceptance and Exclusion: Women in the Studio of Nadia Boulanger," Society for American Music annual conference.

2006 "'Two Hard Etudes and a Schumann Number': American Women, Repertoire and Mentoring in France, 1921-1951," International Association of Women in Music Congress.

2006 "Women, Pianos, and War: Musical Education and the French Resistance," The Third International Women in French Conference.

2005 "Music as an Interpretative Frame in Four *Hamlets*: The Integration of Score and Text in Modern Film," with Ruth Benander, British Shakespeare Association Biennial Conference.

2005 "Sviatoslav Richter and Rita: Art Music and Satire in Monty Python," Britannia (Re-)Sounding: Music in the Arts, Politics, and Culture of Great Britain, the first biennial conference of the North American British Music Studies Association conference; Midwest Popular Culture Association Annual Meeting; American Musicological

Society South-Central Chapter meeting.

2005 "Bounded in a Nutshell: the Limitations of Music as Guide in Almerryda's *Hamlet*," with Ruth Benander, Popular Culture Association/American Culture Association national conference.

2005 "Finding Mentors Abroad: American Women and their Musical Education in France, 1921-1951," Society for American Music annual conference.

2004 Keynote address: "Mademoiselle's Fontainebleau," Fourth Annual Susan Porter Memorial Symposium, "Nadia Boulanger and American Music," American Music Research Center, University of Colorado-Boulder.

2004 "Secret Rooms, Borrowed Pianos, and *Les plus grands musiciens du moment*: Gaby Casadesus, Lucie Delécluse, and Franco-American Musical Exchange during the Second World War," American Musicological Society Midwest Chapter meeting; Society for American Music annual conference.

2001 "At Home in Exile: The Conservatoire Américain de Fontainebleau during the Second World War," Pacific Northwest Graduate Students Conference, University of Victoria.

2001 "A Brilliant Beginning?: The First Decade of the Conservatoire Américain de Fontainebleau," Society for American Music annual conference.

2000 "The Founding of the Conservatoire Américain de Fontainebleau," University of Cincinnati College-Conservatory of Music Friday Forum Lecture Series.

2000 "The Founding of the Conservatoire Américain de Fontainebleau: New Research into its Goals and Ambitions," American Musicological Society New England Chapter meeting.

### Panels Chaired

2022 "Everything Submissions," Writefest2022.

2022 "Inclusivity and Representation: Writing a Real World," Writefest 2022.

2022 Session 26 (Queer Communities in Historical Fiction), Historical Fiction Research Network meeting.

2021 Lecture-recital: "Howard Hanson's "Symphonic Rhapsody" for Solo Piano: A Recently Discovered Manuscript," Society for American Music national meeting.

2020 "Women on Record," American Musicological Society national meeting.

2020 Chair and respondent, working groups, Rocky Mountain Medieval and Renaissance Association.

2020 "Analyzing Nineteenth-Century Music," American Musicological Society-Southwest chapter and Texas Music Library Association joint meeting.

2019 Co-chair, with Paul Allen Sommerfeld, and presenter, Music and Sound in Horror Media seminar, "Turn-of-the-Century Horror: from Vaudeville Stage to Silent Screen," Society for American Music annual meeting.

2017 "Sound Strategies in Film," American Musicological Society annual meeting.

2017 "Women's Voices," American Musicological Society Midwest Chapter meeting.

2017 "Powerful Women in Shakespeare," Exploring the Renaissance, South-Central Renaissance Conference.

2017 "Modernism Revisited," Society for American Music annual meeting.

2016 Chair and presenter: "Music for Silent Film" seminar, Society for American Music annual meeting.

2014 "Contemporary Music," City University of New York, Graduate Students in Music conference.

2014 "Participatory Technologies," Society for American Music annual meeting.

2013 "Music and Suffrage," Society for American Music annual meeting.

2012 Roundtable discussion, Ohio Valley Shakespeare Conference.

2012 "Twentieth Century Music," North American British Music Studies Association biennial conference.

2012 Seminar organizer and chair: "Music and Disability," Society for American Music annual meeting.

2011 "Form and Structure in Popular Song," Society for American Music annual meeting.

2011 "Smooth Femininities," International Association for the Study of Popular Music-United States annual meeting.

2006 "Women's Roles and Professional Narratives," Women in French annual meeting.

## SELECTED SERVICE

Reviewer for *Fontes Artis Musicae*; *The Journal of the Society for American Music*; *American Music*; Routledge; Oxford University Press; University of Illinois Press; Paper Airplane.

2023 Member, Texas Music Library Association program committee

2021 Co-founder, Southwest Music Studies Colloquium.

2017-20 AMS Southwest Chapter Representative to the AMS/Member, AMS Council

2017-20 AMS-SW Program committee

2018-19 AMS-Southwest Chapter Ad Hoc Committee on Accessibility, Diversity, and Sustainability

2018-19 AMS ad-hoc committee on technology and the national meeting

2018-19 Chair, IASPM-US program committee

2018-19 Member, Travel Grants Committee, Music Library Association-Texas chapter

2017-18 Chair, Society for American Music Public Relations Committee

2017-18 Co-founder and chair, AMS Music and Media Study Group

2017-18 Member, IASPM-US Program Committee

2015-17 Chair, Society for American Music Judith Tick Award Committee

2014-16 Board member, *Journal of Music History Pedagogy*

2014-15 Chair, Society for American Music ad hoc Committee on Independent Scholars

2014-15 Member, Society for American Music Judith Tick Award Committee

2014-16 Board member, North American British Music Studies Association

2014-16 AMS representative to the Coalition on the Academic Workforce

2013-14 Chair, AMS ad hoc Committee on Accessibility (subcommittee of the AMS Study

	Group on Music & Disability Studies)
2013	Member, IAWM Pauline Alderman Book Award committee
2012-13	Editor, North American British Music Studies Association <i>Newsletter</i>
2012-15	Member, AMS Membership and Professional Development Committee
2011-14	Managing Editor, <i>Journal of Music History Pedagogy</i>
2010-11	Copyeditor, <i>Journal of Music History Pedagogy</i>
2010-12	Chair, North American British Music Studies Association Conference Program Committee
2010	Member, North American British Music Studies Association Conference Program Committee
2009-11	Member, Westminster Choir College Master of Music oral exam committees
2008-12	Editor, <i>Bulletin of the Society for American Music</i>
2008-11	Member, AMS Council
2008-11	Member, AMS-L Committee
2008-10	President, National Coalition of Independent Scholars
2007-10	Webmaster, North American British Music Studies Association
2007-08	Vice President, National Coalition of Independent Scholars
2007-08	Conference Coordinator, National Coalition of Independent Scholars
2007-08	Chair, National Coalition of Independent Scholars Grants Committee
2007	Member, IAWM Pauline Alderman Article Award committee
2006-10	NCIS Representative to the ACLS
2005-10	Editor, North American British Music Studies Association <i>Newsletter</i>
2004-07	Member, National Coalition of Independent Scholars Grants Committee

## OTHER PROFESSIONAL DEVELOPMENT

2008	Folger Shakespeare Library Seminar: “Shakespeare on Screen in Theory and Practice”
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## TEACHING

### Writespace

Writing About Place

Ekphrastic Writing

Writing Short: Poetry in the Palm of Your Hand

Creating the Poetry Chapbook

Renew Your Love for Writing: All-Genre Generative

Writing Local: Stories About Your Hometown

Writing with Ghosts: Researching and Writing about History

Curating your Poetry

Poetry for Protest

The Mythical Muse: Using Mythology in Writing

**University of Houston**

Introduction to Research in Musicology (graduate)  
Graduate Music History Review (graduate)  
Film Music (undergraduate/graduate)  
History of Music I (undergraduate)

**Westminster Choir College**

Victorian Music and Culture (graduate seminar)  
American Opera since 1950 (graduate seminar)  
Introduction to Musicology (graduate)  
Women and Music (undergraduate seminar)  
Music since 1900 (undergraduate)

**University of Miami**

Cello (private lessons)