

# CARMEN-HELENA TÉLLEZ

DOCTOR OF MUSIC

**CONDUCTOR, COMPOSER, CREATIVE PRODUCER, AND INTERDISCIPLINARY ARTIST  
CONTEMPORARY MUSIC AND LATIN AMERICAN MUSIC SCHOLAR**

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## **BIOGRAPHICAL NOTE:**

Carmen-Helena Téllez develops interdisciplinary art works in the intersection of music with other arts and current technologies. She began her career as a specialist in choral-orchestral works, winning the Herford National Dissertation Award in 1991 for her doctoral document on the relationship between Handel's oratorio *Athalia* and Racine's play *Athalie*. She focuses on the role of the art-music composer in society, and has commissioned, premiered and recorded dozens of works by composers from the United States, Latin America and Europe. As Director of Indiana University's Latin American Music Center and its Contemporary Vocal Ensemble (1992-2012), she promoted the work of Latin American composers and their interaction with their peers in the United States. For more than 25 years, she has acted as creative producer of inter-artistic works, premiere recordings, and new music conferences, and has lectured frequently on contemporary music and Latin American composers at major universities at the USA and abroad. Now a Professor of Music and Professor of the Conducting Studio at the University of Notre Dame (2012-), Carmen-Helena Téllez continues her advocacy of new modes of art-music presentation, focusing on immersive and interactive concepts aided by technology, continuing to promote the work of living composers, including women and Latin American authors, and illuminating the co-creative role of performers and audiences alongside the author of the musical work.

## **I. A SUMMARY OF RECENT AND UPCOMING ACTIVITIES AS CONDUCTOR, LECTURER AND INTERDISCIPLINARY ARTIST (2020)**

- Received commission of an original interdisciplinary work on video by the Princeton Festival, Princeton, NJ (scheduled to premiere in June 2021)
- Published "Arvo Pärt, the Unexpected Profile of a Musical Revolution", a chapter in the book *Global 1968: Cultural Revolutions in Europe and Latin America*, James McAdams, ed. Notre Dame: University of Notre Dame Press, (available June, 2021)
- New work by Caroline Shaw*, co-commissioned with Donald Nally and ensemble The Crossing, Richard Shapiro and I Cantori New York, and Robert Geary of Volti San Francisco. (expected, September 2021).
- Producer and artistic director of new video for Ensemble Concept/21 virtual concert "New Voices in Michiana", to be launched on their YouTube channel, (January, 2021)
- Premiere of new composition, *Venetian Envoi*, for soprano and ensemble, on a poem by Robin Kirkpatrick. Performed by Ensemble Concept/21, Nancy Menk, conductor (October 29, 2020)
- Named the new Artistic Director of Ensemble Concept/21, the professional contemporary music ensemble of South Bend, February, 2020.
- Premiere of my transcription for chamber orchestra of Fanny Mendelssohn's *Oratorius nach den Bildern der Bibel*, Erin Wendt, conductor (February 23, 2020)

## Ongoing research and creative projects

- **Recordings in preparation: Producer for** *Piano Music by Eastern European Women Composers*, with pianist Natasha Stojanovska. In production.

- **Books in preparation:** "Trans-traditional Practices un Latin American Contemporary Composition", "The Chorus as an Interdisciplinary Instrument" and "The Choral Music of Latin America"

## II. SELECTED ACTIVITIES BY CATEGORY:

### 1. PROFESSIONAL POSITIONS

#### CURRENT

- Full Professor, Conducting and Interdisciplinary Arts. University of Notre Dame
  - Faculty Fellow, the Kellogg Institute for International Studies
  - Faculty Fellow, the Nanovic Institute for European Studies
  - Research Director, Notre Dame Vocale
- Founder and Artistic Director, Kosmologia – a project for music and integrated arts (2015-present)
- Co-Founder and Music Director, Aquava New Music Studio – a production collective (1996-present)
- Artistic Director, Ensemble Concept 21 (2020-present)

#### PREVIOUS

- Professor, Indiana University Jacobs School of Music (1992-2012)
  - Tracy Sonneborn Distinguished Professor Award for Creativity in Research and Teaching (2010)
  - Director, Latin American Music Center, Indiana University (1992-2012).
  - Artistic Director, Indiana University Contemporary Vocal Ensemble, (1992-2012).
  - Adjunct Professor of Latin American and Caribbean Studies, Indiana University Graduate School (1992-2012).
  - Faculty Fellow, Institute for Digital Arts and Humanities
- Music Director, The Pocket Opera Players (2001-2015)
- Resident Conductor, Contemporary Chamber Players of Chicago /Contempo, (2001-2002).
- Visiting Lecturer, University of Chicago, (2001-2002).
- Visiting Assistant Professor of Music, Dartmouth College, (1990-1991).
- Visiting Music Director, Handel Society of Dartmouth College, (1990-1991).
- Music Director, National Chorus of Spain (1987-88).
- Associate Music Director for New Music Projects, Caracas Sinfonietta (1986-87)
- Collaborative pianist, Violin Class of Franco Gulli, Accademia Chigiana, Siena (1982)

### 2. CONDUCTOR, PRODUCER AND INTERDISCIPLINARY ARTIST (REPRESENTATIVE EVENTS, 1998-2018)

- Commission of an original interdisciplinary work on video by the Princeton Festival, Princeton, NJ (scheduled to premiere in June 2021)
- Producer and artistic director of new video for Ensemble Concept/21 virtual concert "New Voices in Michiana", to be launched on their YouTube channel, (January, 2021)
- Premiere of new composition, *Venetian Envoi*, for soprano and ensemble, on a poem by Robin Kirkpatrick. Performed by Ensemble Concept/21, Nancy Menk, conductor (October 29, 2020)
- Named the new Artistic Director of Ensemble Concept/21, the professional contemporary music ensemble of South Bend, February, 2020.

- Premiere of my transcription for chamber orchestra of Fanny Mendelssohn's *Oratorius nach den Bildern der Bibel*, Erin Wendt, conductor (February 23, 2020)
- Ensemble Concept/21*, guest conductor for the 2019-20 season: *Traditions Today*, Concert of women composers with works by Higdon, Musgrave, Mazzolli, and others, Indiana University South Bend (October 25, 2019)
- Ensemble Concept/21*, 2018-19 concert season dedicated to inter-artistic concert presentations; premieres of Gregory Spears, *The Tower and The Garden*, in consortium with The Crossing (Donald Nally, director) and Jorge Muñoz' *The Beatitudes*, Indiana University South Bend, producer and conductor (May 9-10, 2019).
- Production and performance of a new work by Michel Petrossian for the annual conference of theology of the Institute for Church Life, with Fr. Olivier-Thomas Venard; co-producer and conductor with *Ensemble Concept/21*, Notre Dame Eck Hall (scheduled April 2, 2019).
- Philip Glass' *Madrigal Opera*, part of the homage by the Music Department and the DeBartolo Performing Arts Center, with Notre Dame Vocale, conductor (scheduled, March 29, 2019)
- Musica Speculativa*, a digital opera by Ryan Oliver, with *Ensemble Concept/21*, Indiana University South Bend, conductor,(October 27-28).
- La Flauta Mágica de Los Andes*, a recreation of Mozart's opera with Andean legends produced by the National Theater of Ecuador. Music director and arranger for the *Orquesta de Instrumentos Andinos* of Ecuador (completing and revising an incomplete transcription by Segundo Córdor); headliner event for the annual conference of Opera Latinoamérica, the association of opera houses of Latin America, Spain and Portugal, Quito, (October 20-24, 2018).
- Performance Studies and the Education of the New Conductor*, paper accepted by the Performance Studies Network International Conference, Norwegian Academy of Music, Oslo, (July 5-8, 2018.)
- Sacred Music Festival of Quito, Ecuador, three sold-out performances of a staged production of Mozart's *Requiem* KV 626, with the Orquesta Nacional de Ecuador and the Coro Mixto de la Ciudad de Quito. Dramatic concept designer and music director, (March 23 and 24, 2018.)
- Illuminating the Incarnation* an intermedia production commissioned by the Institute for Church Life to showcase the images of the Saint John's Bible, with Notre Dame Vocale and guest artists, presented at the Leighton Concert Hall, Notre Dame. Intermedia designer, dramaturg, producer and music director. (September 24, 2017).
- Mendelssohn's *Elijah*, for the Sacred Music Festival of Bogotá, with the Orquesta EAFIT de Medellín, and the Chorus of the Universidad de los Andes, at the historic Teatro Colón of Bogotá. Music director and conductor (September 9 and 10, 2017).
- Trying to Say God*, a concert of sacred music with Notre Dame Vocale, commissioned for the national conference "Trying to Say God: Reenchanted the Literary Imagination," organized by the Institute for Scholarship in the Liberal Arts at Notre Dame. Concept designer and conductor (June 22-24, 2017).
- The South Bend Symphony Orchestra, concert of works by Arvo Part, Osvaldo Golijov and Josef Haydn; conductor, (March 19, 2017)
- Tour of Notre Dame Vocale to Mexico and Chile, including performances at the Colegio Nacional de México and at the Universidad Católica de Chile, with grants from El Colegio Nacional de Mexico and the Luksberg Family Foundation.

- *The International Dante Project: Journeying the Commedia*, an interdisciplinary sacred music drama supported by the Mellon Foundation, on a libretto by Robin Kirkpatrick, and the commission and premiere of a new oratorio by American composer Robert Kyr; producer and music director, University of Notre Dame (October 7,8 and 9, 2016).
- *Voices of Light and the Passion of Joan of Arc*, at the Princeton Festival with Notre Dame Vocale, the Princeton Festival Chorus and the Princeton Symphony; conductor, (June 9, 2016).
- *The Pocket Opera Players-a John Eaton Portrait Concert*; with several works by the MacArthur Award winner; music director, Symphony Space, New York City, (October 23-24, 2015).
- *Music, Courage, and Remembrance*, an inter-artistic portrait concert of Pulitzer Prize winner Shulamit Ran, with Kosmologia Music and Integrated Arts; artistic director and conductor, Buchanan Chapel and DeBartolo Center (September 16 and 18, 2015).
- Three choral premieres, works by S.D. Sandstrom, Gabriela L. Frank, and Cary Boyce, part of the DeBartolo Performing Arts Center 10th Anniversary Choral Festival, with Notre Dame Vocale, Notre Dame Chorale and Notre Dame Glee Club; conductor (March 28, 2015).
- *Mendelssohn' Elijah*. An oratorio with Nathan Gunn and soloists, Notre Dame Vocale, Notre Dame Chorale, South Bend Chamber Singers and Notre Dame Festival Orchestra, producer and conductor, Leighton Concert Hall (March 1, 2015).
- *A Mirror Over Time*. A concert of cross-references between contemporary and Renaissance works, for the Chicago Art Institute concert series, with Kosmologia Music and Integrated Arts; Fullerton Hall, Chicago, music director and conductor (September 21, 2014).
- *From Here to There*, an inter-artistic performance and installation, with Kosmologia Music and Integrated Arts and Non:Op Open Opera Works; Bridgeport Arts Center, Chicago, music director, composer and conductor (April 24-26, 2014).
- *I Was Born For This*, an interdisciplinary sacred music drama based around Dreyer's film on Joan of Arc and Einhorn's accompanying oratorio "Voices of Light," with the creation of a new interdisciplinary installation with artist Gwendolyn Terry; artistic and music director, DeBartolo Performing Arts Center of Notre Dame (April 4, 2014).
- Steve Reich's *Proverb*, with Aguavá New Music Studio and Third Coast Percussion, Leighton Hall, DeBartolo Performing Arts Center of Notre Dame, conductor, (January 26, 2014).
- Morton Feldman's Rothko Chapel, an inter-artistic presentation, with Notre Dame Vocale and Ensemble ND, DeBartolo Performing Arts Center of Notre Dame, artistic director and conductor, (November 22-24, 2013).
- World premieres of John Eaton's opera *Rerouted* and Michael Dellaria's opera *The Death of Webern*, with the Pocket Opera Players of New York, Symphony Space, New York City, conductor and producer (October 10-12, 2013).
- Mozart's *Requiem*, with Notre Dame's Festival Chorus and Orchestra, an interdisciplinary presentation of musical scholarship; DeBartolo Performing Arts Center, University of Notre Dame, producer and music director, (September 2013).
- Inaugural concert and conducting masterclass at the Sacred Music Festival of Quito, with Notre Dame Vocale and the City Chorus of Quito, Art Museum of Quito and National Cathedral of Quito, music director, (March 2013).
- James MacMillan *Seven Last Words from the Cross*, and premiere of James MacMillan's *Cum vidisset Jesus*, with the Notre Dame Festival Chorus and Orchestra, producer and conductor (September 2012).
- A celebration of women composers of Mexico, with works by Gabriela Ortiz, Hilda Paredes, Marcela Rodriguez, Georgina Derbez and Ana Lara, with the Mexico City Philharmonic, conductor (March 2012).
- *Passion with Tropes* by Don Freund, an immersive multimedia performance, producer and music director, Bloomington Halls Theatre, (May 20-21, 2011).
- *Concerto Imaginario*, an inter-disciplinary concert, with the Contemporary Vocal Ensemble, Buskirk-Chumley Theater, Bloomington, concept designer and conductor (February 2011).

- *Arvo Pärt at 75: A Portrait Concert*, Contemporary Vocal Ensemble, Indiana University Auer Hall, music director and conductor, (October 10, 2010).
- Festival Latinoamericano de Música, works by Latin American and American composers, with the Contemporary Vocal Ensemble and Simon Bolivar Orchestra Contemporary Ensemble, Caracas, Venezuela, conductor, (May 2010).
- *Figure humaine* by Francis Poulenc and *Stabat Mater*, for chorus and 8 cellos by Mexican composer Mario Lavista, American premiere, Art Institute of Chicago, conductor, (February 21, 2010).
- *Los Cantos*, a cantata by Chicago Latino composer Elbio Barilari, Indiana University premiere. Burskirk-Chumley Theater, Bloomington, Indiana, conductor (October 29, 2009).
- *An Homage to Diaghilev: Les Noces*, a staged ballet by Igor Stravinsky recreating the historical Nijinska choreography, with Indiana University Ballet, Indiana University Musical Arts Center, conductor (October 9 and 10, 2009).
- *Carmina Burana* by Carl Orff, an interdisciplinary concert, based on recent scholarship about Carl Orff; with University of Sao Paulo Chorus, piano faculty and percussion ensemble. Teatro Santa Cruz, Sao Paulo, Brazil, concept creator, production designer, and conductor (September 3 and 4, 2009).
- *Ani Ma'amin* by Chicago composer and Pulitzer winner Shulamit Ran, world premiere of complete version. Indiana University Auer Hall, (March 8, 2009). Chicago premiere, Rockefeller Chapel, conductor (May 8, 2009).
- *Unicamente la verdad /Only the Truth*, a video-opera by Gabriela Ortiz, world premiere, Buskirk-Chumley Theater, Bloomington, Indiana, producer, music director and conductor, (August 8, 9, 2008).
- East Coast tour, with Aguavá New Music Studio. Williams College and Dartmouth College, including the world-premiere of *Idolos del Sueño* by Cuban-American composer Ileana Pérez Velázquez; and of *Echoes of Light: Music for Rollins Chapel*, a site-specific work by American composer Eric Richards, Dartmouth College Rollins Chapel, world premiere, producer, scenic designer, and conductor, (March, 2008).
- *Ainadamar*, an opera by Argentinian composer Osvaldo Golijov, collegiate premiere, Auer Hall, Indiana University, production designer and conductor, (October 11-12, 2007).
- *Sadako* for chorus, soloists and ensemble, by Kevin James, world-premiere with the Contemporary Vocal Ensemble and the Fulcrum Point Ensemble. Indiana University Auer Hall and *New Music Chicago Festival*, Millennium Park Harris Theater, Chicago, co-producer (October 2006).
- *Maria de Buenos Aires*, a tango-opera by Astor Piazzolla, the collegiate premiere, in collaboration with the Student Group ExArt, Buskirk-Chumley Theater, Bloomington, Executive Producer (August 2006).
- "Sacred and Profane," a concert of Latin American music for the Grant Park Music Festival of Chicago, including the Chicago premieres of *Cantata Criolla* by Antonio Estévez; *Choros 10* by Heitor Villa-Lobos and *Misa Criolla* by Ariel Ramirez; Millennium Park Pritzker Pavilion, Chicago, Artistic advisor; soloists and chorus preparation. (August 2006).
- *Sun-Dogs* by Sir James MacMillan, a co-commission and world-premiere of a new work by the eminent Scottish composer, with the Indiana University Contemporary Vocal Ensemble. Indiana University Auer Hall, producer and conductor. (August 2006).
- *Passio Domini nostri Jesu Christi secundum Joannem* by Arvo Pärt; with the Contemporary Vocal Ensemble. St. Thomas Lutheran Church of Bloomington, conductor (October 2005).

- *Le campane di Leopardi*, a music video, with music by Yehuda Yannay, staging by Chía Patiño and film direction by Susanne Schwibs, filmed at the stairwell of the Indiana University Musical Arts Center, concept creator, artistic director, producer and conductor, (May 2005-June 2007).
- "The "Magical Labyrinth," a specially commissioned concert of Latin American music for the Library of Congress; including the première of the interdisciplinary version of Aurelio de la Vega's *El laberinto mágico*, and the world premiere of his *Variación del recuerdo* (2005); Coolidge Hall, Washington, D.C., producer, artistic director and conductor (March 2005).
- Juan Orrego-Salas' sacred cantata *La ciudad celeste*, world premiere performance and recording, with the Indiana University Chamber Orchestra and Oratorio Chorus; with J.S Bach's *Missa* from the B-Minor Mass. Indiana University Auer Hall, producer and conductor (December 2004).
- *Antigone*, an opera by MacArthur award winner John Eaton, with the Pocket Opera Players of New York, Tribeca Performing Arts Center, New York, production designer and conductor. (May 2004).
- World premiere of commissioned work by Juan Trigos: *Missa Cunctipotens Genitor* and an American Premiere of Joaquin Gutierrez Heras's *De Profundis*; and Indiana University premiere of Eric Richards's *Though Under Medium*. Conductor. Indiana University Auer Hall, producer and conductor (November 2003).
- Festival Cervantino, *Musica Mariana: A recital of new works dedicated to the Blessed Virgin Mary*; with Aguavá New Music Studio. Church of La Valenciana, Guanajuato; and Concert Series of the Colegio Nacional, Mexico City, producer and conductor (October 2003).
- John Eaton's *Golk*, a chamber opera, with the Pocket Opera Players of New York, Symphony Space, New York City, co-producer and music director (June 2003).
- John Eaton's *Vespers* (World Premiere) and *Mass* (New York Premiere); Harry Partch: *The Crane*; and Henk Badings: *4 Folk Songs* (New York Premiere) with Aguavá New Music Studio, American Festival of Microtonal Music, New York City, co-producer and music director (March 2003).
- John Adams *El Niño*, an opera-oratorio for soprano, mezzo-soprano, bass-baritone, large chorus, children's chorus and large orchestra. Academic premiere and Midwest all-around premiere, Indiana University Musical Arts Center, production designer and conductor (November 2002).
- Lou Harrison's *Orpheus*, a cantata for chorus and percussion ensemble, with the Indiana University Contemporary Vocal Ensemble, Indiana University premiere, Indiana University Auer Hall; co-producer and conductor. (October 2002).
- John Eaton's *Don Quixote* and *...Inasmuch*, two chamber operas, with the Pocket Opera Players; Chernin Hall, Chicago; co-producer and music director. (September 2002).
- John Eaton's... *Inasmuch*, a chamber opera; world premiere with The Pocket Opera Players and the New York New Music Ensemble; Symphony Space, New York City, co-producer and music director (May 2002)
- "Contemplating Rituals", a concert including the Chicago premiere of John Adams' *Shaker Loops* and Stephen Hartke's *Tituli*, a Pulitzer finalist; with Aguavá New Music Studio, *eighth blackbird* ensemble, Pacifica Quartet and The Contemporary Chamber Players at Chicago's. University of Chicago's Mandell Hall, music director and conductor. (April 2002).
- James MacMillan's *Seven Last Words From The Cross* (collegiate premiere) and Igor Stravinsky's *Symphony of Psalms*, both for chorus and orchestra, with the Indiana University Contemporary Vocal Ensemble, and the Indiana University Chamber Orchestra. Indiana University Auer Hall, producer and conductor, (March 2002).

- Ralph Shapey's *Praise*, an oratorio for bass-baritone soloist, chorus and chamber orchestra, with the Indiana University Contemporary Vocal Ensemble, and the University of Chicago Contemporary Chamber Players, by special invitation of the University of Chicago, to celebrate the composer's lifetime achievements, University of Chicago's Rockefeller Chapel, co-producer and conductor. (February 2002).
- Poems and Prayers*, a concert of new music on meditative poetry, including the Indiana University premiere of Tania León's *Sol de doce*, Indiana University Auer Hall, producer and conductor, (November 2001).
- Ives Festival* organized by Ives Society President Peter Burkholder, in collaboration with guest conductor Gregg Smith, and other faculty and student performers, with the Contemporary Vocal Ensemble, Indiana University's Auer Hall, co-producer and conductor. (October 2001).
- Carl Orff's *Carmina Burana*, a ballet for soloists, large chorus and orchestra; a fully staged and choreographed production of the Indiana University Ballet Theater, with the Indiana University Oratorio Chorus and University Orchestra, Indiana University Musical Arts Center, conductor (March 2001).
- Berlioz's *Grande messe des morts*, a Requiem Mass for tenor soloist, large chorus, expanded symphony orchestra, and four brass bands (450 performers onstage); with the Indiana University Oratorio Chorus and University Orchestra. Indiana University Musical Arts Center, First woman on record ever to conduct this work, (April 2000).
- "Canticum Novum", a concert of works for ensemble of solo voices and instruments on sacred texts; including the world premiere of Menachem Zur's *Alleluia* and Cary Boyce's *By the Waters*; and the Israeli premieres of the Masses of Mario Lavista and John Eaton; with Aguavá New Music Studio. Producer and music director. *Tempus Fugit* International Festival of Contemporary Music, Tel Aviv, Israel, (March 2000).
- "A Musical Friendship", a concert with the Indiana University Contemporary Vocal Ensemble honoring the 100<sup>th</sup> anniversaries of Carlos Chávez (b.1899) and Aaron Copland (b.1900), including several Indiana University premieres of works for chorus a cappella by Chávez and *In the beginning* by Copland, in Auer Hall, in preparation for the recording for Colegio Nacional de Mexico, Indiana University's Auer Hall; Producer and conductor (February 2000).
- Awards Ceremony and Concert of the *Tomás Luis de Victoria Lifetime Achievement in Composition*, to honor the prizewinner Xavier Montsalvatge, with the National Chorus of Spain, National Music Auditorium in Madrid, Spain; conductor (December 1999).
- "Homenaje a Carlos Chávez," a concert celebrating the composer's 100<sup>th</sup> anniversary, including published and unpublished works for chamber orchestra; with the Camerata de las Americas orchestra; Concert Hall, Colegio Nacional de México, Mexico City; conductor (June, 1999).
- "A concert of vocal and choral works of Juan Orrego-Salas on his 80th birthday," including the second-ever performance of his demanding *Madrigales*; Indiana University's Auer Hall; producer and conductor, (April 1999).
- Johann Sebastian Bach's *Weihnachts-Oratorium*, a series of six cantatas for soloists, chorus and chamber orchestra, performed complete twice; Indiana University's Auer Hall, conductor (December 1998).
- Tenth Latin American Music Festival, a concert with new works by Latin American composers, including the world premiere of Indiana University Professor Emeritus Alfonso Montecino's Piano Concerto; Teresa Carreño Theater in Caracas, conductor (November 1998).
- "Modern Masters of Choral Music," a concert of important compositions for chorus a cappella by great composers of our time, including the Indiana University premiere of Iannis Xenakis' *Nuits*, created during the composer's residency in Bloomington in 1967; Indiana University Auer Hall; producer and conductor. (October 1988).

- "Itineraries of the Night", a tour of contemporary works on nocturnal themes for ensemble of solo voices and instruments; including the world premiere of Colombian composer Andrés Posada's Duo for flute and guitar; the Mexican and Colombian premieres of Mario Lavista's *Missa*; Anton Webern's Op.19 and of works by Indiana University alumni Cary Boyce and Gerardo Dirié; with Aguavá New Music Studio; Blas Galindo Auditorium, National Center for the Arts, Mexico City; the Luis Angel Arango Hall, Bogotá, and Universidad EAFIT Auditorium, Medellín, Colombia; artistic director and conductor (August 1998).
- Inaugural Gala of the *Festival Internacional de Agosto*, with soloists Alirio Díaz (guitar) and Gurrufío Ensemble; and Orquesta Gran Mariscal de Ayacucho; including Rodrigo's *Concierto de Aranjuez*, Teresa Carreño Theater, Caracas; conductor, (August 1998).
- Performances of John Eaton's *Mass* and Mario Lavista's *Missa ad Consolationis Dominam Nostram*, commissioned by Carmen Helena Téllez; the CUBE Series of Contemporary Music of the Chicago Public Library and the Concert Series of the Rockefeller Chapel in Chicago, co-producer and conductor (March 1998).

### **Orchestras and Festivals**

Mexico City Philharmonic; New Music Ensemble-of the Simón Bolívar Orchestra; Grant Park Music Festival, Chicago; Library of Congress Concert Series; Festival Cervantino, Mexico; Tempus Fugit International Music Festival, Israel; Symphony Space Concert Series, New York City; Latin American Music Festival of Caracas; American Festival of Microtonal Music, New York; International August Festival of Caracas; University of Chicago Presents; Rockefeller Chapel Concert Series, Chicago; Concert Series at the Teatro Real, Madrid; Centro Nacional de las Artes, Mexico; Camerata de las Americas, Mexico; Contemporary Music Festival of Bogotá, Colombia; Palau de la Musica Concert Series, Valencia, Spain; International Music Festival of Quito, Ecuador; Luis Angel Arango Library Hall Concert Series, Bogotá; Maracaibo Symphony Orchestra; Caracas Sinfonietta; Mariscal de Ayacucho Orchestra of Caracas; Guayaquil Symphony, Ecuador; Williams College Box Theater Series; Hopkins Center Concert Series, Hanover, N.H; Santa Fe Symphony, New Mexico; Festival Casals, Puerto Rico; Tenerife Symphony, Spain; Chamber Orchestra Queen Sofia, Spain; National Philharmonic Orchestra, Caracas; National Orchestra of Guatemala; Venezuela Symphony Orchestra, the Concert Series of the Rockefeller Chapel in Chicago; National Symphony Orchestra of Ecuador; Orchestra of Andean Instruments of Ecuador; Ensemble Concept/21; South Bend Symphony; Princeton Symphony;

### **3. REPRESENTATIVE COMMISSIONS AND PREMIÈRES (SIGNIFICANT CASES ARE NOTED WITH \*\*\*)**

- *New work by Caroline Shaw*, co-commissioned with Donald Nally and ensemble The Crossing, Richard Shapiro and I Cantori New York, and Robert Geary of Volti San Francisco. (expected, September 2021).
- ***The Tower and The Garden*, for chorus and string quartet, on texts by Thomas Merton and Denise Levertov, by Gregory Spears, co-commissioned by Carmen-Helena Téllez with The Crossing, Cantori New York, and Volti, with support from the Ann Stookey Fund for New Music, (scheduled May, 2019) \*\*\***
- *The Beatitudes*, for chorus and string quartet, on texts from the Gospels, by Jorge Muñiz (scheduled May, 2019)
- *Scintillans* for soprano and ensemble, on a poem by Robin Kirkpatrick, by Carmen Helena Téllez, world première, (scheduled, April 2019)
- ***New work by Michel Petrosian*, for soprano, countertenor and ensemble, on text by Olivier-Thomas Venard, commissioned by Notre Dame's Institute for Church Life, world première, (scheduled April 2019) \*\*\***
- *Musica Speculativa*, a mono-drama for mezzosoprano, dancer, ensemble, and digital media, by Ryan Olivier, world première, (October 27-28, 2018).
- ***La Flauta Mágica de los Andes*, a transcription of Mozart's *Die Zauberflöte* for orchestra of Andean instruments, after a sketch by Segundo Córdor, by Carmen-Helena Téllez, commissioned by Teatro Nacional Sucre, world première (June 14-24, 2018) \*\*\***
- *Paradiso*, an oratorio for solo voices, and vocal/instrumental ensemble, based on Dante's *Divina Commedia*, with libretto by Robin Kirkpatrick, by Robert Kyr, commissioned by Carmen-Helena Téllez with support from the Ann Stookey Fund for New Music and the Mellon Foundation; world première (October 2016). \*\*\*
- *Psalm 23/Friede auf Erden* for three choirs a cappella, by Sven-David Sandström, commissioned for Carmen-Helena Téllez and Notre Dame Vocale by the DeBartolo Performing Arts Center at Notre Dame, world premiere (March, 2015) \*\*\*



- *Kyrie* for choir a cappella, by Cary Boyce, commissioned for Carmen-Helena Téllez and Notre Dame Vocale by the DeBartolo Performing Arts Center at Notre Dame, world premiere (March, 2015)
- ***Dijo Cifar*, for choir a cappella, by Gabriela Lena Frank, commissioned for Carmen-Helena Téllez and Notre Dame Vocale by the DeBartolo Performing Arts Center at Notre Dame, world premiere (March, 2015)\*\*\***
- *The Well-Traveled Road*, a cantata on texts by Luisa Valeriano, by Carmen-Helena Téllez, as part of the collective music theater work *From Here to There*, world première (April 2014)
- ***Rerouted*, chamber opera by John Eaton, world première with The Pocket Opera Players, New York (October, 2013).**
- *The Death of Webern*, chamber opera by Michael Dellaira, world première with The Pocket Opera Players, New York (October, 2013).
- *Cum vidisset Jesus*, a motet for chorus a cappella by James MacMillan, commission and premiere (September 2012).
- ***Passion with Tropes* an immersive multimedia chamber version of his oratorio of the same name, by Don Freund, commissioned with support from a New Frontiers grant by Indiana University, produced and premiered, Bloomington Halls Theatre, (May 20-21, 2011). \*\*\***
- ***Nuits (1966)* for chorus a cappella, by Iannis Xenakis, première at Indiana University where it was composed (February 2011) \*\*\***
- *Stabat Mater*, for chorus and 8 cellos, by Mexican composer Mario Lavista, US première (February 2011)
- **¡*Únicamente la verdad!* /*Only the Truth!* a video-opera by Gabriela Ortiz, producer, music director and conductor, world première, Buskirk-Chumley Theater, Bloomington, Indiana, (August 8, 9, 2008). \*\*\***
- *Idolos del Sueño*, for soprano and ensemble, by Ileana Perez Velazquez, world première (May, 2008)
- *Echoes of Light*, a site-specific work for voices and instruments for Rollins Chapel at Dartmouth College by Eric Richards, world première (May, 2008).
- ***Ainadamar*, an opera by Osvaldo Golijov, producer, and conductor. Worldwide collegiate premiere. (October 11-12, 2007). \*\*\***
- *Sadako* for chorus, soloists and ensemble, by Kevin James, in collaboration with Fulcrum Point Ensemble, Chicago. World-premiere, (October 2006).
- ***Sun-Dogs* for chorus a cappella, by Sir James MacMillan, a co-commission with Cappella Amsterdam, Three Choirs Festival of England, and Soundstreams Canada, world-première (August 2006). \*\*\***
- *The Magical Labyrinth* an interdisciplinary version of Aurelio de la Vega's *El laberinto mágico*, world première (March 2005).
- *Variación del recuerdo (2005)*, for voices and instruments, world première (March 2005).
- *La ciudad celeste*, a sacred cantata for large chorus and orchestra, world premiere (December 2004).
- *Missa Cunctipotens Genitor*, for chorus, two pianos and percussion, by Juan Trigos, commission and world première (November 2003).
- *De Profundis* for chorus and piano, by Joaquin Gutierrez Heras, USA première (November 2003).
- ***Vespers* for voices and instruments, by John Eaton. World première, (March 2003). \*\*\***
- ***El Niño*, an opera-oratorio for soprano, mezzo-soprano, bass-baritone, large chorus, children's chorus and large orchestra by John Adams. Midwest and collegiate premiere at Indiana University Musical Arts Center, (November 2002). \*\*\***
- *Orpheus*, a cantata for chorus and percussion ensemble, by Lou Harrison, collegiate première; (October 2002).
- *Inasmuch*, a chamber opera by John Eaton, world première (September 2002).
- *Seven Last Words From The Cross*, a cantata for chorus and strings by Sir James MacMillan, collegiate premiere) at Indiana University Auer Hall, (March 2002).
- ***Praise*, an oratorio for bass-baritone soloist, chorus and chamber orchestra, to celebrate the 50<sup>th</sup> anniversary of Israel, by Ralph Shapey. USA première at University of Chicago's Rockefeller Chapel, (February 2002). \*\*\***
- *Sol de doce* for 12 voices a cappella, by Tania León. Midwest and collegiate première, (November 2001).
- *Alleluia Psalm 150*, for voices and electronic tape, by Menachem Zur; world première (March 2000)
- *By the Waters*, for 6 solo voices, by Cary Boyce; world première (March 2000).
- Piano Concerto by Alfonso Montecino, world premiere (November 1998).
- *Mass*, for 6 voices, ensemble and electronics, by John Eaton, world premiere (March 1998).
- *Suite de Santa Fe*, for poet, guitar ad orchestra, commissioned with a grant from the Rockefeller Foundation; world premiere (May, 1995).
- ***Missa ad Consolationis Dominam Nostram*, for chorus a cappella, by Mario Lavista, commissioned with a grant from the Rockefeller Foundation, world premiere (April 1995). \*\*\***

- *Savage Altars*, for chorus and electronics, commissioned with a grant from Dartmouth College, world premiere (May 1991).\*\*\*
- *Athalia*, an oratorio by G.F. Handel, first performance in Spain, Madrid, Teatro Real, conductor (February 1988).

## II. SELECTED RECORDINGS, PUBLICATIONS AND COMPOSITIONS

### 1. SELECTED RECORDINGS

- *El Divino Narciso, a sacred allegory, and Other Works based on the Poetry of Sor Juana Ines de la Cruz*, a premiere CD of works by MacArthur Awardee composer John Eaton (1935-2015), with The Pocket Opera Players of New York, recorded at National Sawdust Performing Arts Center, New York City. Music director, conductor and producer, (published, March 30, 2019).
- Robert Kyr's *Oratorio Paradiso*, commissioned for Notre Dame Vocale and the Mellon Sacred Music Drama Project at Notre Dame, recording accepted for publication by Albany Records. (published December 1<sup>st</sup>, 2018).
- *Mario Lavista's Stabat Mater y Otras Obras Sacras*, Tempus Clasico Records, Mexico (September, 2015 and September 2016)
- *James MacMillan's Sun-Dogs, Mario Lavista's Stabat Mater and Missa Brevis, with the Indiana University Contemporary Vocal Ensemble*; conductor and producer, IUMUSIC, (October 2012).
- *Paisaje Urbano*, a project of Indiana University's Latin American Popular Music Ensemble; artistic Director and producer, IUMUSIC, (September, 2011)
- *Mexican Works for Solo Viola*, with Omar Hernandez-Hidalgo, viola; producer, IUMUSIC, (January 2010).
- *The Choral Works of Juan Orrego Salas* including the premiere recording of his cantata of chorus and orchestra *La Ciudad Celeste*, with the Indiana University Contemporary Vocal Ensemble and other IU performers and groups; conductor and producer, IUMUSIC, (December 2006).
- *Canticum novum: Sacred Vocal Music from the End of the 20<sup>th</sup> Century* with Aguavá New Music Studio: conductor and producer (Aguavá New Music Studio, 2002).
- *Carlos Chávez, Música de cámara inédita: Works for Chamber Chorus and Chamber Orchestra*, with Camerata de las Américas and Indiana University Contemporary Vocal Ensemble, Mexico: conductor and co-producer, Tempus Clasico (Mexico 2000).
- *Itineraries of the Night*, Works by Boyce, Diríé, Takemitsu, Webern, with the Aguavá New Music Ensemble: conductor and producer (Aguavá New Music Studio, 1999).

### 2. CHAPTERS, ARTICLES, AND DICTIONARY ENTRIES

- Book chapter:  
 "Arvo Pärt, the Unexpected Profile of a Musical Revolution", a chapter in the book [Global 1968: Cultural Revolutions in Europe and Latin America](#), James McAdams, ed. Notre Dame: University of Notre Dame Press, (available June, 2021)

- Books in progress:
  - The Chorus as an Interdisciplinary Instrument*
  - Masterpieces of Choral Music of Latin America*
  - Trans-traditional Practice in Latin American Contemporary Composition*
- Encyclopedia and Dictionary Articles:
  - The New Groves Dictionary of Music*, Stanley Sadie, editor. London, MacMillan/Oxford University Press, 2000. Several entries on Latin American composers:
    - Bor, Modesta; Casale, Primo; Castellanos-Yumar, Gonzalo; Figueredo, Carlos; Grau, Alberto Izarra, Adina; Lecuna, Juan Vicente; Lorenz, Ricardo; Machado, Marianella; Mónaco, Alfredo del Moleiro, Moisés; Núñez, Juan Carlos; Ruíz, Federico; Sans, Juan Francisco; Sauce, Angel
  - Encyclopedia Latina*: Ilans Stavans, Editor. Dunbury, Co: Scholastic Library Publishing, 2005
    - Entries on
      - "Latin American Composers in the United States "
      - "Latin American Classical Music in the United States"

### **3. RECENT COMPOSITIONS AND ARRANGEMENTS**

- Oratorium nach den Bildern der Bibel*, by Fanny Mendelssohn Hensel. transcription for double quintet and piano (2020)
- Robin's Poems*, original composition on poems by Robin Kirktarick, for soprano, flute, clarinet, viola, piano and percussion. Premiered by Ensemble Concept/21 (2019-2020)
- La Flauta Mágica de Los Andes*, a transcription of Mozart's *Die Zauberflöte* for orchestra of Andean Instruments, commissioned and premiered by the National Theater of Ecuador (2018)
- Lux vivens*, a processional motet for women voices, based on a chant by Hildegard von Bingen (2014)
- Missa ad Consolationis Dominam Nostram*, a transcription for solo soprano, alto, tenor and bass, flute, clarinet, viola, and double bass of the original for chorus a cappella by Mario Lavista (2003)

## **III. SELECTED LECTURES, MASTER CLASSES AND CONFERENCES (AS ORGANIZER OR SPEAKER)**

### **1. SELECTED INVITED LECTURES, PAPERS AND PANELS**

- "New Modes of Presentation of Classical Music as Tools for Diversity and Inclusion", the *Robert Trotter Keynote* for the National Conference of the College Music Society, Louisville, KY (October 26, 2019)
- Indiana University, "With the Pulse of the Times: Orrego-Salas' Madrigales in the Continuum of His Choral Oeuvre," a lecture for the Choral Department and the Latin American Music Center, within the festival in honor of the 100<sup>th</sup> birthday of Juan Orrego-Salas, presenter (January 23, 2019)
- Performance Studies and the Education of the New Conductor*, paper accepted by the Performance Studies Network International Conference, Norwegian Academy of Music, Oslo, (July 5-8, 2018)
- New Modes of Presentation and the Conductor as an Interdisciplinary Artist*, a lecture for the University of California-Riverside, Musicology Department, (May 9, 2018).

- *Arvo Pärt, the Unexpected Profile of a Musical Revolution*, a paper presented by invitation of the Nanovic Institute of European Studies, for the working conference “1968” (April 26-28, 2018).
- Conducting masterclass and academic consultant for the new Masters’ Degree in Conducting, Universidad de Chile, (January 2018)
- “Authority on the Symphonic Podium: The Case of Women Conductors”, presenter and panelist, part of the conference “The Gendered Lectern: Performing Authority”, for the Center for Research in the Arts, the Social Sciences and the Humanities (CRASSH), at University of Cambridge, U.K. (November 21, 2017).
- “Why do we call it Classical Music”, La Lumière private school at LaPorte, IN, , lecture presentation (October 4, 2017).
- University of Cambridge Bye-Fellowship in Choral and Interdisciplinary Performance Studies, (Easter Term, 2017)
- University of Louisville, lecture for the Music Department, “Ritualistic Structures in the Operas of Osvaldo Golijov and Gabriela Ortiz” (March 22, 2017).
- *Personalities, Institutions, Music, and the Archives in Latin American Music Research*, Music Library Association, invited speaker to their National Conference in Orlando, (February 23, 2017).
- Masterclass in Choral Conducting, Universidad Católica de Chile, October 20, 2016
- *Modernism or Postmodernism in Latin America: The Case of Mario Lavista’s Mass*, a lecture for the National Collegiate Choral Organization Symposium, University of Texas-Austin, (June 14, 2015)
- *Mendelssohn’s Jewishness and the Price of Assimilation*, panelist with Jeffrey Sposato and Nathan Gunn (February 26, 2015).
- "Latin American Choral Music in the Post-Modern Imagination," a lecture for the Musicology and Ethnomusicology Colloquium of Northwestern University, (March 6, 2014).
- TEDxUND talk on "Rituals, Perception and the Music in our Mind," University of Notre Dame (January 21, 2014).
- *The Nested Matrix-A Tool for Interdisciplinary Analysis of Choral Music*, a presentation for the National Collegiate Choral Organization National Conference, Charleston, SC, (October 2013).
- *Polyvalent identities in two Latin American Operas*, Keynote Lecture, University of Arizona conference in Latin American Music, (January 25-26, 2013).
- *The New Conductor*, the Tracy M. Sonneborn Award Lecture, Indiana University, (November 4, 2010).
- Chicago Civic Orchestra and Latino Music Festival Panel on Villa-Lobos. Keynote panelist. Symphony Center, Chicago, (November 2009).
- First International Symposium of Music Theory, Keynote Lecture on “Nested Concordances and Interdisciplinary Presentation,” State University of Sao Paulo, (August 2009).
- Three lectures on Musical Modernism and Post-modernism, University of Sao Paulo (August, 2009).
- Brooklyn Philharmonic *Nuevo Latino Festival*; consultant and panel moderator, Brooklyn, New York, (January 2009).
- International Congress of Music of Catalonia, lecturer and panelist, Barcelona, Spain, (May 2008).
- New Music Chicago Festival Panel, "New Music and Society," with Mark-Anthony Turnage. Panelist. Chicago Museum of Contemporary Art, (October, 2006).

- Gateway to the Americas Arts Fair, Panel on the Promotion of New Music; guest panelist; Mexico City, (May 2006).
- Fondo Nacional de la Cultura y las Artes, National Art Awards, juror, Mexico City, (March 2006, May 2007, May 2008).
- Composition Awards of the City of Bogotá; jury; Bogotá, Colombia, (October 2005).
- "What is Latin American Music," panelist, Library of Congress, (March 2005).

## 2. ORGANIZED CONFERENCES AND LECTURE SERIES

- *Global Midwest, an Inter-American Music Project, A Symposium*, with faculty members from Northwestern, Indiana University, Loyola University, University of Chicago, University of California-Davies, Universidad Nacional Autónoma de México and Teatro Nacional Sucre of Ecuador. University of Notre Dame (June 2015)
- *Creative Sacred Music*, a two-year long lecture series with composers of sacred music at Notre Dame (2014-2016)
- *Learning from the Masters; Learning from the People*. A Sacred Music Conference, including a special presentation on "Latin American Musical Postmodernism in Sacred Music" and a concert with Notre Dame Vocale with works by Victoria, Lavista and Kyr. Producer and conductor. (September 19-20, 2014).
- *James MacMillan and the Musical Modes of Mary and the Cross*, Festival Conference at the University of Notre Dame, with premiere performances of MacMillan's *Cum vidisset Jesus* and *Seven Last Words from the Cross*; Producer and Music Director with Margot Fassler, University of Notre Dame (September, 2012).  
<https://sacredmusic.nd.edu/sacred-music-events/conferences/conference-mary-and-the-cross/>
- *Cultural Counterpoints: Examining the Musical Interactions between the United States and Latin America*: the 50<sup>th</sup> anniversary conference of the Latin American Music Center, producer and artistic director (October 2011).  
<https://blogs.music.indiana.edu/lamconference/program/>
- The Annual Competition in Performance of Music of Spain and Latin America, a collaboration with the Office of Education of the Embassy of Spain (1996-present).  
<http://www.music.indiana.edu/som/lamc/events/2010/Competition2010.html>
- "Borderland Imaginations: Contemporary Opera, Media, and New Artistic Expressions," with Prof. Marianne Kielian-Gilbert, co-producer, Jacobs School of Music, August 2008. A discussion on the future of opera and new interdisciplinary genres with several guest panelists and lecturers.  
[http://www.music.indiana.edu/publicity/summer\\_fest/2008/opera/verdad/Borderland\\_Friday.pdf](http://www.music.indiana.edu/publicity/summer_fest/2008/opera/verdad/Borderland_Friday.pdf)
- "Composing the New Work for Voice" with Sven David Sandstrom, Jacobs School of Music, July-August 2008  
[http://www.music.indiana.edu/publicity/summer\\_fest/2008/opera/verdad/workshop.html](http://www.music.indiana.edu/publicity/summer_fest/2008/opera/verdad/workshop.html)
- "Composers, Text and Music, A Symposium in Honor of Thomas Dunn;" producer and panelist, Indiana University, Ford Hall, (August 5-7, 2006).
- "Composer and Community", with keynote speaker Phillip Bohlman, Professor of Musicology, University of Chicago. Jacobs School of Music, December 2004. Part of the celebrations of the 85<sup>th</sup> birthday of composer Juan Orrego Salas  
<http://info.music.indiana.edu/web/page/normal/1751.html>

•Inter-American Composition Workshops: “Crossroads of Traditions” (July-August, 1996), Jacobs School of Music. A three-week symposium and festival, including masterclasses, lectures and concerts, joining emerging composers from the United States and Latin American with distinguished masters in the field, to explore the topic of diverse musical streams in composition.<http://www.music.indiana.edu/som/lamc/publications/lamusica/vol2.2/xroads.html>  
<http://www.music.indiana.edu/som/lamc/publications/lamusica/vol2.2/xroads.html>

•Inter-American Composition Workshop, “Words and Music” (1994), Jacobs School of Music. A three-week symposium and festival, including masterclasses, lectures and concerts, joining emerging composers from the United States and Latin American with distinguished masters in the field, to explore the relationship between text and music composition.  
<http://www.music.indiana.edu/som/lamc/publications/lamusica/vol1.4/wordsmusic.html><http://www.music.indiana.edu/som/lamc/publications/lamusica/vol1.4/wordsmusic.html>

### III. FINAL DOCTORAL DOCUMENTS

#### 1. AS RESEARCH DIRECTOR AT THE UNIVERSITY OF NOTRE DAME

•Accurso, Michael, *Baroque Grandeur In The Hands Of The Classical Genius: A Study Of George Frideric Handel’s Messiah As Arranged By Wolfgang Amadeus Mozart*, DMA in Choral Conducting, research director, (defended, July 2017). Nominated to the Julius Herford National Choral Dissertation Award.

•Eads, Emerson, *A Question of Empathy: Contextualizing Haydn’s Stabat Mater within genres of Social Concern in Western Classical Music*, DMA in Choral Conducting, research director, (defended April 2018 )

•Hollihan, Brandon, *Performace Issues in Steve Reich’s “Tehillim”*, DMA in Choral Conducting (expected defense, July 2020).

#### 2. AS RESEARCH DIRECTOR AT INDIANA UNIVERSITY

•Dewald, Meghan, *The Confluence of Innovation and Reference: Three Songs for Soprano and Orchestra (2002) by Osvaldo Golijov*, defended, March 2014.

•Dickey, Rachel. *The Women’s Chorus: Emergence and Evolution in 19<sup>th</sup>-Century Germany, England and the United States*. Doctor of Music in Choral Conducting, May 2015.

•Doerries, Mark. *Multi-media and Multi-Sensory Musical Performance: Lessons from Meredith Monk’s Ellis Island*. Doctor of Music in Choral Conducting, 2013.

•Fanning, Richard. *The Rhetorical use of the Trumpet in the Music of Silvestre Revueltas: An Introduction*. Doctor of Music in Trumpet, 2006.

•Gamboa, Carolina. *Penitence and Devotion in Francisco Guerrero’s Penitential Latin Motets and Spanish Songs*. Doctor of Music in Choral Conducting, 2010.

•Geehern, Gregory. *Reconidering Dramatic Agencies on Handel’s Jephtha*. Doctor of Music in Choral Conducting, 2012.

•Gray, William Jon. *Handel’s Heroic Panegyric The King Shall Rejoice, HWV 265 (Dettingen Anthem) : A Critical Edition and Commentary*. Doctor of Music in Choral Conducting, 2008.

•Harting, Jeremy. *Structure and Nuance in the Guitar Music of Roberto Sierra*. Doctor of Music in Guitar, 2010.

- Henry, Roger. *Media, Music, Metaphor and C.H. Graun's "Der Tod Jesu."* Doctor of Music in Choral Conducting, Submitted for defense, December 2009.
- Hernandez-Hidalgo, Omar. *Julian Carrillo's Capricho for Viola in Quarter-, Eighth- and Sixteenth-Tones (1928): A Performing Edition, With Commentary.* Doctor of Music in Viola, 2006.
- Howlett, Christine. *A Historical and Analytical Guide to the Mass for Five Treble Voices by Francesco Gasparini (1661-1728),* Doctor of Music in Choral Conducting, 2008. Nominated to the Julius Herford National Choral Dissertation Prize.
- Jardim, Angela. *The Brazilian Art Song : Interpreting the Music and Pronouncing the Texts.* Doctor of Music in Voice, 2005.
- Jensen, Espen. *Haitian Music for the Guitar: Transcriptions and Style Analysis.* Doctor of Music in Guitar, anticipated 2011.
- Leonard, John. *The Romantic development of the Dies Irae Sequence as found in the Requiem settings of Cherubini, Mozart, Berlioz and Verdi.* Doctor of Music in Choral Conducting, anticipated 2011.
- Looker, Wendy. *Expressive Gesture, Dramatic Intelligibility and Ethics of the Enlightenment in Haydn's Harmoniemesse.* Doctor of Music in Choral Conducting, 2008. Nominated to the Julius Herford National Choral Dissertation Prize.
- Rayan-Forero, Maria Luisa. *Astor Piazzola's Cuatro Estaciones Porteñas and the Process of Its Adaptation to the Harp.* Doctor of Music in Harp, Indiana University, 2006.
- Schkepper, Brian. *A Conductor's Analysis of Shostakovich's Ten Songs of Revolutionary Poets.* Doctor of Music in Choral Conducting, defended 2014.
- Shantz, Timothy. *James Macmillan's Sun-Dogs: A Conductor's Analysis.* Doctor of Music in Choral Conducting, December, 2009.
- Swyers, Howard. *Voice of the Forgotten American: Horatio Parker's Vocal Works with Orchestra.* Doctor of Music in Voice, 2013.
- Tibbetts, Ryan. *Sir Arthur Somervell's Ode on the Intimations of Immortality: An Analysis and Critical Edition of the 1934 Revised Version.* Doctor of Music in Choral Conducting, 2012.
- Tsouva, Vasiliki. *Luigi Dallapiccola's Canti di Prigionia: Expressive Tensions and Drama via Musical Dualism.* Doctor of Music in Choral Conducting, 2012.
- Urias, Marcelo. *The Masses and Propers of Osvaldo Lacerda: A Conductor's Analysis.* Doctor of Music in Choral Conducting, d2014.
- Yozviak, Lisa. *Parallel Narratives in John Adams' El Niño: An Analysis of Existing Paradoxical Viewpoints.* Doctor of Music in Choral Conducting, 2010.

### **3. AS RESEARCH COMMITTEE MEMBER AT NOTRE DAME**

- Appel, Justin, *Passion and Resurrection by Eriks Esenvalds,* DMA in Choral Conducting, research committee (June, 2017)
- Boggs, Joshua, *Gender in the Structural Interpretation of "Considering Matthew Shepard" by Craig Hella Johnson,* DMA in Choral Conducting (expected defense, July 2020)

- Smith, Elliott, *Realizing Mozart's Intentions: A Continuo Artist's Approach to the C-minor Mass, K. 427*, DMA in Choral Conducting, research director, (estimated completion, December, 2018)
- Wenzel, Caleb, *Sebastian Knüpfer's 'Super Flumina Babylonis': Dramatic and Homiletic Expressivity in the Seventeenth-Century Sacred Vocal Concerto Genre*, research committee (November 2017)
- Wenzel, Caleb, *The Motets of Sebastian Knüpfer*, DMA in Choral Conducting, research committee (November, 2017)

#### **4. AS RESEARCH COMMITTEE MEMBER AT INDIANA UNIVERSITY**

Clater, Michele. *Agency in the Requiems of Berlioz and Fauré*. PhD. In Music Theory, Indiana University (May 2009).

- Slon, Michael. *Leonard Bernstein: The Crisis and Revision of Faith: Kaddish, Chichester Psalms and Mass*. D.M in Choral Conducting, Indiana University (May, 2015)

#### **5. AS RESEARCH COMMITTEE MEMBER AT DARTMOUTH COLLEGE**

Tassi, Camilla. *The Musician-Designer: integrating the projection medium into the dramatic musical narrative*. M.A, in Digital Musics, Dartmouth College (May, 2018)

### **IV. ACADEMIC COURSES CREATED AND TAUGHT**

#### **1. ACADEMIC COURSES CREATED AT INDIANA UNIVERSITY**

- Graduate Seminar in Latin American Art Music
- Latin American and Latino Popular Music (crosslisted with the College of Arts and Sciences)
- Latin American Popular Music Ensemble

#### **2. ACADEMIC COURSES TAUGHT AT INDIANA UNIVERSITY.**

- Doctoral Seminar in Latin American Art Music: several topics.
- Doctoral Seminars in Choral Literature: in contiguous rotation.
- Masters Seminars in Choral Literature: in contiguous rotation.
- Masters Laboratory in Choral Conducting Technique.
- Undergraduate Conducting.
- Doctoral Recital Mentoring.
- Graduate Independent Study (diverse topics in Latin American Music and Choral Literature).
- Doctoral Research Document Mentorship.



- Choral Ensembles (Projects involving major concerts, principally with the Contemporary Vocal Ensemble, but also the University Singers and Oratorio Choruses)
- Orchestral Ensembles (Projects involving major concerts with orchestra, principally with the Chamber and University Orchestras in orchestral and choral-orchestral repertoire).

### **3. ACADEMIC COURSES TAUGHT AT THE UNIVERSITY OF NOTRE DAME.**

- Graduate Seminars in Choral Literature I and II
- Private Lessons in Conducting
- Laboratory in Conducting Rehearsal Techniques
- Graduate Conducting Recital Supervision
- Doctoral Thesis mentorship
- Independent Study in Choral Composition

## **V. UNIVERSITY SERVICE**

### **1. UNIVERSITY SERVICE AT INDIANA UNIVERSITY**

- Performance Policy Committee
- Diverse search committees
- Committee for discrimination and appeals

### **2. UNIVERSITY SERVICE AT NOTRE DAME**

- Council of the College of Arts and Letters
- Committee on Internationalization
- Provost Tenure Advisory Committee
- Music Department Concert Committee
- Music Library Committee
- Sacred Music Executive Committee (as Associate Director for Performance and Events)
- Sacred Music Academic Committee
- Sacred Music Performance and Events Committee

**VI. PROFESSIONAL COUNCILS, PANELS AND JURIES**

- American Choral Directors Association, Member, Standing Committee for Research and Publications, and director of the Advanced Choral Institute (2016-present)
- Ensemble Concept/21, composition award juror (2019)
- New Music America awards juror
- South Bend Youth Symphony Orchestra (2018)
- Grawemeyer Composition Award, Juror, University of Louisville (March 20-23, 2017)
- Fulbright Fellowships, Juror, New York (November, 2017).
- Fulbright Fellowships, Juror, New York (November, 2016).
- South Bend Symphony, Music Director Search Committee (2016-2017)
- 3Arts Foundation, Juror, Chicago (July 2016).
- Otto Mayer Serra Latin American Musicology Award, Jury Chair (May 2010)

**VI. NATIONAL, INTERNATIONAL GRANTS AND UNIVERSITY FELLOWSHIPS**

- Notre Dame Institute for the Study of the Liberal Arts (ISLA), publication grant, 2018
- Notre Dame's Kellogg Institute for International Studies, Research Grant, December 2017
- Luksic Family Foundation Grant for projects with Universidad Católica de Chile, October 2016.
- Ann Stookey Fund for New Music Consortium Grant for commissioning with three professional groups and Notre Dame Vocale, October 2016
- Ann Stookey Fund for New Music Grant for the Commission of New Choral Music, January 2016
- Two Henkels Grants for two series of lectures and workshops by living composers of Sacred Music, 2014, 2015
- Global Midwest Grant: "The Next Stage: A Working Group for new projects in Latin American Music," 2015
- Kellogg Institute Grant for a Conference: "Latin American Postmodernism in Music", 2014
- Kellogg Institute Grant for Artistic Event: "Tango and its Impact in Modern Music" , 2014
- Mellon Foundation Grant for the Interdisciplinary Sacred Music Drama Project, 2012-2016
- Indiana University Tracy Sonneborn Professor Award for Creativity In Research and Teaching, 2010.
- Indiana University Institute for the Digital Arts and Humanities (IDAH) Fellowship, 2010-2012
- New Frontiers for the Arts and the Humanities at Indiana University, a Lilly Foundation Grant; for the production of Gabriela Ortiz's *¡Unicamente la verdad!*. 2007

- Arts International (a consortium of the Rockefeller Foundation, the Pew Charitable Trust and the National Endowment for the Arts) Award for Touring Artists- towards the tour of Israel by Carmen Helena Téllez and Aguavá New Music Studio, 2000
- United States Information Agency Grant for the production of the Inter-American Composition Workshops at Indiana University, 1996 and 1994
- Rockefeller Foundation Grant towards the commissioning and performance of Feliu Gasull i Altisent's *Suite de Santa Fe* for the Santa Fe Symphony, 1995.
- US-Mexico Fund for Culture Grant, towards the commission, performance and recording of Mario Lavista's *Missa ad Consolationis Dominam Nostram*, 1994
- Indiana Arts Commission- Annual Awards, (2000, 2002, 2004)

## **VII. EDUCATION**

### **PRINCIPAL PROFESSIONAL EDUCATION**

- Doctor of Music with Letter of Distinction, Indiana University January 1989.  
Major: Choral-Orchestral Conducting  
Doctoral Document: *Musical Form and Dramatic Concept in Handel's Athalia*, George Buelow, advisor  
Winner, Julius Herford National Choral Dissertation Award 1991  
Studies with Robert Porco, Jan Harrington, Jane Fulcher, Josef Gingold, Nicola Rossi-Lemeni, John Nelson, Margaret Hillis
- Master of Music with Highest Distinction, Indiana University, 1982.  
Two Majors: Piano and Choral Conducting
- Bachelor of Music *Summa cum laude*, Indiana University, 1980.  
Major: Piano
- Composition Studies with Sven-David Sandstrom, Indiana University, (2006-2007).
- Master Classes in Conducting with Max Rudolf, Juilliard School, New York City, (1983).
- Master Classes in Conducting with Franco Ferrara, Accademia Chigiana, Siena, Italy, (1982).
- Master Classes with John Nelson at the Indiana University School of Music, (1982).
- Profesor de Música con Honores en Composición, Conservatorio Juan Landaeta, Venezuela, 1975.
- Profesor de Música con Honores en Piano, Conservatorio Lino Gallardo, Venezuela, 1974.

### **OTHER EDUCATION**

- Independent Studies in Painting and Inter-Artistic Production at the School of the Art Institute of Chicago, (2006-19).

## **VII. PROFESSIONAL MEMBERSHIPS**

- American Choral Directors Association
- Recording Academy (GRAMMY) and Latin Recording Academy (Latin Grammy)
- American Composers Forum
- Composer Affiliated to ASCAP

- Chorus America
- Society for the Arts in Religious and Theological Studies
- Composers Now, New York, Advisory Council
- National Collegiate Choral Organization
- New Music America and New Music Chicago
- Opera America
- Performance Studies Network

**VIII. PERSONAL**

- U.S. Citizen
- Languages: English, excellent reading, writing and conversation.  
Spanish, native  
French, proficient reading and writing  
Italian, proficient reading and writing  
Latin, reading, diction  
German, diction

**REFERENCES AND REPERTORY LIST PROVIDED UPON REQUEST**