

MELINDA PAULY O'NEAL

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PROFESSIONAL EXPERIENCE

Professor Emerita and Conductor

Professor of Music, Dartmouth College, 1979- 2018

Conductor, Handel Society of Dartmouth College (100-voice student-community oratorio society performing with professional orchestra and vocal soloists), 1979-2004.

Conductor and Founder, Dartmouth College Chamber Singers (30-voices), 1979-1996.

Instructor of courses: Conducting, Studies in Vocal Performance, Perspectives in Music Performance, Introduction to Music, Introduction to Music Theory, Freshman Seminar on Voice and Text, and Brahms, Berlioz and the Romantic Imagination, 1979-2018.

Advisor for senior fellowships, senior honors theses, and culminating projects, 1979-2018.

Conductor and Founder, Concertato Singers (24-voice chamber ensemble drawn from Handel Society), 1980-2004.

Founder/ Advisor to the Early Music Ensemble, 1980-1996.

Advisor and Supervisor of the Conducting Fellow (post-masters, 2-year position), 1991-1996.

Founder/Director, Music Foreign Study Program (10-week term) in London, 1986, 1988, 1990 and 2002.

Chair of the Music Department, 1987-1990; Acting Chair, fall 1995 and Co-Chair, Summer terms 2003-2005; department committees for searches, tenure, and promotion.

Adjunct Professor of Music (Choral Conducting), Indiana University Jacobs School of Music, spring semesters 2016 and 2017. Instructor of graduate seminar in choral literature and score preparation, baroque through classic-romantic periods; advisor to conductors.

Visiting Professor, Towson University (MD), fall semester, 2005. Conductor of Towson University Chorale.

Visiting Professor of Choral Conducting, Indiana University Jacobs School of Music, fall semester 1999. Conductor of Contemporary Vocal Ensemble, instructor of graduate choral conducting.

Visiting Professor of Conducting and Choral Literature, University of Georgia, 1996-1997. Conductor of Concert Choir, University Chorus, and Camerata; instructor of graduate and undergraduate conducting.

Founder, Director and Instructor, Dartmouth Conducting Institute, 1988-1990; professional workshop for 10 conductors with guest faculty Jan Harrington and Thomas Dunn.

Director of Choral Activities, Texas Woman's University, Denton, TX, 1977-1979.

Associate Instructor in Conducting, Indiana University School of Music, 1973-1981.

Director of Choral Activities, Cocoa High School, Cocoa, FL, 1972-1975.

Independent Conductor

Artistic Director & Conductor, Handel Choir of Baltimore (40-voice community-professional oratorio society performing with professional orchestra and vocal soloists), including founding of Chandos Singers (chamber ensemble) and the Handel Period Instrument Orchestra. Baltimore, MD, 2004-2013.

Conductor and Co-founder, Boston Vocal Artists' Sonique (12 professional singers) performing repertoire by Britten, Berlioz, and new music. Boston, MA, 2003-2005.

Founder and Conductor, Groupe Vocale de St. Denis (professional). Hanover, NH, 2000-2001.

Assistant Conductor and Chorus Master, Opera Illinois; preparations for Verdi's *La Traviata*, conducted by Fiora Contino. Peoria, IL, 1999.

Guest Chorus Master, Seattle Symphony Chorale; performances of Berlioz's *La damnation de Faust*, conducted by Gerard Schwarz. Seattle, WA, 1995.

Chorus Master, Monadnock Music Festival; performances of Gluck's *Orphée et Eurydice* with period instruments, and Virgil Thompson's *The Mother of Us All*, conducted by James Bolle. Wilton, NH, June-July 1994-1996.

Principal Guest Conductor, Hanover Chamber Orchestra (professional) in collaboration with Handel Society of Dartmouth College. Hanover, NH, 1991-2004.

Founder and Chorus Master, New Hampshire Symphony Orchestra Chorus (community singers); performances of Berlioz's *Grande messe des morts*, Busoni's Piano Concerto No. 2 (men's chorus), Verdi's Requiem, and Beethoven's Ninth Symphony, conducted by James Bolle. Manchester, NH, 1984-1987.

Conductor, Plano Civic Chorus (community singers and professional orchestra). Plano, TX, 1978-1979.

EDUCATION

Doctor of Music in Choral Conducting *with distinction*, Indiana University Jacobs School of Music, 1988.

Document: "Berlioz's *L'enfance du Christ*: A Conductor's Analysis for Performance." Minors: musicology and vocal literature.

Master of Music in Choral Conducting, Indiana University Jacobs School of Music, 1976.

Bachelor of Music Education in Choral Music *summa cum laude* with Certificate in Voice, Florida State University College of Music, 1972.

Diploma *cum laude*, Walt Whitman High School, Bethesda, MD, 1968.

INSTRUCTORS IN SCORE STUDY, CONDUCTING AND CHORAL-ORCHESTRAL PERFORMANCE

Julius Herford
Jan Harrington
Fiora Contino
Robert Shaw

Helmuth Rilling
John Nelson
Marcel Couraud
Thomas Dunn

Joseph Flummerfelt
Clayton Krehbiel
Colleen Kirk
Alan Harler

COMMISSIONED WORKS CONDUCTED OR CHORUSMASTER FOR PREMIÈRE

Donald McCullough: *The Song of the Shulamite* commissioned in consortium by Handel Choir of Baltimore, 2013.

Dennis Desormier, arr.: *The Star-Spangled Banner* (revised), Handel Choir of Baltimore, 2010.

Jonathan Leshnoff: *Requiem for the Fallen*, commissioned by Handel Choir of Baltimore; premièred by HCB and Baltimore Chamber Orchestra, Markand Thakar, conducting, 2008.

Christian Wolff: *Wake up!* premièred by Boston Vocal Artists' Sonique, 2005.

Dennis Desormier, arr.: *The Star-Spangled Banner* recorded by Boston Vocal Artists, 2004.

Charles Dodge: *Musica Dei Optimum*, premièred by Groupe Vocale de St. Denis, 2000.

Charles Dodge: *The Staff of Aesculapius* premièred by the Handel Society of Dartmouth College and Hanover Chamber Orchestra for the Dartmouth Medical School Bicentennial Celebration, Spaulding Auditorium, 1998.

Dennis Desormier: *Vox* premièred by the Handel Society Concertato Singers for Aquinas House dedication of new chapel window, 1998.

PREMIÈRES CONDUCTED

Schmidt, Harold and Carl, arr.: *Il est né le divin enfant* (traditional), Handel Choir of Baltimore, 2009.

Hector Berlioz: *Chœur des bergers* (from *Les Francs-juges*), arr. Gregory Hayes and Melinda O'Neal, Handel Choir of Baltimore, 2009.

Ileana Perez Velazques: *El tiempo*, Boston Vocal Artists' Sonique, 2005.

Jon Appleton: *Lament of Kamuela*, Dartmouth College Chamber Singers, 1992.

David Evan Jones: *Invitation to the Dance*, professional vocal quartet and instrumentalists, Dartmouth College, 1988.

RECORDINGS

Handel Choir of Baltimore: Handel's *Alexander's Feast* with Bach Sinfonia (period instruments), Daniel Abraham, conductor. Dorian Recordings, 2007.

Handel Society of Dartmouth College and Hanover Chamber Orchestra: Beethoven's Mass in C Major, Op. 80, Hanover, NH, 1987.

BOOK

Experiencing Berlioz: A Listener's Companion. Lanham, MD: Rowman & Littlefield, 2018.
Addendum in <https://www.melindaoneal.net/texts-translations/>.

PUBLISHED ARTICLES

Forward author and advisor, *A History of the Handel Choir of Baltimore (1935-2013)* by Carl B. Schmidt. Lanham, MD: Rowman & Littlefield / Lexington Books, 2015.

Review of *Nineteenth-Century Choral Music* by Donna M. Di Grazia, Routledge, 2013, in *ACDA Choral Journal*, Vol. 55, No. 10, May 2015, p. 74-78.

Review of *Music in 1853: Biography of a Year* by Hugh Macdonald, Boydell Press, 2012, in *ACDA Choral Journal*, Vol. 56, No. 1, August 2015, p. 77-80.

"Handel's Compassion and *Messiah: An Oratorio*," essay to accompany a folio containing text of Part I, *Messiah*. Baltimore, MD: Hill Press (private hand-print press), 2012.

"Passion and Authenticity: A Conversation with Marin Alsop" in *Wisdom, Wit and Will: Women Choral Conductors On Their Art* edited by Joan Catoni Conlon. Chicago: GIA Publications, 2009.

"Orchestral Songs and Choruses by Hector Berlioz" in *Conductors Guild Podium Notes*, Spring, 2005.

"Berlioz's Vocal Music—Some Programming Ideas" in *ACDA Choral Journal*, November 2002. Reprinted by permission for the Hector Berlioz webpage, 2003:
<http://www.hberlioz.com/Special/moneal.htm>.

"Coming to Terms with Historical Performance Practices," in *Up Front!: Becoming the Complete Choral Conductor*, ed. Guy Webb. Boston: ECS Publications, 1994. Revised for *Journal of the Conductors Guild*, January 2000.

"Teaching Choral Conducting" in *Georgia Music Educators Journal*, January 1997.

"An Introduction to Performance Practice Considerations for the Mozart *Requiem*," *ACDA Choral Journal*, April 1991. Revised for *Journal of the Conductors Guild*, February 1999.

"A Choral Library," *Dartmouth College Alumni Magazine*, February 1990.

GUEST LECTURES, PAPERS, PROJECTS

Lecture: "Assertiveness, Stamina, Confidence" for Women in Western Music class, Towson University, April 23, 2014.

Lecture: "Reminiscence and Culmination: Brahms's late *a cappella* music" (Op. 93a, 104, 109 and 110) at Gather by the River, American Choral Directors Association Eastern Division Conference, Dartmouth College, Hanover NH, August 10, 2013.

Pre-concert Lecture: "Music for a Royal Occasion" for Washington Cathedral Society, Washington National Cathedral, Washington D.C., May 12, 2013.

Moderator: "American Music 1870-1923," a national symposium sponsored by American Choral Directors Association on American Choral Music in the Library of Congress, Washington D.C., June 29-30, 2012.

Guest Artist (interview and discussion): "Choices for Conductors in Performing Handel's *Messiah*," Introduction to Music class, Johns Hopkins University, Baltimore MD, February 21, 2011.

Lecture and Reading Session: "Library of Congress American Music 1870-1923," Eastern Division of the American Choral Conductors Association Conference, Philadelphia, PA, February 12, 2010.

Co-author with John Silantien: "Edward MacDowell", Library of Congress American Choral Music 1870-1923 project:

<http://lcweb2.loc.gov/diglib/ihms/loc.natlib.ihms.200035715/default.html>, July 2009.

Lecture: "Preparing and Performing Berlioz's Choral Music – Individual Works and Excerpts" for the Berlioz Society (London, UK), November 2009.

New Music Project presentations at Conductors Guild conferences: Jonathan Leshnoff's *Requiem for the Fallen* (Baltimore, 2008); Berlioz's *Orchestral Songs and Choruses* (Boston, 2005); Arvo Pärt's *Te Deum* (New York, 2003); and John Adams' *Harmonium* (Houston, 2001).

Lecture: "Berlioz's Vocal Solo Repertoire," for Vocal Literature class, Towson University, Towson, MD, March 14, 2007.

Advisor: *History of the Handel Society of Dartmouth College, 1807-2007* by J. Heywood Alexander with David Robinson; forward by Jere Daniell. Accompanying compact disc of historical and modern recordings, Handel Society of Dartmouth College, 2006.

Lecture: "Conductor's Viewpoint–Mozart Celebration," University Music class, Towson University, Towson, MD, March 2, 2006.

Co-organizer and featured speaker on three-person panel: "Vocal vs. Instrumental: Is the Divide So Very Wide?" Conductors Guild Conference, Boston, MA, January 7, 2005.

Lecture: "Hector Berlioz: Chanson (ou Mélodie) et Aria." Vocal Repertoire class, Towson University, Towson, MD, October 6, 2004.

Lecture: "Orchestral Conducting," Choral Conducting class, University of North Carolina, Chapel Hill, NC, April 15, 2004.

Lecture-demonstration: "Berlioz's Solo Songs and Choruses;" consultant on performance of *La damnation de Faust* for Berlioz Symposium, Indiana University-Bloomington, April 24-27, 2003.

Music Lecturer for Dartmouth Alumni Educational Tour to Prague, Vienna and Salzburg, June 22-July 2, 1999.

Guest Speaker: "Expectation–Reality; Tradition–Change," Dartmouth Class of 1956 Annual Dinner, New York City, 1998.

Lecture: "Berlioz's *L'enfance du Christ*: Considerations for Performance," Score Study Seminar for graduate students, Indiana University School of Music, Bloomington IN, 1993.

Presenter: "Separating the Conductor from the Composer," for Preparation of Tomorrow's Conductors III Conference, SUNY-Buffalo, 1991.

Lecture: "Mahler's Symphony No. 2: Life, Death and Resurrection," School for Life-long Learning, Hanover, NH, 1994.

Lecture: "Music and Options in the View of Death," School for Lifelong Learning at Dartmouth College, Hanover NH, 1993.

BERLIOZ MUSIC EDITIONS

Editions prepared with assistance of Larry Kenny and posted online: *Le chant des Bretons*, *La menace des Francs*, *L'apothéose*, *Chœur de bergers*.

http://www1.cpd.org/wiki/index.php/Le_chant_des_Bretons_%28Hector_Berlioz%29
http://www1.cpd.org/wiki/index.php/La_menace_des_Francis_H_117_%28Hector_Berlioz%29
http://www1.cpd.org/wiki/index.php/L%27apoth%C3%A9ose_%28Hector_Berlioz%29
http://www1.cpd.org/wiki/index.php/Choeur_de_bergers_%28Hector_Berlioz%29

Berlioz *Chœur de bergers* (from *Les francs-juges*): piano-vocal score prepared in collaboration with Gregory Hayes, privately printed, 2008.

Berlioz *La belle voyageuse*: piano-vocal score and full choral-orchestral score for soprano and alto chorus. Includes floating English translation in the margins, International Phonetic Alphabet transcription underneath the French, and historical and performance notes. Lyme, NH: Toad Hill Music Engravers, 1994.

Berlioz *L'enfance du Christ*: choral piano-vocal score with libretto in French. Includes floating English translation in the margins and International Phonetic Alphabet transcription underneath the French. Lyme, NH: Toad Hill Music Engravers, 1993.

INTERNATIONAL CONCERT TOURING

Handel Society of Dartmouth College to Germany and Austria, 1999 and 2002.

Dartmouth College Chamber Singers seven international tours (England, Scandinavia, Germany-Austria, Spain) and national or regional tours in alternate years, 1982-1996.

GRANTS

National Endowment for the Arts, Baltimore Office of Promotion and the Arts, France-Merrick Foundation, PNC Bank Foundation, Baker Foundation, Robert and Margaret Hazen Foundation, Preston and Nancy Athey, Maryland State Council on the Arts, France-Merrick Foundation, Baltimore Community Foundation, Baltimore County Commission on Arts and Sciences, Gladding Foundation, Harley W. Howell Charitable Foundation, Joseph Meyerhoff Fund, and other corporations and individuals: annual operations and special projects, Handel Choir of Baltimore, 2004-2013.

Byrne Foundation: publication of the *History of the Handel Society of Dartmouth College, 1807-2007* by J. Alexander Heywood; with accompanying compact disc of historical and modern recordings, 2003.

Handel Society Foundation of NH: annual performer fees and outreach concerts, Handel Society of Dartmouth College, 1993-2004. (Founded in 1991, HSFNH was renamed Choral Foundation of the Upper Valley in 2007.)

Leslie Humanities Center: sponsorship "A Berlioz Bicentennial Celebration" and guest Professor Hugh Macdonald to present three lectures in conjunction with Handel Society's performance of *Roméo et Juliette*, 2003.

New Hampshire State Council on the Arts Special Projects Grant, Handel Society of Dartmouth College, 1994 and 1996.

Office of the President of Dartmouth College and the Dickey Center for International Understanding: Chamber Singers and Handel Society international concert touring, 1994-2003.

Dartmouth Music Department Griffith Fund: Conducting Fellow appointments, 1991-1996.

Dartmouth Music Department Griffith Fund: professional ensemble of period instruments for Chamber Singers fall concerts, 1992-1996.

Dartmouth College Bernstein Grant: Chamber Singers performance of Purcell's *Dido and Aeneas* with period instruments and guest soloists as part of "Age of the Marvelous" all-college symposium supported by the National Endowment for the Humanities, fall 1991.

Hewlett Foundation and Dartmouth Music Department Griffith Fund Griffith Fund: Dartmouth Conducting Institute, 1988-1990.

AWARDS AND HONORS

Artistic Director & Conductor *emerita* of Handel Choir of Baltimore, 2013; Honorary Board Member, 2013-present.

Honorary Board Member, Choral Foundation of the Upper Valley (NH), 2007-present.

Handel Choir of Baltimore accepted to perform at American Choral Directors Association Eastern Division Conference, February 13, 2010.

Melinda O'Neal Award established by the Handel Society of Dartmouth College, 2007.

Individual Artist Fellowship from the NH State Council on the Arts, 1992.

Dartmouth College Senior Faculty Fellowship for Research, 1991.

Julius Herford Outstanding Dissertation Award, American Choral Directors Association, 1990.

Pi Kappa Lambda Music Honor Society, Indiana University, 1977

MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS

American Choral Directors Association, Early Music America, Berlioz Society (UK), Conductor's Guild, Chorus America, College Music Society

GUEST CONDUCTOR, CLINICIAN, ADJUDICATOR

Albany ProMusica, Albany, NY
American Opera Theatre, Baltimore, MD
Deer Creek Chorale, Bel Air, MD
Columbia Unitarian Church, Columbia, MD
St. Johns Episcopal Church, Baltimore, MD
Baltimore School for the Arts, Baltimore, MD
Baltimore Chamber Orchestra, Baltimore, MD
Baltimore City Public School System Professional Development Workshop, MD
Baltimore Baroque Band (Peabody Conservatory) and Pro Musica Rara, Baltimore, MD
Brahms' *Ein deutsches Requiem* Summer Sing, Washington, D.C.
Peabody Early Music Department, Baltimore, MD
Peabody Preparatory, Baltimore, MD
Kentucky All-Collegiate Festival, Louisville, KY
Metropolitan Opera Regional Voice Competition, Norfolk, VA
All-Cape Choral Festival, Falmouth, MA
University of Georgia Choral Festival, Athens, GA
University of Jacksonville Choral Festival, Jacksonville, FL
New Hampshire Symphony Orchestra, Manchester, NH

Hanover Chamber Orchestra, NH
Seattle Choral Festival, Seattle, WA
Manhattan Choral Festival, NY
Northeast Kingdom Chorus, VT
Vermont Symphony Orchestra, Burlington, VT
Central Vermont District Festival,
Vermont Youth Orchestra, Burlington, VT
Dartmouth Symphony Orchestra, Hanover, NH
Bel Canto Singers, Hanover, NH
Ft. Worth Symphony, Ft. Worth, TX

NATIONAL AND REGIONAL SERVICE

Research and Publications Committee, American Choral Directors Association, 1991-present.

- Reviewer for annual Julius Herford Dissertation Prize, 1993-2002 and 2009-present
- Chair of Monograph Series, 1995-2003

Evaluator for American Academy in Berlin Fellowship Award, December 2013.

Planning Committee and Moderator of research presentation sessions for American Choral Music Symposium (American Choral Directors Association), Washington, DC, June 29-30, 2012.

Reviewer of music theory textbooks for Routledge, Taylor and Francis Group, 2012 and 2010.

Handel Choir of Baltimore music workshops and benefit concerts for the Episcopal Community Services, Methodist Board of Childcare, and the Murphy Initiative for Peace and Justice, Baltimore, 2009-2012.

Vocal music workshops for OrchKids educational program sponsored by Baltimore Symphony Orchestra, 2009-2013.

Search committee member for Children's Chorus of Maryland Artistic Director, 2011 and 2013.

Greater Baltimore Cultural Alliance Board Member, 2007-2011.

Conductors Guild National Board Member, 1998-2004; Nominating Committee, 2004-2007.

Arts in Communities Grant Review Panel for the Maryland State Arts Council, 2007-2009.

Handel Society Foundation of New Hampshire Board (Founding Member), 1991-2007.

Choral Arts Foundation of the Upper Valley (formerly the organization above), Advisory Board, 2007-present.

New Hampshire State Council on the Arts Review Panel, 1997 and 1993.

National Endowment for the Arts Music Advisory Panel on Choruses, Washington, D.C., 1992.

External reviewer for tenure, promotion or chancellor professorship: Indiana University, Cornell University, Pomona College, University of California-Berkeley, Queens College Aaron Copland School of Music, Towson University, University of New Hampshire,

University of California-San Diego, Brevard College, University of Vermont, Emory University, and Wellesley College.

REFERENCES

Dr. Jan Harrington
Professor of Music (Choral Conducting) *emeritus*
Jacobs School of Music, Indiana University
Bloomington, Indiana

Dr. Carl B. Schmidt
Professor of Music *emeritus*
Towson University
Towson, Maryland

Dr. Hugh Macdonald
General Editor, *New Berlioz Edition*
Avis H. Blewett Professor of Music *emeritus*
Washington University
St. Louis, Missouri

Dr. Christian Wolff
Professor of Music and Comparative Literature *emeritus*
Dartmouth College
Hanover, New Hampshire

Dr. Eileen Soskin
Former Associate Dean
Peabody Institute, Johns Hopkins University
Baltimore, Maryland

Dr. Katharine Conley
Dean of Faculty, Arts & Sciences
College of William and Mary
Williamsburg, Virginia

ADDENDUM

REPRESENTATIVE REPERTOIRE

Major choral-orchestral works conducted in performance with professional orchestras and vocal soloists; *indicates performance with professional period instrument ensembles.

Adams	Harmonium
Bach, J. S.	St. Matthew Passion; B minor Mass; St. John Passion; Magnificat*; Weihnachts-Oratorium*
Bartok	3 Dedinsky Sceny
Beethoven	Missa solemnis; Mass in C; Choral Fantasy

Berlioz	Roméo et Juliette; L'enfance du Christ; Le cinq mai; Sara la baigneuse
Brahms	Ein deutsches Requiem; Schicksalslied; Nänie
Fauré	Requiem (original and symphonic versions), Pavane
Handel	Messiah*; Semele*; Jephtha*; Alexander's Feast; My heart is inditing*, Let thy hand be strengthened*; Ode to St. Cecilia's Day; Ode for the Birthday of Queen Anne*; Acis and Galatea*
Haydn	Die Schöpfung*; Salve Regina; Kleine Orgelmesse; Lord Nelson Mass; Schöpfungsmesse; Harmoniemesse; Theresienmesse*; Paukenmesse*
Honegger	King David (original version)
Mendelssohn	Elijah; Psalm 115; Psalm 42, Verleih uns Frieden gnädiglich
Messiaen	Trois Petites Liturgies de la Présence Divine
Mozart	Mass in C Minor KV 427; Mass in C Major KV 317; Requiem KV 626*; Vesperae Solennes de Confessore KV 339; Exsultate jubilate KV 165; Regina coeli KV276
Pärt	Te Deum
Poulenc	Gloria
Purcell	Come ye sons of Art; Dido and Aeneas*; Welcome to all the pleasures; My heart is inditing*; O sing unto the Lord*; Praise the Lord, O Jerusalem*
Respighi	Lauda per la Natività del Signore
Stravinsky	Symphony of Psalms; Mass; Introitus; In Memoriam J.F.K
Vaughan Williams	Dona Nobis Pacem, Hodie, Five Mystical Songs
Verdi	Requiem

Chamber choral music conducted in performance: *a cappella* repertoire, works performed with complete instrumentation, and, in some cases, reduced instrumentation (organ or piano-vocal accompaniment); *indicates performance with professional period instrument ensembles.

Bach, J. S.	Komm, Jesu Komm; Jesu meine Freude*; Cantatas BWV 4, 9, 12*, 34*, 80, 140, 180, 106*, 37, 82, 32; 196, 55
Barber	Reincarnations, Sure on This Shining Night
Berlioz	La mort d'Ophélie; Le ballet des ombres; Le chant des Bretons; La belle voyageuse; Hymne à la France; La menace des Francs ; Chœur des bergers (from <i>Les Francs-juges</i> , arr. Hayes and O'Neal), Sara la baigneuse, Chant guerrier
Brahms	Neue and Alte Liebesliederwalzers; O schöne nacht; In stille nacht; Waldesnacht
Britten	Hymn to St. Cecilia; Dances from Gloriana; Rejoice in the Lamb; Hymn to the Virgin; Five Flower Songs, Antiphon
Byrd	Ave verum corpus; Non vos relinquam orphanos; Haec dies; Mass for 5 Voices
Cardew	The Great Learning, Paragraph 7

Debussy	Trois Chansons
Durufié	Requiem (w/organ, cello); Quatre Motets; Notre Père
Fauré	Cantique de Jean Racine
Finzi	God is Gone Up
Foss	Psalms
Gabrieli	Jubilate Deo; O magnum mysterium
Hindemith	Six Chansons
Ives	Psalm 90; Serenity; Circus Band
Jannequin	Revey venir du printemps; Le chant des oiseaux
Josquin	Ave Maria; Mille regrets; Je pleure
Lauridsen	Lux Aeterna (organ); O magnum mysterium
Mendelssohn	Ehre sei Gott; Mitten wir im leben sind, Op. 23
Messiaen	O sacrum convivium
Milhaud	Le naissance de Vénus
Monteverdi	Ecco mormorar l'onde; O primavera; Lasciatemi morire;
Mozart	Notturmi; Ave Maria
Pärt	Magnificat; The Beatitudes
Penderecki	Agnus Dei; Veni Creator; Stabat Mater
Poulenc	Advent and Easter motets; Ave verum corpus; Un soir de neige; Litanies à la Vierge noire
Ravel	Trois Chansons
Rheinberger	Cantus Missae in E-flat (Kyrie, Sanctus-Benedictus, Agnus Dei)
Rouse, S.	Dense Pack
Saint-Saëns	Calmes des nuits; Les fleurs et les arbres; Ave verum corpus
Schoenberg	Dreimal Tausend Jahre
Schumann	Spanisches Liederspiel, Op. 74
Schütz	Psalms 100, 96, 84, Deutsches Magnificat
Tavener, J.	Magnificat; The Lamb; Song of Athene, Funeral Ikos
Thompson	Alleluia, Glory to God in the Highest, Bitter-Sweet
Vaughan Williams	Serenade to Music, Mass in G Minor
Wolff, C.	Wobbly Music
Walton	Missa brevis (Corpus Christi), Set Me as a Seal

Operas and major choral-orchestral works prepared as chorus master

Beethoven	Symphony No. 9
Berlioz	Requiem; La damnation de Faust
Bizet	Carmen
Busoni	Piano Concerto No. 3 (men's chorus)
Gluck	Orphée et Eurydice*
Leshnoff	Requiem for the Fallen
Mahler	Symphony No. 2
Puccini	La Bohème
Verdi	Requiem; La Traviata

Wagner	Der fliegende Holländer
Thomson	The Mother of Us All

Instrumental works conducted in performance

Barber	Adagio for Strings
Britten	Simple Symphony
Bach, J. S.	Orchestra Suite No. 3
Handel	Concerto Grosso Op. 6, No. 4; Op. 6, No. 12*
Hindemith	Trauermusik
Mozart	Piano Concerto, KV 422; Clarinet Concerto, KV 688, Divertimento KV 136; Piano Concerto, KV 449
Prokofiev	Peter and the Wolf
Saint-Saëns	Cello Concerto in A minor, Op. 33
Stravinsky	L'Histoire du Soldat; Concerto in D for Orchestra
Tchaikowsky	Serenade for Strings

Choral and choral-orchestral works première; † indicates commissioned

Appleton, Jon	Lament of Kamuela, digital music and keyboard
Desormier, Dennis	Vox, <i>a cappella</i> †; Star Spangled Banner, arr.†
Dodge, Charles	The Staff of Aesculapius, for orchestra and chorus†; Musica Dei Optimum, <i>a cappella</i> †
Jones, David Evans	Invitation to the Dance, for SATB soli, chamber ensemble
Leshnoff, Jonathan	Requiem for the Fallen, bass solo, orchestra†
McCullough, Donald	The Song of the Shulamite, soprano solo, chamber ensemble†
Schmidt, H. and C.	Il est né le divin enfant, piano
Velazques, Ileana Perez	El tiempo, <i>a cappella</i>
Wolff, Christian	Wake up!, <i>a cappella</i>