

MELINDA PAULY O'NEAL

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ACADEMIC EXPERIENCE

Professor of Music *Emerita*, Dartmouth College, 2018-present.

Professor of Music and Conductor, 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-students performing renaissance to contemporary, 1979-1996.

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

Courses: Conducting, Studies in Vocal Performance, Perspectives in Music Performance, Introduction to Music, Introduction to Music Theory, Freshman Seminar on Voice and Text, Brahms, Berlioz and the Romantic Imagination.

Founder and Director, Music Foreign Study Program, 10-week terms in London 1986, 1988, 1990 and 2002.

Advisor for senior fellowships, senior honors theses and culminating projects.

Founder and Advisor, Early Music Ensemble, 1980-1996.

Advisor and Supervisor of Conducting Fellows; two-year position for post-masters, 1991-1996.

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

Chair of the Music Department, 1987-1990; Committee on Honorary Degrees; 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 seminars in choral literature and score preparation, baroque through classic-romantic periods; advisor.

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

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

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

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

Associate Instructor in Conducting, Indiana University School of Music, summers 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); founded 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 (12 professional singers). Hanover, NH, 2000-2001.

Assistant Conductor to Fiora Continuo and Chorus Master, Opera Illinois; preparations for Verdi's *La Traviata*. 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, 1994-1996.

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

Founder and Chorus Master, New Hampshire Symphony Orchestra Chorus; performances of Berlioz *Grande messe des morts*, Busoni Piano Concerto Op. 39, Verdi Requiem, and Beethoven 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, 1987.

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

IN PROGRESS

Editing *An Anthology of Berlioz Choruses with Piano*, a practical and scholarly edition of 20 titles accompanied by essays on history and culture, performance considerations, editorial notes, and texts with translations.

BOOK

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

ARTICLES, CHAPTERS

Report: "Berlioz and His World; Bard Music Festival, 34th Season." *The Berlioz Society Bulletin* 223, p. 15-23, December 2024.

"Call to Perform *Roméo et Juliette*, and a Production with Ballet," *The Berlioz Society Bulletin* 220, p.16-28, December 2023.

Foreword 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), *ACDA Choral Journal*, Vol. 55, No. 10, p. 74-78. May 2015.

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

"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.

Chapter: "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.

Co-author with John Silantien: "Edward MacDowell," Library of Congress American Choral Music 1870-1923 project, July 2009.

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

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

Chapter: "Coming to Terms with Historical Performance Practices," *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," *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, ADVISOR, PROJECTS

Pre-concert Lecture: "Performing Beethoven's *Missa Solemnis*" for Handel Choir of Baltimore, Basilica of the Assumption, Baltimore MD, May 17, 2025.

Book Talk: *Experiencing Berlioz: A Listener's Companion*, Revalation Vineyards, Madison, Va, July 1, 2022.

Advisor: Cathedral Choral Society (Washington DC) performance of Berlioz's *Roméo et Juliette* with the Atlanta Ballet, Steven Fox, conductor, October 22, 2022.

Course Instructor: "Brahms, Berlioz and the Romantic Imagination", via Zoom for OSHER Lifelong Learning Institute at Dartmouth, September 15 to October 6, 2021.

Virtual Talk: "*L'Enfance du Christ*, Berlioz's Last Choral-Orchestral Work" for Handel Choir of Baltimore, November 30, 2020.

Lecture: "*Mélodies Fantastiques!* — Mystique and Narrative in Berlioz's Vocal Music" for Opera Prelude, Cadogan Hall, London, UK. November 26, 2019.

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

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

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.

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

Guest Artist (interview and discussion): "Choices for Conductors in Performing Handel's *Messiah*" for 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.

Lecture: "Preparing and Performing Berlioz's Choral Music — Individual Works and Excerpts" for the Berlioz Society, London, UK, November 28, 2009.

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

Presenter: New Music Project at Conductors Guild conferences: Leshnoff's *Requiem for the Fallen* (Baltimore, 2008); Berlioz's *Orchestral Songs and Choruses* (Boston, 2005); Pärt's *Te Deum* (New York, 2003); and 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 R. 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 and Reality; Tradition and Change," Dartmouth Class of 1956 Annual Dinner, New York City, 1998.

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

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

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

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

COMMISSIONS WITH PREMIÈRES

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

Dennis Desormier, arr.: *The Star-Spangled Banner* (revised), Handel Choir of Baltimore, 2010. Originally commissioned by Boston Vocal Artists' Sonique, 2004.

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

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

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 chapel window dedication, 1998.

PREMIÈRES

Schmidt, Harold and Carl, arr.: *Il est né le Divin Enfant*, Handel Choir of Baltimore, 2009. Advised edition published by MorningStar, 2022.

Hector Berlioz: *Chœur des bergers* (from *Les Francs-juges*), edited by 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* (opera), Dartmouth College Chamber Singers, 1992.

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

ENSEMBLE HIGHLIGHTS

Handel Choir of Baltimore (2004-2013): Establishment of the Handel Period Instrument Orchestra for all pre-romantic concerts; series of Haydn Mass concerts; annual *Messiah* performances; performance of Handel *Semele* and Coronation Anthems, Bach cantatas, Mozart *Requiem*, Duruflé *Requiem*, Vaughn Williams *G minor Mass*; collaborations with American Opera Theatre (Timothy Nelson, Artistic Director) in staged productions of Handel *Jephtha*, Purcell *Dido and Aeneas* and Melissa Dunphy Gonzales *Cantata*; collaboration with Peabody Institute and Pro Musica Rara in Handel *Ode for the Birthday of Queen Anne*; selected to perform at ACDA Eastern conference; collaborations with Baltimore Chamber Orchestra; commissions and performances of works by Leshnoff and McCullough; collaboration with University of MD Baltimore County for Brahms *Ein deutsches Requiem* performance; workshops for BSO OrchKids; concerts to support local humanitarian nonprofits.

Handel Society of Dartmouth College (1979-2004): Two ten-day concert tours to Germany and Austria; performances of Berlioz symphony *Roméo et Juliette* and *L'Enfance du Christ*, Bach *St. Matthew Passion*, *St. John Passion* and *Magnificat*, John Adams *Harmonium*, Respighi *Lauda per la Natività del Signore*, Brahms *Ein deutsches Requiem*, Verdi *Requiem*; Vaughn Williams *Hodie* and *Dona Nobis Pacem*, Stravinsky *Symphony of Psalms*; collaborations with New Hampshire Symphony in Manchester and Hanover for Mahler *Symphony No. 2* and Poulenc *Gloria*; commissioning and première of *The Staff of Aesculapius* by Charles Dodge for Dartmouth Medical School Bicentennial; performances of lesser-known Berlioz cantatas, choruses and songs; performance of epilogue of Berlioz *L'Enfance du Christ* with New York Pops Orchestra in Carnegie Hall; Concertato Singers' première of *Vox* by Dennis Desormier '97 and performances in summer for Dartmouth Conducting Institute; numerous concerts in rural NH and VT communities.

Dartmouth College Chamber Singers (1979-1996): Annual Feast of Song renaissance theatrical-musical banquet with the Early Music Ensemble; series of period instrument concerts with Arcadia Players of music by Mozart, Haydn, Bach, Purcell; performances of Brahms *Neu und Alte Liebesliederwaltzers*, Britten *Hymn to St. Cecilia*, lesser-known Berlioz choruses and songs, Ravel *Trois Chansons*, Messiaen *O Sacrum Convivium*, Ives *Psalm 90*; performance at ACDA Eastern conference in Boston; seven international concert tours (England, Scandinavia, Germany-Austria, Spain) and multiple national or regional tours in alternate years; numerous on-campus and area performances.

BERLIOZ MUSIC EDITIONS

Le Chant des Bretons, La Menace des Francs, and L'Apothéose were prepared with technical assistance of Larry Kenny, 2009 ; available on IMSLP.

Berlioz *Chœur de bergers* (from *Les Francs-juges*) piano-vocal score was prepared in collaboration with Gregory Hayes, privately printed in 2008. Available on IMSLP.

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.

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* SummerSing, 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

GRANTS

Handel Choir of Baltimore, Baltimore, MD 2004-2013

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.

Dartmouth College, Hanover, NH:

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, 2006.

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 of "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.

Melinda O'Neal Award established by the Handel Society of Dartmouth College and awarded annually to a singing member of the organization, 2007-2015.

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

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.

CURRENT MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS

American Choral Directors Association, Berlioz Society (UK), Early Music America

NATIONAL AND REGIONAL SERVICE

Advisor to Cathedral Choral Society (Washington DC) for performance of Berlioz *Roméo et Juliette* on October 22, 2022.

Reviewer of dissertations and theses for annual Julius Herford Dissertation Prize (American Choral Directors Association), 1993-2002 and 2009-present.

Mentor to Andrew Johnson (Eastman School of Music DM), Steven Fox '00 (Clarion Society, Cathedral Choral Society), Ryan Mullaney (DeSales University), Christopher McMullen-Laird '05, Craig Bloomfield, and others, 2016-present.

Board Member Emerita, Choral Arts Foundation of the Upper Valley (formerly Handel Society Foundation of New Hampshire).

Trustee and Artistic Director and Conductor Emerita, Handel Choir of Baltimore, 2013-present.

Reviewer for publication of music theory and conducting textbooks for Routledge and Taylor and Francis Group, 2010, 2012 and 2018.

External reviewer for tenure or promotion: 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, 1985-2018.

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

Clinician/ conductor of vocal music workshops for OrchKids educational program sponsored by Baltimore Symphony Orchestra, 2009-2013.

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

Clinician/ conductor of 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.

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

Greater Baltimore Cultural Alliance Board Member, 2007-2011.

Member, 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.

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

Member, Research and Publications Committee, American Choral Directors Association, 1991-2003. Chair of Monograph Committee, 1995-2003.

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

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

REFERENCES

Dr. Jan Harrington
Chancellor's Professor of Music (Choral Conducting) *Emeritus*
Jacobs School of Music, Indiana University
Bloomington, Indiana

Dr. Carl B. Schmidt
Professor of Music History and Literature *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 (retired)
Peabody Institute, Johns Hopkins University
Baltimore, Maryland

Dr. Katharine Conley
Professor of French & Francophone Studies *Emerita*
College of William and Mary
Williamsburg, Virginia

Contact information provided upon request.

A list of representative repertoire is available on the next three pages.

REPRESENTATIVE REPERTOIRE

Major choral-orchestral works conducted in performance with professional orchestras and vocal soloists. * Indicates performance with professional period instruments.

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 Fantasia
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 instrumentation. * Indicates performance with professional period instrument ensemble.

Bach, J. S.	Komm, Jesu Komm; Jesu meine Freude*; Cantatas BWV4, 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, 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
Durufilé	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	Reveyer 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	Grande Messe des morts; La Damnation de Faust

Bizet	Carmen
Busoni	Piano Concerto, Op. 39 (concluding 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, KV422; Clarinet Concerto, KV688, Divertimento KV136; Piano Concerto, KV449
Prokofiev	Peter and the Wolf
Saint-Saëns	Cello Concerto in A minor, Op. 33
Stravinsky	L'Histoire du Soldat; Concerto in D for Orchestra

Choral and choral-orchestral works première. † Indicates commission.

Appleton, Jon	Lament of Kamuela, chamber chorus and digital, keyboard
Desormier, Dennis	Vox†, <i>a cappella</i> ; Star Spangled Banner†, arr.
Dodge, Charles	The Staff of Aesculapius†, orchestra and chorus; Musica Dei Optimum†, <i>a cappella</i>
Jones, David Evans	Invitation to the Dance, 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>