

**JENNIFER MAE RODGERS
CONDUCTOR
CURRICULUM VITAE**

1326A NE 62nd Street
Seattle, WA 98115
email: jrodgrs@uw.edu
website: www.jmrconducting.com
cell: 301-785-2221

EDUCATION AND TRAINING

2016-present ABD, Choral Conducting, University of Washington (DMA expected May 2020)
Dissertation Title: "A Voice in the Choir: Modernizing the Language and Practice of Vocal Pedagogy in the Choral Culture"

Committee: Geoffrey Boers (Chair), Christopher Roberts, Giselle Wyers

1996 Master of Music, Voice/Opera, University of Maryland (Maryland Opera Studio)
1993 Bachelor of Music, *summa cum laude*, Voice Performance, Ithaca College

Further Completed Studies:

2017 Kodály Levels Program of Seattle, Musicianship I & II
2009 Eichenberger Choral Conductor Intensive, George Fox University
2002 Advanced Shakespeare, Shakespeare Theater, Washington, DC

Primary Mentors:

Conducting: Geoffrey Boers, Lawrence Doebler, Rodney Eichenberger, Janet Galván,
Ward Jamison, Giselle Wyers
Master classes: Stephen Alltop, Brainerd Blyden-Taylor, Hirvo Surva
Voice/Opera: Carmen Balthrop, Dominic Cossa, Stephen Crout, Ward and Vicki Jamison,
Leon Major, Deborah Montgomery, Beverly Patton, Gary Race, Kari Ragan
Master classes: Ken Bozeman, Nico Castel, Warren Jones, David Lutz
Acting: Susannah Berryman, Edward Gero, Paul Douglas Michnewicz
Dance/Combat: Graceanne Adamo, Virginia Freeman, James Sheerin, Eugenia Wacker-Hoefflin

HIGHER EDUCATION EMPLOYMENT – CHORAL AND VOCAL

Assistant Conductor, University of Washington Chamber Singers, Seattle, WA (2017 – present)

Support the conductor and assist in the leadership of this 40-voice top academic choir. Direct rehearsals in the absence of the conductor (including co-leadership of this ensemble during faculty sabbatical), lead sectionals, coordinate choral seating and voicing, manage internal communications, and design program and marketing materials. Notable events include performances with Kathleen Battle as the chorus for her *Underground Railroad: A Spiritual Journey* concert (in which I was a featured soloist), conducting the premier of a piece by a local composer, performances with a select ensemble of Handel's *Samson* and Purcell's *Dido and Aeneas* under the leadership of Grammy Award-winning conductor Stephen Stubbs, producing a CD release event for ensemble's first commercially-produced recording, and conducting our combined choirs on tour in Tallinn, Estonia.

Voice Instructor, University of Washington (2018 – present)

Individual private voice instruction for majors in musical theater (MUSP320) and non-major undergraduate and graduate voice students (MUSP300/320/500). Instructor of record with sole responsibility for course design and administration, including syllabus and assignments, student advising, performance assessments and final recitals/juries, and grading. Course evaluations were received from 57% of students who gave a 5/5 overall summary rating.

Musical Theater Program Coordinator, University of Washington (2018 – present)

Responsible for student mentoring and supplemental programming to support the cohort of musical theater majors at the University in the final two years of the degree's existence, filling a role formerly held by full-time faculty/staff. Serve as the staff liaison for the cohort to a steering committee of faculty and administrators from drama, music, and dance. Primary duty is to identify and contract area professionals for skill-building clinics, including singer-specific marketing, cross-over performance, audition coaching, tap and musical theater dance, entrepreneurial careers in musical theater, and conversations with renowned area directors. Highlights include securing a reading of a new musical, workshoping with an original cast member of *Come From Away*, and serving as the staff advisor for a student capstone project bringing theater into local service and healthcare organizations.

Teaching Assistant and Tour Manager, University of Washington Choral Program (2017 – present)

Administrative and classroom teaching assistance for the overall graduate choral program. Duties include management of ensemble auditions, preparation of materials and Canvas course administration, communications, and publicity. Highlights include transitioning the departmental mailing list database to MailChimp and designing quarterly newsletters, updating our contacts with school districts in surrounding counties, establishing a Google Team Drive to consolidate information across the degree program, and initiating better systems to retain institutional knowledge.

Remote Learning and COVID-19: Leadership role in converting all choral classes to online formats, including multiple ensembles, conducting, and choral techniques. Created musicianship training programs in MusicFirst and MatchMySound, and serve as a resource to the choral program for collective online resources and Zoom conferencing.

Tour Manager: Over a 14-month process, organized and implemented all logistical components of a two-week tour to Estonia and Latvia for 50 singers, alumni, and guests, including financial administration, itinerary management, hotel and transportation, communications and [tour website](#), and concert arrangements.

Musical Theater Capstone, University of Washington Drama Department (2019)

Co-instructor for this industry-readiness course (DRAMA499) for musical theater majors. With a teaching partner from career services, designed a customized syllabus to focus on application and interview preparedness, resume and materials, personal development, writing, and presentation skills. Solely responsible for classes in contracting and unions, director and casting networking, and “The Business of Vulnerability.”

Introductory Choral and Instrumental Conducting, University of Washington (2018)

Team-teaching arrangement with cooperative and solo instruction responsibilities for this fundamental conducting course for undergraduate music majors (MUS350/380). Lectured specifically on mixed and complex meter, fermatas and offsets, and shared in the grading of mid-term and final conducting exams. Course evaluations were received from 69% of students who gave a 4.9/5 overall summary rating.

Choral Repertoire of the Nineteenth Century, University of Washington (2018)

Teaching Assistant for this graduate-level music history class (MUS483). Responsible for selecting period-appropriate and quality recordings of literature, facilitating discussion, and lecturing in the absence of the professor.

Choral Curriculum: Methods and Materials, University of Washington (2018)

Co-instructor of this music education course (MUSED443) preparing undergraduates for choral teaching assignments in middle and high school settings. Lectured specifically on vocal pedagogy and building choral tone, navigating adolescent voice change, choral programming, auditions, and voicing methods for ensembles. Advised and assessed students as they taught class segments on location at Ballard High School.

Conductor/Instructor, University of Washington Recital Choir and Graduate Cohort Ensemble (Fall 2017)

Musical direction of two ensembles: 60-voice auditioned college/community choir and 21-voice pre-professional graduate ensemble. Created concert program to represent broad range of musical eras and genres within a cohesive theme. Managed all aspects of course administration from rehearsal design and implementation through attendance and grading. Produced comprehensive program notes, publicity, and in-concert lecture.

Assistant Conductor, University of Washington University Chorale (2016 – 2017)

Supported the conductor and assisted in the leadership of this 60-voice auditioned undergraduate choir, presenting concerts at the University and professional choral engagements in Seattle. Directed rehearsals in the absence of the conductor, coached small ensembles from the main choir, led sectionals, voiced sections, and taught group voice with singers from the chorus who did not have professional voice training. Served as assistant manager for the ensemble's New York City tour and performance at Carnegie Hall, including co-management of the tour budget and supervision during the event.

Conductor, University of Washington University Singers (2016 – 2017)

Co-directed this non-auditioned, all-campus group of approximately 45 to 60 singers for quarterly concerts and prepared the chorus for a combined program with orchestra and a half-time show with the UW Husky football team. Designed curriculum to teach vocal technique, health, and performance practice to beginning singers. Co-instructor with responsibility for syllabus creation, course management, and grading.

ADDITIONAL CHORAL CONDUCTING

Artistic Director, Everett Chorale, Everett, WA (2018 – present)

Develop, articulate, and lead the artistic vision and programming for this 80+ voice community concert chorus. Prepare and conduct all performances and weekly rehearsals.

Initiated a redesign of the core methodology of the organization, shifting to an educational focus internally and a community-centered focus for the city of Everett and its citizens. These changes resulted in a 20% increase in membership and collaborations with four local arts and education non-profits and two crisis organizations in my first season. Serve as a creative advisor for the Snohomish County Youth Chorus (an associated youth program), and in a leadership role with the Board of Directors to increase the financial and civic vibrancy of the organization and offer board development training.

Remote Learning and COVID-19: Design weekly gatherings during shelter-in-place restrictions with progressive sequences of voice-building, musicianship training, guided listening, and community connection. Advise the organization on the launch of its first online giving campaign. Submitted season planning documents to accommodate multiple conditions of gathering and sustained viability for the chorus.

Choir Director, Woodinville Unitarian Universalist Church, Woodinville, WA (2017 – 2018)

As this church's first professional choir director in recent times, programmed and directed the adult choir with the intent to teach good vocal production and musicianship skills. Expanded the musical vocabulary and ability of the congregation regarding literature, programmatic options, and creative use of a musically strong and diverse membership.

Vivat Musica, Seattle, WA (2017 – 2018)

Regular guest conductor for this ensemble that serves the Polish community of Seattle, including leading concert performances at the Seattle Center's Polish Festival.

Artistic Director, Vienna Choral Society (VCS), Vienna, VA (2010 – 2016)

Developed, articulated, and led the artistic vision and programming for this 90+ voice community concert choir. Programming included four concerts per season plus community events, ranging from Concerts for a Cause that involved civic partnerships to family-friendly concerts and large-scale works and festivals. Highlights included *Carmina Burana* (Orff) with dramatic staging, dance, and orchestra, *Requiem* (Hardin) with orchestra, and concerts partnered with local organizations for science and arts education, mental health awareness, and hunger and homelessness relief. Instituted a focus on vocal growth and education in rehearsal as well as through the creation of a regional series of musical skills workshops and master classes. The organization grew significantly during my tenure, including membership (from 36 upon hire to 95 after four seasons), grant awards, the hiring of an Executive Director, a full-scale branding and communications overhaul, revenue (increase of 35% over five years), and the creation of a reserve fund.

Director of Music, Unitarian Universalist Congregation of Rockville (UUCR), Rockville, MD (2007 – 2016)

Conducted the 50-voice adult choir in a denomination that thrives on a diverse range of musical genres. Choir membership grew 30% during my tenure. Responsible for weekly music programming year-round as well as special events that included a regional coffeehouse series and two annual in-house concerts. Supervised the staff pianist plus three volunteer choirs and their directors and managed multiple budgets, including the music operating and coffeehouse budgets as well as a special music endowment fund. Notable events included regional and national collaborations, commissioned works, and the regular

programming of large works with orchestra, including: *Requiem* (Faure and Hardin), *Christmas Cantata* (Pinkham), and *The Armed Man: A Mass for Peace* (Jenkins) which was subsequently performed at Lincoln Center, New York City with Distinguished Concerts International New York.

Director of Music, Saint Matthew's Episcopal Church, Hyattsville, MD (1993 – 1996)
Choir Director, First Baptist Church, Ithaca, NY (1989 – 1993)

ADDITIONAL HIGHER EDUCATION EMPLOYMENT

Center for Leadership and Organizational Change, University of Maryland, College Park, MD (2001 – 2005)

Provided professional consultation services as a member of an internal network of trained faculty and staff facilitators. Services included strategic planning, needs assessment, team development, leadership coaching, and change/transition management.

University Relations and Fundraising Research, University of Maryland (1993 – 2003)

As Director of Research and Database Administration, built the flagship campus' office from a staff of two full-time positions to eleven full-time professional employees and eight part-time project workers, chairing multiple search committees. Managed an annual budget of \$600,000 and a departmental portfolio covering a comprehensive research library, staff development, and outsourced survey and assessment services. Notable achievements included initiating and directing the redesign of the university's prospect tracking system (resulting in an increase of the major prospect pool by over 600% in the first year), developing a re-training and continuing education program for faculty and staff, and presenting and publishing on research methodology and best practices at regional and national conferences.

Introduction to Leadership Course, University of Maryland (2002)

Taught upper-level honors course in leadership through the university's College of Education, Department of Counseling and Personnel Services. Developed original coursework as well as coordinated a multi-disciplinary learning environment that included adventure learning, psychology of leadership, self-assessment tools, and interactive sessions with political, campus, and corporate leaders.

PUBLICATIONS AND PRESENTATIONS

Rodgers, Jennifer M. "A Rubric for Choral Relevance." In *Relevance in the Choral Art: A Pathway to Connections*, edited by Timothy W. Sharp. Chicago: GIA Publications, February 2020.

Rodgers, Jennifer M. "Cycles of Musical Self-Efficacy and the Thought Bubbles of Adult Amateur Choristers." Presentation at the 'Finding a Voice' Conference, Guildhall School of Music & Drama, London, UK, July 2019.

Rodgers, Jennifer M. "A Rubric for Choral Relevance." *The Choral Journal*, 59(9) (2019), 22-29.

Rodgers, Jennifer M. "Beyond Repertoire: Programming for Community Impact and Social Change." Presented at the NDSU Choral Symposium on Relevance, Fargo, ND, October 2018.

Rodgers, Jennifer M. "On the Voice: A Language that Resonates: Building a Pedagogy of Resonance for Adult Avocational Singers in a Choral Setting." *The Choral Journal*, 58(9), (2018), 61-71.

AREAS OF RESEARCH AND INTEREST

A Voice in the Choir: Modernizing the Language and Practice of Vocal Pedagogy in the Choral Culture (dissertation topic)

Self-Concept and Self-Efficacy of Adult Music-Makers

Poetic Justice: Analyzing Composers' Relationship to Poet, Poetic Construction, and Meaning

Choral Literacy and Skills (CLaS) rubric development. Contributor and model teacher for the 2020 film project – a first-ever collaboration between the American Choral Directors Association (ACDA), National Association for Music Education (NAfME), National Association of Teachers of Singing (NATS), and Choral Canada.

Choral relevance, including choral music as a catalyst for social change and effective engagement of choral music and ensembles in nontraditional spaces.

The use of music and the creative process in multi-disciplinary solutions for complex problems.

Development of teaching choirs and the customization of choral pedagogy to work effectively with diverse ensembles (e.g., developing and senescent voices, levels of musical literacy and experience, traditional and contemporary genres, and the spectrum of gender, including transgender singers).

VOCAL AND THEATRICAL INSTRUCTION

Private Voice Studio, Silver Spring, MD, Ashburn, VA, Seattle, WA (1999 – present)

Train and coach individual students on vocal technique/production, theatrical interpretation, music skills, and performance. Physiologically-rooted technique using current science and pedagogical methods in both classical and commercial/contemporary styles. Students range in age from 17-80, across the spectrum of gender (including transitioning transgender voices), and in ability from beginning singers to working professionals. Highlights of student accomplishments include international apprenticeships, principal roles with local and touring productions, recording contracts, successful college auditions, and top places in competitions.

Teaching Artist, Seattle Opera, Seattle, WA (2017)

Lead instructor for the Teen Vocal Studio and Advanced Vocal Ensemble – both weekly, auditioned classes for young classical vocalists. Teaching in a master class format, sessions focused on principals of staging, character development, movement, musical literacy, voice

pedagogy, and audition preparation. Throughout the course, students prepared for a public performance of an adapted version of Gluck's *Orfeo ed Euridice*.

Adult Voice and Adult Acting, Reston Community Center, Reston, VA (2004 – 2008)

Sole instructor of regular series of adult group voice classes at beginning, intermediate, and advanced levels. Building on that success, developed a series of music theory classes for singers and a series of acting classes for adult amateurs in the region.

Voice Instructor, Northern Virginia Center for Dance and Theater, Chantilly, VA (2002 – 2004)

Private voice lessons for young singers in a studio setting and group instruction for performances each season.

Musical Director, Young Actors Theatre, Reston, VA (2003-2004)

Production music director, voice teacher, and pianist for two youth summer sessions.

ADJUDICATION, MASTER CLASSES, AND CLINICS

Everett Chorale Voice Lab for area singers, Everett, WA (2018, 2019)

Puget SoundWorks, Seattle, WA (2019)

Roseburg High School pop a cappella choir, Roseburg, OR (in Seattle) (2018)

San Juan Music Educators Association, adjudicator and clinician, Bellingham, WA (2018)

Monte Vista High School Women's Ensemble, Danville, CA (in Seattle) (2018)

Foster High School Choir, Tukwila, WA (in Seattle) (2017)

Unitarian Universalist Congregation of Fairfax Music and Arts Guest Series, Fairfax, VA (2016)
"Anchors of Healthy, Effective Vocal Technique"

Vienna Choral Society Summer Workshop Series, Vienna, VA (2010 – 2016)

Classes included: "Voice 101," "Music Notation, Rhythm, and Sight Singing," "Theory for Singers," "Advanced Music Theory," and "From Studio to Stage"

Allegheny College, master classes for voice and opera students (2002, 2009, 2011, 2012, 2013)

Franklin Middle School, clinic for Intermediate/Advanced Treble Chorus, Chantilly, VA (2013)

Joseph Priestley District Worship Arts Festival (regional conference), "Voice 101," Wilmington, DE (2011)

Reston Community Center, Reston, VA (2007 – 2008)

"Music Theory for Adults" (8-class series), "Voice and Rhythm" (single clinic)

University of Toronto, Knox College, vocal clinic for theology students, Toronto, ON (2005)

ARTISTIC PERFORMANCE AND RESIDENCY

Plunge! Cabaret (2005 – present)

Co-founder, Executive Director, and principal performer of this non-profit theater that uses no-fourth-wall performances and residency programs to provide a creative catalyst and foster relationships between academic areas of study and community organizations. Created two original, full-length theatrical performances. Specific college course curricula developed for women's studies, psychology, diversity studies, gender studies, music, and theater. Residency programs and partnerships have addressed domestic violence, services for at-risk children, diversity awareness, and identity. Curating a body of work from children's author Deborah Hollander, including a musical production for theaters for young audiences.

Performances and workshops include:

OINK! A Pigsical, Silver Spring Black Box Theater, Silver Spring, MD (2015)

Performance workshop of a new musical work for young audiences. Subsequently, the production was invited to the DC Fringe Festival.

CASA of Crawford County, Meadville, PA (2011)

Residency to raise awareness for the organization and issues of child neglect and abuse in Crawford County, PA. Workshops for area adults and children, in-service for staff and volunteers of CASA, Children and Youth Services, and Women's Services, and concert featuring Plunge! and local musical artists.

The Freak That Sticks, Allegheny College and Meadville Community Theater, Meadville, PA (2009)

Debut performances of original show about identity, residency workshop for Psychology 102 Sex and Gender class, and campus-community panel event to explore issues of stereotyping, labeling, and diversity within the college and community.

One-ery...Two-ery..., [f.k.a. ...*one little did...*] Grand Theatre, Elizabeth, PA (2008)

Benefit performances for Womansplace transitional shelter. Residency workshops for Womansplace staff and residents, pre-show community awareness session and post-show 'talk-back' bringing to light issues of domestic violence.

Rainbow Youth Alliance, Rockville, MD (2008)

"Inner Freak" residency workshop with LGBTQIA+ youth.

Maryland Multicultural Youth Center Summer Program, Hyattsville, MD (2007)

Residency workshops on power and choice with at-risk youth.

"Power Struggles and the Call for Creativity," Baltimore, MD (2007)

Workshop presented at the Baltimore Creative Convergence Festival.

Benefit Concert for the River Road Unitarian Universalist Congregation (RRUUC) College Access Fund, Bethesda, MD (2007)

...one little did..., Allegheny College Centerstage Series, Meadville, PA (2002)

Debut performances of original show about the power of choice and residency workshops for the college's women's studies department, the Domestic Violence Support Group and staff of Women's Services International, the Allegheny Middle School Arts Program, and the Meadville Area Senior High School chorus.

Opera and Musical Theater

<u>ROLE/POSITION</u>	<u>PRODUCTION</u>	<u>COMPANY</u>
Musical Director	<i>Dear Evan Hansen</i> (scenes)	Youth Theatre Northwest
Musical Director	<i>Once on This Island</i>	CES Jewish Day School
Musical Director	<i>You're a Good Man Charlie Brown</i>	CES Jewish Day School
Irene Lasciter/Marlena Dietrich	<i>Studio 37</i>	IN Series
Principal Performer/Director	<i>Cabaret on the Loose</i>	National Press Club
Joyce	<i>Noel and Cole</i>	IN Series
Prince Orlofsky	<i>Die Fledermaus</i>	Maryland Opera Studio
"Lady" Jane	<i>Rose Marie</i>	IN Series
Ma Crachitt	<i>A Christmas Carol</i>	Chesapeake Music Hall
Mrs. Medlock	<i>The Secret Garden</i>	SRTCOF*
Musical Director/Keyboard	<i>Assassins</i>	SRTCOF*
Woman #3/Director	<i>And the World Goes Round</i>	SRTCOF*
Katisha	<i>The Mikado</i>	Ithaca College Theater
Ensemble	<i>Of Thee I Sing</i>	Ithaca Opera
Countess	<i>Le Nozze di Figaro</i> (scenes)	Reading Pops Symphony

* Summer Repertory Theater Company of the Fingerlakes

Oratorio

<u>WORK</u>	<u>COMPOSER</u>	<u>VENUE</u>
<i>Ninth Symphony</i> , alto soloist	Beethoven	Benaroya Hall Seattle
<i>Dixit Dominus</i> , alto soloist	Vivaldi	Meany Hall Seattle
<i>Requiem</i> , soprano soloist	Faure	First UMC Pittsburgh
<i>Requiem</i> , alto soloist	Hardin	RRUUC
<i>African Sanctus</i> , soprano soloist	Fanshawe	RRUUC
<i>Gloria</i> , alto soloist	Vivaldi	RRUUC
<i>Gloria</i> , soprano soloist	Poulenc	Horseheads High School
C Minor Mass, soprano II soloist	Mozart	Horseheads High School

Ensemble

UW Chamber Singers	Assistant Conductor, featured soloist, Alto 2
Pacific MusicWorks	<i>Dido and Aeneas, Samson</i>
UW Cohort Ensemble and Recital Choir	Alto 1/2, soloist, rehearsal accompanist
Maryland Renaissance Festival	Resident acting ensemble
The Washington Opera Chorus	<i>Samson et Dalila, Boris Godunov, Sly, La Rondine, Doña Francisquita, Romeo et Juliette</i>
The Washington Revels Chorus	<i>Christmas Revels</i>

MUSICAL AWARDS AND HONORS

Boeing Endowment for Excellence Fellowship Award, University of Washington
Washington State ACDA 2019 National Conference Scholarship
School of Music Scholarship Recipient, University of Washington
Regional Winner, MacAllister Awards, Indiana University
Finalist, Homer Ulrich Honors Competition, University of Maryland
First Place, NATS Fingerlakes Region, Syracuse University
First Place, Civic Morning Musical Competition, Syracuse University
Winner, Concerto Competition, Ithaca College
Dana Intern, Music Diction, Ithaca College
Roberta Peters Scholarship Recipient, Ithaca College
David J. Laub Music Scholarship Recipient, Ithaca College
Arion National Music Award Recipient
Third Place, NATS Eastern Regional, Bucknell University
Top-Ranked Soprano from Pennsylvania, All-Eastern Seaboard Conference, Boston, MA
Pennsylvania Governor's School for the Performing Arts, Bucknell University
Honor Societies: Pi Kappa Lambda, Phi Kappa Phi, Oracle Society

MUSICAL ARRANGEMENTS AND EDITIONS

Agnus Dei I (<i>Missa Papae Marcelli</i>)	Giovanni Palestrina	SAATBB a cappella (edited)
Alle Psallite/Round and Round	13 th c. Conductus/Traditional	SATB
Another Train	The Poozies	SATB a cappella
Before It's Too Late	Goo Goo Dolls	Duet with piano
Canon for Peace	Thomas Tallis	4-part round
Everyday Heroes	Theresa Jennings	SATB with piano
Fanfare for the Common Man	Aaron Copland	SATB a cappella
Hail to the Princess Aurora	George Bruns	SATB a cappella
Shed a Little Light	James Taylor	SATB with solo and guitar
Ofyn Pripetchik	Mark Warshawsky	SATB a cappella
Nowell Sing We Both All and Some	Anonymous 15 th c.	SATB a cappella
Walk Humbly Son	Eddie from Ohio	SATB a cappella

RECORDINGS

<i>To a Friend</i> (Wyers)	UW Choral Cohort recording for SBMP Publishing
<i>I Am in Need of Music</i> (various)	UUCR Adult Choir debut recording
<i>Carmina Burana</i> (Orff)	VCS with guests and orchestra (CD and DVD)
<i>Celebration of the Life</i> (various)	Combined choirs and orchestra
<i>The Armed Man: A Mass for Peace</i> (Jenkins)	UUCR Adult Choir with guests and orchestra
<i>What She Wants</i> (various)	Acoustic solo mixed-genre CD

NOTABLE CONDUCTING PERFORMANCES

Everett Chorale concerts (2019-2020): *Joy!* (featuring Pinkham's *Christmas Cantata* with brass quintet), *Ode to Joy* (featured performance at Seattle's Benaroya Hall), *The Concert for Everett* (Concert for a Cause featuring partnerships with the Everett Museum, the Tulalip

Tribes, the Filipino Choir of St. Mary Magdalen, international troubadour Jason Webley, and a community and arts fair of local organizations)

Intiman Theater, *The Events* (2019) – assembled and conducted an ensemble from the Everett Chorale as supporting cast and chorus for this Tony Award-winning theater's production wrestling with gun violence in America.

Everett Chorale concerts (2018 – 2019): *Mystery, Wonder, Birth & Light* (doctoral choral recital with professional SSAA quartet, percussion, and Celtic harp), *We Are the Storytellers: Aesop's Fables and Other Tall Tales* (with commissioned dell'arte theater, the Snohomish County Youth Chorus, and partnerships with Imagine Children's Museum and the Everett Public Library), *Will Sing For Food: A Concert for the Hungry and Homeless* (Concert for a Cause supporting Cocoon House and the Hungry Hearts Foundation, and featuring a "found percussion" commission and devised improvisation)

Ein Deutsches Requiem Movement 1 by J. Brahms, Greater Seattle Choral Consortium (2018)

"Behold, God the Lord Passed By" from *Elijah* by F. Mendelssohn with Campus Philharmonia Orchestra and combined UW choirs (2018)

You Asked Me to Speak – doctoral choral recital performed with the University of Washington Recital Choir and Graduate Cohort Ensemble (2017)

Vienna Choral Society concerts (2015 – 2016): *Animal Crackers* (Concert for a Cause with the Freedom Hill Singers supporting HART – Homeless Animals Rescue Team), *Harmony and Light: A Jazz-Inspired Christmas* (with the Bronson Hoover jazz ensemble), *'Til the Spirit Moves: Traditional Songs and Spirituals*, *Carmina Burana* (with chamber orchestra, Mosby Woods Mustang Chorus, dancers and soloists, and semi-staged as a scenic cantata)

Vienna Choral Society concerts (2014 – 2015): *Road Trip!*, *Nowèl e Navidad: Christmas Around the World* (with BRIDGES: Harmony through Music and the Vienna Jammers Percussion Ensemble), *Text and Sound: When Music Paints a Thousand Words*, *Someone to Watch Over Me: Everyday Heroes* (Concert for a Cause supporting the Vienna Volunteer Fire Department, The Town of Vienna Police Department, and the 2015 World Police & Fire Games)

Vienna Choral Society concerts (2013 – 2014): *Coffee House Concert* (featuring local singer/songwriters), *Solstice: Light and Dark* (Concert for a Cause supporting The Women's Center), *Children's Stories and Lullabies*, *Parodies & PDQ Bach*

Vienna Choral Society concerts (2012 – 2013): *Swing!*, *Welcome Yule*, *Music of the Storms* (Concert for a Cause with ABC7/WJLA-TV supporting the American Red Cross, Ideaventions, and the Community Collaborative Rain, Hail, and Snow Network), *Opera for the People* (in partnership with The Reston Chorale, performed with professional soloists)

Vienna Choral Society concerts (2011 – 2012): *Music from the Big Screen*, *Christmas Stories* (featuring the dance company of the Cuppett Performing Arts Center), *Celtic Arts Festival: An Afternoon of Celtic Music, Dance & Culture* (featuring local artists and businesses,

including TinSmith, the Vienna Jammers Percussion Ensemble, Rich Follett: The Merrie Minstrel, and the Irish Breakfast Band), *Seikilos to U2: A Tour Through Music History* (Concert for a Cause with Creative Cauldron and OneVoice supporting arts education in Fairfax County)

Vienna Choral Society concerts (2010 – 2011): *Pictures of Earth: A Celebration of the 40th Anniversary of Earth Day*, *The Disney Princess Concert* (featuring an acting corps of local youth), *Will Sing for Food: A Concert for the Hungry and Homeless* (Concert for a Cause supporting FACETS, Food for Others, and Homestretch), *Come in from the Cold*, *Aesop's Fables and Other Tales* (featuring Mark Jaster and Sabrina Mandell of Happenstance Theater), *A Celebration of the Life* (Concert for a Cause supporting The Washington Home and Community Hospice, featuring Clif Hardin's *Requiem* with orchestra and the adult choirs of the Unitarian Universalist congregations of Rockville, MD and Fairfax, VA)

MEDIA COVERAGE

Everett Herald, "Hear the Everett Chorale sing Beethoven's Ninth at Benaroya Hall" February 13, 2020. (cover story and photo for the Arts & Entertainment section)

Everett Herald, "Everett Chorale's holiday concert soothed a Grinch's heart" December 21, 2019. (opinion article from an unrelated audience member reviewing a chorale performance)

Everett Herald, "The Everett Chorale 'Will Sing For Food' at Sunday's concert" June 13, 2019. (feature article describing the Chorale's partnerships for homelessness and hunger relief)

Everett Herald, "Everett Chorale to stage kid-friendly 'Musical Tall Tales'" March 17, 2019. (feature article describing the concert and partnerships with local museum and library)

Everett Herald, "Everett Chorale promises 'Mystery and Wonder' this weekend," November 29, 2018. (feature article describing my debut concert with the Everett Chorale)

Everett Herald, "Music made with meaning: first woman to lead the Everett Chorale aims to have an influence on social issues," April 17, 2018. (part two of two-part feature article)

Everett Herald, "Everett Chorale names new artistic director, conductor," April 12, 2018. (part one of two-part feature article)

Whole Notes (UW School of Music Alumni Magazine), "UW Music in the Common Tent: Life Lessons from Tent City 3," feature article, Fall 2017.

Vienna, VA *Patch*, featured video interview, May 2011. (previewing Vienna Choral Society concert and partnership with Washington Home and Community Hospice)

SERVICE

ACDA Student Chapter President – UW School of Music (2019 – 2020)

Tent City 3 Homeless Encampment – conceived concert series and participatory music sessions for residents, engaging UW ensembles, student groups, faculty, and local arts groups. (2017)

UW-Myanmar Project: Video-Library of Performances and Practices. Contributed video demonstration of harmony through layered, a cappella singing for educational use. (2017)

Repertoire selection committees for the national conference of the Association for UU Music Ministries – UU composers (chair) (2015), SATB difficult repertoire (2014)

Loudoun's Got Talent Competition – adjudicator for voice (2009)

Loudoun County Arts Council (LCAC) – board member (2008-2009)

LCAC Excellence in the Arts Competition – adjudicator and co-organizer (2008)

Fairfax County Arts Council – member of grant review and selection panel (2007 – 2008)

SKILLS

Music and Theater: Choral and orchestral conducting, voice (16 years formal study), piano (12 years formal study), choral arranging, composition, musical and stage direction, fencing and combat, Shakespearean acting, set construction and design, lighting design, stage management, stage makeup, drum circle facilitation. Performance languages – Estonian, French, German, Italian, Latin, Latvian, Russian, Spanish. Dance - period, Baroque, Renaissance, and ballroom.

Business and Technology: MusicFirst, MatchMySound, Zoom, Canvas, Gradebook, Wix, Finale and Capella music notation software, Appcompanion, Prezi, Keynote, Adobe Photoshop and Acrobat, Microsoft Office, Google Suite, MailChimp, WordPress, Drupal (basic), graphic design, budget management, social media, relational databases, process consultation, team facilitation, Myers-Briggs Type Indicator (CAPT Qualified Administrator), business creation and incorporation, marketing and professional networking, and product development.

PROFESSIONAL MEMBERSHIPS

American Choral Directors Association (ACDA)

Chorus America

College Music Society (CMS)

National Association for Music Education (NAfME)

National Association of Teachers of Singing (NATS)

National Collegiate Choral Organization (NCCO)

REFERENCES

Dr. Geoffrey Boers

Director of Choral Activities/Dissertation Committee Chair
Ruth Sutton Waters Endowed Professor
University of Washington
School of Music, Room 222, Box 353450
Seattle, WA 98195
253-686-8507 (cell)
boersg@uw.edu

Dr. Giselle Wyers

Chair of Voice and Choral Studies
Donald E. Petersen Endowed Professor
University of Washington
School of Music, Room 319, Box 353450
Seattle, WA 98195
206-543-1398 (office)
wyersg@uw.edu

Dr. Steven Morrison

Professor of Music Education
Henry & Leigh Bienen School of Music
Northwestern University
70 Arts Circle Drive
Evanston, Illinois 60201
847-467-4726 (office)
steven.morrison@northwestern.edu

Dr. Kari Ragan

Artist in Residence – Voice Pedagogy and Vocal Health
University of Washington
School of Music, Room 330, Box 353450
Seattle, WA 98195
425-246-1326 (cell)
dkr@kariragan.com

References from students/choristers and for work in community organizations, theaters, and non-arts higher education positions available upon request.