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EDUCATION

2014 PhD, University of Sunderland
 Thesis: “The Function of Music in Selected Screen Adaptations of Shakespeare”
 1998-2002 Doctoral studies, University of Cincinnati College-Conservatory of Music,
 Musicology
 1998 Master of Music, University of Miami, Cello Performance
 1996 Certificate of Advanced Studies, Guildhall School of Music and Drama, Cello
 Performance
 1995 Bachelor of Music, Peabody Conservatory of Music, Cello Performance
 1992 High School Diploma with a Concentration in Cello Performance, University of
 North Carolina School of the Arts

EMPLOYMENT

2000-present Editorial, writing, communications, and publishing consultant
 2020-present Writespace Houston, Instructor in Creative Writing
 2019-20 University of Houston, Moores School of Music, Visiting Assistant Professor in
 Musicology
 2009-11 Westminster Choir College of Rider University, Instructor in Musicology
 2006 Thomson Custom Solutions, Development Editor Supervisor
 2004-06 Atomic Dog Publishing, Managing Editor
 2001-04 Atomic Dog Publishing, Developmental Editor
 2001 University of Cincinnati, University College, Professional Academic Tutor in
 Composition and Rhetoric

AWARDS AND GRANTS

2019-20 Music Library Association Dena Epstein Award for Archival and Library Research
 for “*Melody Magazine* and Women Musicians in the Early American Cinema”
 2017-18 Rudolph Ganz Long-Term Fellowship, Newberry Library, Chicago, for “Female
 Musicians in the American Silent Cinema”
 2016-17 Harry Ransom Center Research Fellowship in the Humanities, University of Texas at
 Austin, for “Performances at the Pictures: Music in Motion from Vaudeville to Early
 Silent Cinema”
 2016 American Musicological Society Janet Levy Award for Independent Scholars, for
 “Music for the Cinematic Supernatural in the Era of Spiritualism, 1895-1929”
 2016 American Music Research Center Summer Fellowship, University of Colorado at
 Boulder, for “Music for the Cinematic Supernatural in the Era of Spiritualism, 1895-
 1929”
 2016 Society for American Music Sight and Sound Subvention for “Scoring the Silver
 Screen from ‘Fairy Flirtations’ to *The Sea Beast*: Recordings of Repertoire from the
 Silent Film Sound and Music Archive”
 2013-14 Society for American Music Judith Tick Fellowship, for *The Art Songs of Louise Talma*
 2009 Yale University Beinecke Rare Book and Manuscript Library Thornton Wilder
 Fellowship in Wilder Studies, for *Louise Talma: A Life in Composition* and related

- publications
- 2004 National Coalition of Independent Scholars Yosef Wosk Grant
- 2000 University of Cincinnati Summer Research Fellowship
- 1999 The Peabody Conservatory of Music Alumni Career Development Grant
- 1998 Award of Academic Merit, University of Miami
- 1997 Catherine Filene Shouse Career Development Award
- 1995 Merit Scholarship, Hochschule Mozarteum für Musik und Darstellende Kunst
- 1993, 1994 Lucia Ward Career Development Grant
- 1993, 1995 The Peabody Conservatory of Music Career Development Grants

PROFESSIONAL DEVELOPMENT

- 2008 Folger Shakespeare Library Seminar: "Shakespeare on Screen in Theory and Practice"

TEACHING

Guest Teaching and Workshops

- 2021 "Gothic Before the Gothic," with Colleen Kennedy, Romancing the Gothic
- 2020 "Archives and Autobiography in Researching Louise Talma," Westminster Choice College
- 2020 "Researching Women in Silent Film Music," Bridgewater University
- 2020 "Spiritualism, Music, and the Early Cinema," Oklahoma City University
- 2020 "Being #ActuallyAutistic in Music and Literature," Misericordia University
- 2020 "Music and Disability in Shakespeare," Misericordia University
- 2018 "Gender, Race, and Class in Music Videos," University of South Carolina-Upstate
- 2018 "Grant-Writing for the Humanities," "Soundscapes of Medieval Britain in Film," "Film Scoring: Past and Present," University of St. Thomas, Minneapolis
- 2018 "Creative and Scholarly Processes," Hartt School Community Division
- 2018 "Musicology Outside of the Academy," Musicology Colloquium, University of Kansas
- 2018 "Music, Nostalgia, and *The General*," West Virginia University
- 2018 "Options in Musicology," Mary Washington University
- 2017 "Women and English Early Modern Music in Film," University of South Carolina
- 2017 "Nationalism in Music," Université du Québec à Chicoutimi
- 2014 "Scoring Disability Narratives," City University of New York, Graduate Students in Music Conference
- 2013 "Women Composing Opera," University of Richmond
- 2013 "Goth Music and Aesthetics," University of Cincinnati-Blue Ash
- 2010 "Women Composing Opera," Mary Washington University

Graduate Level

- 2020 Film Music, University of Houston
- 2019, 2020 Introduction to Research in Musicology, University of Houston
- 2019 Graduate Music History Review, University of Houston
- 2011 Seminar: Victorian Music and Culture, Westminster Choir College
- 2010 Seminar: American Opera since 1950, Westminster Choir College
- 2009, 2010 Introduction to Musicology, Westminster Choir College

Undergraduate Level

- 2020 History of Music I, University of Houston
 2020 Film Music, University of Houston
 2011 Seminar: Women and Music, Westminster Choir College
 2010 Music since 1900, Westminster Choir College
 1996-98 Cello (private lessons), University of Miami

Open Enrollment

- 2020 Writing with Ghosts: Researching and Writing about History, Writespace Houston
 2020 Curating your Poetry, Writespace Houston
 2020 Poetry for Protest, Writespace Houston
 2020 The Mythical Muse: Using Mythology in Writing, Writespace Houston

SCHOLARLY PUBLICATIONS

Books

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

Scholarly Editions

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

Digital Humanities Projects

- 2013-Present Executive Director, The Silent Film Sound and Music Archive (www.sfsma.org)
 2018-Present Director, SHEAF: Shakespeare in Early Film database (<https://sheaf.hcommons.org/>)
 2021-present Founder and administrator, Julia Perry Working Group (<https://hcommons.org/groups/julia-perry-working-group/forum/>)

Edited Collections

- 2018 Contributing co-editor, with Mariana Whitmer, *Re-Locating the Sounds of the Western*, Routledge.
 2010 Contributing editor, *Buffy, Ballads, and Bad Guys Who Sing: Music in the Worlds of Joss Whedon*, Scarecrow Press.

Book Chapters

- 2021 “Jewishness between Performance and Appropriation: Music for *The Merchant of Venice* (2004),” *Shakespeare at the Intersection of Performance and Appropriation*, ed. Louise Geddes, Kathryn Vomero Santos, and Geoffrey Way.
 2021 “Shakespeare, the Early Modern, and Period Song in the American Silent Cinema,” proposed volume on representations of the early modern on stage and screen, Routledge.
 2019 “Laura Rossi’s War Musics,” *Double Lives*, ed. James Wierzbicki, Ashgate.

- 2019 “Women at the Pedals: Female Cinema Musicians During the Great War,” *Over Here, Over There: Transatlantic Conversations on the Music of World War I*, ed. William Brooks, Christina Bashford, and Gayle Magee, University of Illinois Press.
- 2019 “The Gothic and Music: Scoring ‘Silent’ Spectres,” *The Gothic and the Arts*, ed. David Punter, Edinburgh University Press.
- 2018 “The Wild West meets the Wives of Windsor: Shakespeare and Music in the Mythological American West,” *Re-Locating the Sounds of the Western*, ed. Mariana Whitmer and Kendra Preston Leonard, Routledge.
- 2018 “Cue Sheets, Musical Suggestions, and Performance Practices for Hollywood Films, 1908-1927,” *Music in Silent Cinema*, ed. Ruth Barton and Simon Trezise, Routledge.
- 2015 “Music for *Richard III*: Cinematic Scoring for the Early Modern Monstrous,” *The Oxford Handbook of Music and Disability Studies*, ed. Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus, Oxford University Press.
- 2014 “The Use of Early Modern Music in Film Scoring for Elizabeth I,” *Gender and Song in Early Modern England*, ed. Leslie C. Dunn and Katherine R. Larson, Ashgate.
- 2014 “The Sounds of India in Supple’s *Twelfth Night*,” *Bollywood Shakespeares*, ed. Craig Dionne and Parmita Kapadia, Palgrave Macmillan.
- 2012 “The Lady Vanishes: Vocality and Agency in Cinematic Ophelias,” *The Afterlife of Ophelia*, ed. Deanne Williams and Kaara L. Peterson, Palgrave Macmillan.
- 2010 “‘The Status is Not Quo’: Gender and Performance in *Dr. Horrible’s Sing-Along Blog*,” *Buff, Ballads, and Bad Guys Who Sing: Music in the Worlds of Joss Whedon*, Scarecrow Press.
- 2010 “‘The Future is the Past’: Music and History in *Firefly*,” *Space and Time: Essays on Visions of History in Science Fiction and Fantasy*, ed. David C. Wright and Allen W. Austin, McFarland Press.

Research Articles

- 2018 “Musical Mimesis in *Orphans of the Storm*,” *Music Theory Online* 24.2.
- 2018 “Alice Jay,” and “Hazel Burnett,” *Women Film Pioneers Project*, Columbia University (January 2018).
- 2016 “Using Resources for Silent Film Music,” *Fontes Artis Musicae* 63, no. 4, 259-76.
- 2016 “Listening to the Gaoler’s Daughter,” *Cerae: An Australasian Journal of Medieval and Early Modern Studies* 3.
- 2016 “The Past is a Foreign Country: World Musics Signifying History in/and Elizabethan Drama,” *Borrowers and Lenders* (Autumn).
- 2016 “History Faux/Real: The 2006 *Ur-Hamlet*,” *kadar koli* 10.
- 2014 “From ‘Angel of Music’ to ‘that Monster’: Music for the Human Uncanny in *The Phantom of the Opera* (1925/1929),” *Studies in Gothic Fiction*, vol. 3 no. 1, 13-23.
- 2013 “Listening to Global Shakespeare,” *Global Shakespeares*.
- 2013 “‘Cheer up, Hamlet!’: Using Shakespearean Burlesque to Teach the Bard,” *This Rough Magic* (Summer).
- 2013 “Significations of Religious Desire in Louise Talma’s *The Alcestiad*,” *Religion and the Arts*, vol. 17, no. 3, 289-310.
- 2013 “Rosalind’s Musical Identities in Branagh’s and Doyle’s *As You Like It*,” *Upstart Crow* (January).
- 2012 “Towards a Works List for Louise Talma,” *Fontes Artis Musicae*, vol. 59, no. 2, 117-126.
- 2012 “Origin Stories: Louise Talma’s Early Life,” *Journal of Historical Biography* 12, 1-29.

- 2012 “Hearing the Scene: Approaches to Live Music in Modern Shakespearean Productions,” *Early Modern Studies Journal*, vol. 5.
- 2012 “Style and Form in Louise Talma’s Early Songs,” *Journal of Musicological Research*, vol. 31, no. 4.
- 2011 “A Great Desire: Autobiography in Louise Talma’s Early Vocal Works,” *Current Musicology*, Issue 92, 7-31.
- 2011 “Topsy-Turvy Victoriana: Locating Life and Death in *Corpse Bride*,” *Aether*, vol. 7.
- 2010 “Louise Talma’s Christmas Carol,” *Notes*, 739-744.
- 2009 “Silencing Ophelia: Male Aurality as a Controlling Element in Olivier’s *Hamlet*,” *Scope*, Issue 14.
- 2008 “Secret Rooms and Borrowed Pianos: Two Women’s Roles in Preserving the Conservatoire Américain during the Occupation,” *Women in French Studies*, 76-84.
- 2007 “‘Excellence in Execution’ and ‘Fitness for Teaching’: Assessments of Women at the Conservatoire Américain,” *Women and Music: A Journal of Gender and Culture*, vol. 11, 29-50.

Invited Articles

- 2019 “Lamentations: Vivian Fine’s *Four Songs* (1933),” *Illuminate Women’s Music*.
- 2018 “New Music for a New Art Form: Photoplay Music;” “Taking a Cue: Accompanying Early Film;” “New Music for Old Film;” and “Setting the Scene with Sound: (Re)Scoring the Silent Film,” *NewMusicBox*.
- 2017 “Lone Star Melody Makers,” *Ransom Edition*.
- 2015 “Heavy Metal Elves;” “Survival through Song;” “American Folk Rock Cattle Raid: The Decemberists’ *The Tain*,” and “Art Mimics Art: Anthony Burgess’s *Napoleon Symphony: A Novel in Four Movements*,” *The Avid Listener*, W. W. Norton and Co.
- 2015 “Discovering Louise Talma’s First Orchestral Works;” “Louise Talma’s *A Time to Remember*,” “Louise Talma’s *Toccata for Orchestra*,” *Women’s Philharmonic Advocacy*.
- 2014 “Ruth Crawford Seeger’s String Quartet and Integral Serialism;” “Delia Derbyshire: Innovations in Electronic Music;” “Song of Myself: Autobiography in Women’s Music;” “Hearing Gender in George Lucas’s *Galaxy*,” *The Avid Listener*, W. W. Norton and Co.
- 2014 “Louise Talma’s Last Song and the Erasure of a Life,” *The Journal of the International Alliance for Women in Music*.
- 2006 “‘Two Hard Etudes and a Schumann Number’: American Women, Repertoire and Mentoring in France, 1921-1951,” *The Journal of the International Alliance for Women in Music*.

Reviews and Review Articles

- 2021 Esther M. Morgan-Ellis, *Everybody Sing! Community Singing in the American Picture Palace*, *Journal of the Society for American Music*.
- 2020 Katherine R. Larson, *The Matter of Song in Early Modern England*, *Early Modern Women: An Interdisciplinary Journal*.
- 2019 *Music in Shakespeare* database, *Borrowers and Lenders*.
- 2019 Shakespeare Theatre Company, *The Oresteia* and interview with production composer Kamala Sankaram, *Early Modern Culture* 14.
- 2018 *A-R Online Music Anthology*, AMS Pedagogy Study Group Book Reviews.
- 2018 *Music Theory Examples by Women* and *Composer Diversity Database*, *Journal for the Society or American Music*.

- 2018 Kimberly A. Francis, ed., *Nadia Boulanger and the Stravinskys: A Selected Correspondence, Fontes Artis Musicae*.
- 2018 James Cook, Alexander Kolassa, and Adam Whittaker, eds., *Recomposing the Past: Representations of Early Music on Stage and Screen, NABMSA Reviews*.
- 2018 Esther M. Morgan-Ellis, *Everybody Sing! Community Singing in the American Picture Palace, Journal of the Society for American Music*.
- 2016 Rebekah Ahrendt, Mark Ferraguto, Damien Mahiet, eds., *Music and Diplomacy from the Early Modern Era to the Present, H-Net Reviews*.
- 2015 Scott Messing, *Marching to the Canon: The Life of Schubert's Marche Militaire, H-Net Reviews*.
- 2015 Denise von Glahn, *Music and the Skillful Listener: American Women Compose the Natural World, Notes*.
- 2014 Felix Mayer, Carol J. Oja, Wolfgang Rathert, and Anne C. Shreffler, eds., *Crosscurrents: American and European Music in Interaction, 1900-2000, NABMSA Reviews*.
- 2014 The Athens Guitar Duo, *Magellan's Playlist: On Tour in China* (CD), *I Care If You Listen*.
- 2014 Boston Modern Orchestra Project led by Gil Rose and featuring Lucy Shelton, soprano, *Jacob Druckman: Lamia* (with *That Quickening Pulse, Delizje Contente Che L'Alme Beate, Nor Spell Nor Charm, Suite from Médée*) (CD), BMPO Sound 2013, *I Care If You Listen*.
- 2013 Christopher R. Wilson, *Shakespeare's Musical Imagery, Upstart*.
- 2012 Paul Attinello, Janet Halfyard, and Vanessa Knights, eds., *Music, Sound, and Silence in Buffy the Vampire Slayer, Bulletin of the Society for American Music*.
- 2011 "Guides to Writing about Music," *Journal of Music History Pedagogy*, vol. 2, No. 1. Reprinted in *Thaqafa 'Alamiya [Global Cultures]*, published by the National Council for Culture, Arts, and Letters, Kuwait], 2013.
- 2011 Gabriel Fauré, *Piano Trio; String Quartet; La Bonne Chanson, Notes*.
- 2011 Mark Adamo, *Little Women* (DVD), *Notes*.
- 2010 Bruno Monsaingeon, *Nadia Boulanger—Mademoiselle* (DVD), *Notes*.
- 2009 Royal S. Brown, *Film Musings, Scope*, Issue 14.
- 2008 Gian Carlo Menotti, *Help! Help! The Globolinks* (DVD), *Notes*.
- 2008 Philip Hayward, ed., *Off the Planet: Music, Sound and Science Fiction Cinema, The Journal of Film Music*.
- 2007 Caroline Potter, *Nadia and Lili Boulanger, Notes*.
- 2007 Phil Powrie and Robynn Stilwell, eds., *Changing Tunes: The Use of Pre-existing Music in Film, Notes*.
- 2006 Sergei Rachmaninoff, *The Miserly Knight* (DVD), *Notes*.
- 2002 Gilbert Amy, *Mémoire pour violoncelle et piano d'après Shin'ananim* (1979-1989); Georges Aperghis, *Sonate pour violoncelle seul* (1994); Nicolas Bacri, *Suite no. 1 "Preludio e Metamorfosi," pour violoncelle seul*, opus 31 no. 1 (1987-94); Jacques Castérède, *Sonate pour violoncelle et piano* (1996); Alexander Comitas, *Yiddish Suite pour violoncelle et piano*, opus 17 (1995); Thierry Escaich, *Nocturne pour violoncelle et piano* (1997); Renaud Gagneux, *Trois bagatelles pour violoncelle seul*, opus 49 (1997); Ingrid Guymet, *Seven Sketches pour violoncelle seul* (1989) and *Chainmail pour violoncelle solo* (1995); Georges Migot, *Sonate et Rhapsodie pour violoncelle seul*; Serge Nigg, *Duo élégiaque pour violoncelle et piano*; Ton-That Tiêt, *Xuân Vĩ pour violoncelle et piano*; Jean-Jacques Werner, *Clair-obscur pour violoncelle et harpe* (1996), *Notes*.
- 2001 Richard Hickox, Gustav Holst, *The Scholar Gypsy* (CD), *Music Research Forum*, vol. 16.

- 2001 Diana Burrell, *Heron: For Cello and Piano* (1988); Barbara Heller, *Lalai: Schlaflied zum Wachwerden? Für Violoncello und Klavier* (1989); Tania León, *Four Pieces for Violoncello* (1981); Augusta Read Thomas, *Spring Song for Solo Cello* (1995), *Notes*.
- 2000 Mark N. Grant, *Maestros of the Pen*, *Music Research Forum*, vol. 15.

Dictionary Articles

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

INTERVIEWS AND MEDIA

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

CREATIVE WORKS

Opera Libretti

- 2021 *Protectress*; music by Jessica Rudman, in progress; an American Opera Project initiative.
- 2021 *Momentum*; music by Lisa Neher.
Premiered by Lisa Neher, 2021.
- 2021 *Woman Waits with Sword*; music by Lisa Neher.
Premiered by Margaret O’Connell, 2021.
- 2021 *Now Available*; music by Lisa Neher.
Premiered by Zach Finkelstein, 2021
- 2021 *Wide Awake in the New City*; music by Lisa Neher.
Premiered by Hugo Vera, 2021.
- 2020 *Tobermory*; music by Edward Caine, in progress.
- 2020 *Par for the Course*; music by Lisa Neher.
Premiered by Rhymes with Opera, 2020; performed by Audrey Yoder, 2021.
- 2020 *Sense of Self*; music by Lisa Neher.

- To be premiered by Opera Elect, 2020.
 2019 *The Harbingers*; music by Ros sa Crean.
 Premiered in Chicago, October 2019.
 2017 *Marie Curie Learns to Swim*; music by Jessica Rudman.
 Premiered by Hartford Opera Theater, April 2018.

Lyrics

- 2020 *The Radiolaria Salute You*; music by George Harvey.
 2020 *Girls Love Horses*; music by Jessica Rudman, commissioned by Nanette McGuinness and Ensemble for These Times.
 2020 *She Calls It a Fairy Tree*; music by Elaine Fine.
 2020 “Letters in the Green;” music by Lisa Neher.
 2020 *Spooky Songs for Young Singers*; music by Lisa Neher.
 2020 *Fire and Dust*, music by Stephen Vincent Casellas for the NEO Voice Festival songbook showcase.
 2020 “Strawberry Man;” music by Lisa Neher.
 Premiered by Arwen Myers, 2020.
 2020 *Fontainebleau Chansons*; music by Jena Root.
 2020 *All of the Leaves*; music by Jen Wang.
 2019 *A Forest that is Desert*; music by Jessica Rudman for the Choral Arts Initiative.
 Premiered June 2019.
 2019 *Water Songs*, music by Allyssa Jones.
 2018 *From Wild Sleeping Waters*; music by Jessica Rudman.
 2016 *Four Songs for Lady Macbeth*; music by Jessica Rudman.
 Commissioned and premiered by Charity Clark, April 2018.
 Other Performances: *Bloody, Bold and Resolute: Macbeth Day at the University of York*, May 2017 (as oratory); *Screaming Poetry 3* (as oratory).

Play

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

Poetry

Book

- 2022 *Protectress* (novella in verse), Unsolicited Press.

Chapbook

- 2019 *Making Mythology*, Louisiana Literature Press.

Poems

- 2021 “Kale and Kudzu,” *Stillwater Review*.
 2020 “Letters in the Green” and “Hecate of the Wild,” *Dillydown Review*.
 2020 “Carapace,” *The Ofi Press Magazine*.
 2020 “Tell Us What You’re Doing We Want to Know How You’re Coping with the Pandemic,” *In Isolation*, Alternative Field and Studio 50; and *What Rough Beast/Indolent Books*.
 2020 “Oceans (for Robert Terrio),” *The Pointed Circle*.
 2020 “Rewriting *King Lear* in a Time of Pandemic,” *Tejascovido*.

- 2020 "Spirochete," *Yersinia Pestis*, Paragon Press Journal.
- 2020 "The Witches' House," *Pussy Magic*.
- 2020 *Four Songs for Lady Macbeth, The Shakespeare Multiverse*, ed. Louise Geddes and Valerie Fazzel.
- 2020 "The Texas Water Code" and "Chevy in the Hole," *Helen Literary Anthology*.
- 2020 "Frost Ascending," *Climbing Lightly Through Forests: in memory and honor of Ursula K. LeGuin*, ed. Rose Lemberg, Aqueduct Press, 2019.
- 2019 "A Spell to Rest the Dead," *Pussy Magic*.
- 2019 "Making Mythology," "Change of Season," "Skinfast," "Six prickly pears," and "My Golem," *FWS: Skin*.
- 2019 "Before Pyewacket," *Gingerbread House*.
- 2019 "Flint," *Infinite Country: Deepening Our Connection to Place, Culture, and One Another*, About Place/Black Earth Institute.
- 2019 "Selenic Lore," and "My Antlers," *Lily Poetry Journal*.
- 2019 "Hurricane Season," *Houston Poetry Fest Anthology 2019*.
- 2019 "East Wind to Paradise," *Bacopa Literary Review*.
- 2019 "Brumadinho," *Havik 2019*; *Oyster River Pages 2019*.
- 2019 "Apparitions," *Wizards in Space 4*.
- 2018 "My Mother is a Poem by Yeats," *Wordgathering 12*, vol. 4 (Dec. 2018).
- 2018 "Invasive Species," *Infinite Rust* (Fall 2018).
- 2018 "Moscow's Rejected Margaritas," "Lady, Maid, Invocation," "Highway Drone," *Penumbra 5* (Summer 2018).
- 2018 "Outside In," *Translating Chronic Pain* (2018).
- 2017 "A Haiku Year," *Panophyzine* Issue 7 (Summer 2017).
- 2017 "Pumpjack Andante" and "Coyote Sits," *The Waggle* (Summer 2017).
- 2016 "The Swimmer," *vox poetica* (2016).
- 2015 "Six Epilogues for Caliban," *lunch* (Summer 2015).
- 2015 "Varnished," *These Fragile Lilacs* (Summer 2015).
- 2014 "Carrot Haiku," *Tule Review* (November 2014).
- 2014 "Lovers Misread Envy Horses Homonyms," *Upstart: Out of Sequence: The Sonnets Remixed*, Parlor Press, 2014.
- 2014 "A Cellist's Lament," *Hartskill Review* (April 2014).
- 2013 "Professor Medusa," *Haggard and Halloo* (April 2013).

SCHOLARLY LECTURES AND PRESENTATIONS

Invited Lectures

- 2021 "Instrumentation and Orchestration in Silent Film Accompaniment," Midwest Nazarene University
- 2021 "Navigating the Civil War South in Silent Film," Washburn University.
- 2021 "Murmurs and Shrieks: Accessible Theatrical Soundscapes," Accessible Theatre: Plays in Pandemic Series, Misericordia University.
- 2020 "Music and Nostalgia in *The General*," New York Late-Starters String Orchestra.
- 2020 "Music and Mental Illness in Shakespeare," Intersections lecture series, Misericordia University.
- 2019 "Music and Madness in Shakespearean Films," Sun Prairie and Black Earth Libraries, Wisconsin.
- 2019 "Phantoms of the Archives: Music for the Early Cinematic Supernatural and Other Tales," University of Colorado-Boulder.

- 2018 “Microaggressions in Academia and Musicology,” Project Spectrum/American Musicological Society Pre-Conference.
- 2018 “Disparate Bodies: Research Tracks and Creative Endeavors,” University of St. Thomas.
- 2018 “Preparing for a Career in Academia: Conferences, Publishing, and Job Search,” American Musicological Society, Southwest Chapter meeting, Collin College.
- 2018 “Negotiating Problems of Nostalgia: the Music for Buster Keaton's *The General*,” Mary Washington University.
- 2017 “Money, Sex, and Organs: Preliminary Research on Women Musicians in the Silent Cinema,” Newberry Library.
- 2017 “Music, Nostalgia, and *The General*,” University of North Texas.
- 2017 “Music and Privilege: a Musical Privilege Walk,” American Musicological Society, Southwest Chapter meeting, Sam Houston University.
- 2017 “Music for Early Film at the Ransom Center,” University of Texas at Austin Musicology Lecture Series.
- 2017 “On Hidden Narratives,” Duke University Musicology Lecture Series.
- 2016 “Women of the MacDowell Colony: Louise Talma,” BBC Radio 3.
- 2015 “Public Musicology: Career Paths Alongside and Outside of the Academy,” American Musicological Society Annual Meeting, Committee on Career-Related Issues.
- 2015 “Women at the Pedals: Female Cinema Musicians During the Great War,” 1915: Music, Memory, and the Great War Symposium, University of Illinois at Urbana-Champaign.
- 2014 “The Past is a Foreign Country: World Musics Signifying History in/and Elizabethan Drama,” Medieval and Early Modern Studies Institute, Dean’s Scholars in Shakespeare, and Digital Humanities Institute of George Washington University, “Global Shakespeares: Mapping World Markets and Archives.”
- 2013 “Meaning and Myth in Louise Talma’s First Period Works,” Library of Congress/American Musicological Society Lecture Series, Library of Congress.
- 2013 “Music for Warrior Women,” Dana School of Music Musicology Lecture Series, Youngstown State University.
- 2011 “Finding and Solving Mysteries: Louise Talma’s Early Life and Works,” Westminster Choir College Sigma Alpha Iota Women in Music week lecture.
- 2010 “Listening to Lady Macbeth,” Bryn Mawr Film Institute.
- 2010 Keynote address: “Hearing and Reading Music in *Twelfth Night*,” seminar on *Twelfth Night*, American Shakespeare Center.
- 2009 “Passion, Devotion, Sacrifice: Reading Talma’s *The Alceste*,” Beinecke Fellow lecture, Beinecke Rare Book and Manuscript Library, Yale University.
- 2004 Keynote address: “Mademoiselle’s Fontainebleau,” Fourth Annual Susan Porter Memorial Symposium, “Nadia Boulanger and American Music,” American Music Research Center, University of Colorado-Boulder.
- 2004 “Il Faut Souffrir: Nadia Boulanger at Fontainebleau,” University of Cincinnati College-Conservatory of Music Friday Forum Lecture Series.
- 2003 “Musicology on the Side,” American Musicological Society Annual Meeting, Committee on Career-Related Issues.

Conference Presentations

- 2021 “White Supremacy in Music for the Silent Cinema,” Society for American Music

- national meeting.
- 2021 “Matrices of Musics: Scoring Shakespeare on Screen,” Shakespeare Association of America, “Shakespearean Biofiction on the Stage and Screen” seminar.
- 2021 “Building SHEAF: Shakespeare in Early Film,” Modern Language Association annual meeting, session sponsored by Association for Computers and the Humanities.
- 2020 “Singing Together and Apart: The Performance of Jewishness in *The Merchant of Venice* on Film,” Shakespeare and Music: New Interdisciplinary Perspectives.
- 2020 “Cultural Diversity and the Musical Representation of California in Regional 1970s Television,” American Musicological Society national meeting.
- 2020 “Using Your ‘Research Pantry,’” AMS-Southwest chapter and Texas Music Library Association joint meeting.
- 2020 “Musical Tropes, Transactions, and Dominance in Film Adaptations of *The Merchant of Venice*,” Rocky Mountain Medieval and Renaissance Association.
- 2020 “*Ten Plagues* and Pandemic,” EMQuon Twitter conference.
- 2020 “Girls’ Hammering the Ivory: Women Composers in the Silent Cinema,” Hidden Figures of Screen Music and Sound, Royal Holloway University.
- 2020 Invited respondent, “The Supernatural and Transcendent in Shakespeare on Screen” seminar, Shakespeare Association of America.
- 2020 “Searching for Women in Silent Film Music,” Darkwater Women in Music Festival, University of North Carolina-Pembroke.
- 2020 “Jewishness between Performance and Appropriation: Music for *The Merchant of Venice* on Film,” AMS-Southwest chapter meeting.
- 2020 “Opera in the Silent Cinema: New Findings from Archival Sources,” Opera and Popular Culture after 1900 conference.
- 2019 “*Melody Magazine* as a Resource for Popular Music Research,” Texas Music Library Association Fall meeting.
- 2019 “Medievalism, Myth, and Music for *The Lion in Winter*,” Representations of Early Music on Stage and Screen conference.
- 2019 “Shakespeare in Early Film: a New Online Resource,” #HCTwitterConf19 (Humanities Commons Twitter Conference).
- 2019 “Shakespeare and Early Modern Music in the Early Cinema,” Shakespeare Association of America, “Shakespeare in Film History” seminar.
- 2019 Co-chair, with Paul Allen Sommerfeld, and presenter, “Music and Sound in Horror Media” seminar, “Turn-of-the-Century Horror: from Vaudeville Stage to Silent Screen,” Society for American Music annual meeting.
- 2018 “Haunted Scores: Music and Ghosts in Early Cinema,” Association for the Study of Esotericism.
- 2018 “Nostalgia and Cultural Memory in Scoring for *The General* (1927),” Music and American Cultural Memory Seminar, Society for American Music.
- 2017 “Nostalgia and Cultural Memory in Scoring for *The General* (1927),” AMS-Midwest Chapter meeting.
- 2017 “Shakespeare’s Second Line,” Shakespearean Theatre Conference.
- 2017 “Shakespeare and Music in the Silent Cinema,” Representations of Early Music on Stage and Screen conference; Exploring the Renaissance, South-Central Renaissance Conference.
- 2016 “Performance Practices for Photoplaying at Three Texas Motion Picture Palaces,” American Musicological Society, Southwest Chapter meeting.

- 2016 “Teaching with the Silent Film Sound & Music Archive,” Teaching Music History Conference.
- 2016 “Music for Silent *Merchants*,” Shakespeare Association of America, “Re-evaluating Earlier Generations of Shakespeare Films” seminar.
- 2016 Chair and presenter, Music for Silent Film seminar, “Re-Scoring Shylock: Musical Suggestions for the 1912 *Merchant of Venice*,” Society for American Music annual meeting.
- 2015 “History Faux/Real: the 2006 *Ur-Hamlet*,” BABEL Working Group.
- 2015 “Aural Ekphrasis as Adaptative Agent,” Shakespeare Association of America, “Memory and Musical Performance” seminar.
- 2015 “The Autobiographics of Louise Talma’s *Have You Heard? Do You Know?*,” International Alliance for Women in Music Congress.
- 2014 “Music, Class, Communication, and the ‘Talking Cure’ in *The Two Noble Kinsmen*,” *The Two Noble Kinsmen: Text, Sources, Performance, and Pedagogy: Cincinnati Shakespeare Symposium*.
- 2013 “Music for Richard III: Cinematic Scoring for the Early Modern Monstrous,” American Musicological Society national meeting.
- 2013 “Origin Stories and Songs with Secrets: Louise Talma’s Early Life and Works,” Society for American Music annual conference.
- 2012 “Onstage Soundscapes: Live Music in Modern Shakespearean Productions,” Ohio Valley Shakespeare Conference.
- 2012 “Hearing the Early Modern: Musicking Elizabeth and Shakespeare,” International Congress on Medieval Studies; North American British Music Studies Association.
- 2012 Co-panelist, “Mapping Music: The Gendered Soundscapes of Early Modern England,” Attending to Early Modern Women Conference.
- 2012 Seminar organizer and chair, “Music and Disability,” Society for American Music.
- 2012 “Louise Talma’s Serialism: Solving a Compositional Catch-22,” The Legacy of Milton Babbitt: Post-WW II Serialism in the Americas, Wright State University.
- 2012 “Scoring for Elizabeth I: Early Modern Music in Biographical Film,” South Central Society for Eighteenth-Century Studies.
- 2011 “Arden and the Ardennes: Musically Evoking France in *As You Like It*,” American Shakespeare Center Blackfriars Conference.
- 2011 “Constructing Iconic Englishness: Scoring Elizabeth I in Film,” Shakespeare Association of America, “Gender and Song in Early Modern England” seminar.
- 2011 “‘Shakespeare Pie’: Popular Song and the New Shakespeare Burlesque,” International Association for the Study of Popular Music-US annual conference.
- 2011 “Louise Talma’s Performances of *The Alcestiad*,” *Alive by Her Own Hand: Women Composers as Performers of Their Work* conference, Brandeis University.
- 2010 “Music and Gender in Film Adaptations of *As You Like It*,” Shakespeare Association of America, “Female Icons” seminar.
- 2010 “Passion, Devotion, Sacrifice: Reading Talma’s *The Alcestiad*,” American Musicological Society, Greater New York chapter; Society for American Music annual conference.
- 2009 “Popular Song and the Post-Modern Burlesquing of Shakespeare,” Shakespeare Association of America, “Shakespeare Spin-Offs” seminar.
- 2009 “Silencing Ophelia: Male Aurality as a Controlling Element in Olivier’s *Hamlet*,” North American British Music Studies Association biennial conference; *Music and the Moving Image IV*.

- 2008 “The Origins of *The Alceste*: From *Voi che sapete* to Apollo’s Tone Row,” First International Thornton Wilder Conference.
- 2007 “Acceptance and Exclusion: Women in the Studio of Nadia Boulanger,” Society for American Music annual conference.
- 2006 “‘Two Hard Etudes and a Schumann Number’: American Women, Repertoire and Mentoring in France, 1921-1951,” International Association of Women in Music Congress.
- 2006 “Women, Pianos, and War: Musical Education and the French Resistance,” The Third International Women in French Conference.
- 2005 “Music as an Interpretative Frame in Four *Hamlets*: The Integration of Score and Text in Modern Film,” with Ruth Benander, British Shakespeare Association Biennial Conference.
- 2005 “Sviatoslav Richter and Rita: Art Music and Satire in Monty Python,” Britannia (Re-) Sounding: Music in the Arts, Politics, and Culture of Great Britain, the first biennial conference of the North American British Music Studies Association conference; Midwest Popular Culture Association Annual Meeting; American Musicological Society South-Central Chapter meeting.
- 2005 “Bounded in a Nutshell: the Limitations of Music as Guide in Almercyda’s *Hamlet*,” with Ruth Benander, Popular Culture Association/American Culture Association national conference.
- 2005 “Finding Mentors Abroad: American Women and their Musical Education in France, 1921-1951,” Society for American Music annual conference.
- 2004 Keynote address: “Mademoiselle’s Fontainebleau,” Fourth Annual Susan Porter Memorial Symposium, “Nadia Boulanger and American Music,” American Music Research Center, University of Colorado-Boulder.
- 2004 “Secret Rooms, Borrowed Pianos, and *Les plus grands musiciens du moment*: Gaby Casadesus, Lucie Delécluse, and Franco-American Musical Exchange during the Second World War,” American Musicological Society Midwest Chapter meeting; Society for American Music annual conference.
- 2001 “At Home in Exile: The Conservatoire Américain de Fontainebleau during the Second World War,” Pacific Northwest Graduate Students Conference, University of Victoria.
- 2001 “A Brilliant Beginning?: The First Decade of the Conservatoire Américain de Fontainebleau,” Society for American Music annual conference.
- 2000 “The Founding of the Conservatoire Américain de Fontainebleau,” University of Cincinnati College-Conservatory of Music Friday Forum Lecture Series.
- 2000 “The Founding of the Conservatoire Américain de Fontainebleau: New Research into its Goals and Ambitions,” American Musicological Society New England Chapter meeting.

Panels Chaired

- 2020 “Women on Record,” American Musicological Society national meeting.
- 2020 Chair and respondent, working groups, Rocky Mountain Medieval and Renaissance Association.
- 2020 “Analyzing Nineteenth-Century Music,” American Musicological Society-Southwest chapter and Texas Music Library Association joint meeting.
- 2019 Co-chair, with Paul Allen Sommerfeld, and presenter, Music and Sound in Horror Media seminar, “Turn-of-the-Century Horror: from Vaudeville Stage to Silent

- Screen,” Society for American Music annual meeting.
- 2017 “Sound Strategies in Film,” American Musicological Society annual meeting.
- 2017 “Women’s Voices,” American Musicological Society Midwest Chapter meeting.
- 2017 “Powerful Women in Shakespeare,” Exploring the Renaissance, South-Central Renaissance Conference.
- 2017 “Modernism Revisited,” Society for American Music annual meeting.
- 2016 Chair and presenter: “Music for Silent Film” seminar, Society for American Music annual meeting.
- 2014 “Contemporary Music,” City University of New York, Graduate Students in Music conference.
- 2014 “Participatory Technologies,” Society for American Music annual meeting.
- 2013 “Music and Suffrage,” Society for American Music annual meeting.
- 2012 Roundtable discussion, Ohio Valley Shakespeare Conference.
- 2012 “Twentieth Century Music,” North American British Music Studies Association biennial conference.
- 2012 Seminar organizer and chair: “Music and Disability,” Society for American Music annual meeting.
- 2011 “Form and Structure in Popular Song,” Society for American Music annual meeting.
- 2011 “Smooth Femininities,” International Association for the Study of Popular Music-United States annual meeting.
- 2006 “Women’s Roles and Professional Narratives,” Women in French annual meeting.

SERVICE

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

- 2021 Co-founder, Southwest Music Studies Colloquium.
- 2017-20 AMS Southwest Chapter Representative to the AMS/Member, AMS Council
- 2017-20 AMS-SW Program committee
- 2018-19 AMS-Southwest Chapter Ad Hoc Committee on Accessibility, Diversity, and Sustainability
- 2018-19 AMS ad-hoc committee on technology and the national meeting
- 2018-19 Chair, IASPM-US program committee
- 2018-19 Member, Travel Grants Committee, Music Library Association-Texas chapter
- 2017-18 Chair, Society for American Music Public Relations Committee
- 2017-18 Co-founder and chair, AMS Music and Media Study Group
- 2017-18 Member, IASPM-US Program Committee
- 2015-17 Chair, Society for American Music Judith Tick Award Committee
- 2014-16 Board member, *Journal of Music History Pedagogy*
- 2014-15 Chair, Society for American Music ad hoc Committee on Independent Scholars
- 2014-15 Member, Society for American Music Judith Tick Award Committee
- 2014-16 Board member, North American British Music Studies Association
- 2014-16 AMS representative to the Coalition on the Academic Workforce
- 2013-14 Chair, AMS ad hoc Committee on Accessibility (subcommittee of the AMS Study Group on Music & Disability Studies)
- 2013 Member, IAWM Pauline Alderman Book Award committee
- 2012-13 Editor, North American British Music Studies Association *Newsletter*
- 2012-15 Member, AMS Membership and Professional Development Committee
- 2011-14 Managing Editor, *Journal of Music History Pedagogy*

2010-11 Copyeditor, *Journal of Music History Pedagogy*
2010-12 Chair, North American British Music Studies Association Conference Program
Committee
2010 Member, North American British Music Studies Association Conference Program
Committee
2009-11 Member, Westminster Choir College Master of Music oral exam committees
2008-12 Editor, *Bulletin* of the Society for American Music
2008-11 Member, AMS Council
2008-11 Member, AMS-L Committee
2008-10 President, National Coalition of Independent Scholars
2007-10 Webmaster, North American British Music Studies Association
2007-08 Vice President, National Coalition of Independent Scholars
2007-08 Conference Coordinator, National Coalition of Independent Scholars
2007-08 Chair, National Coalition of Independent Scholars Grants Committee
2007 Member, IAWM Pauline Alderman Article Award committee
2006-10 NCIS Representative to the ACLS
2005-10 Editor, North American British Music Studies Association *Newsletter*
2004-07 Member, National Coalition of Independent Scholars Grants Committee