

(through 6/06)

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born San Francisco, California, on September 13, 1946

I. EDUCATION

POMONA COLLEGE (Claremont, California)

B.A. in Music, 1967
Assistant Conductor, Pomona College Choir (1966-67, to William F. Russell)
President and Assistant Conductor, Pomona College Men's Glee Club (1966-67, to William F. Russell)
Cecil H. Short Memorial Prize in Music, 1967

HARVARD UNIVERSITY (Cambridge, Massachusetts)

Ph.D. in Music, 1979 (with dissertation written on "Death, Non-Death, and Rebirth in the Neo-Classical Tragedies of Igor Stravinsky")
M.A. in Music, 1970
Graduate Prize Fellow in Music, 1967-72
Assistant Conductor, Harvard Glee Club (1969-70, to Elliot Forbes; 1970-71, to F. John Adams)
Assistant Conductor, Harvard University Choir (1973-77, to John Ferris)
Assistant Conductor, Harvard Summer Baroque Ensemble (1969, to Alan Curtis)
Assistant Conductor, Harvard Summer Chamber Orchestra (1970, to Jacques-Louis Monod)
Conductor, The Cantabrigia Orchestra of the Harvard Summer School (1972 and 1973)
Conductor, Harvard-Radcliffe Graduate Chorale (1969-72)
Conductor, The Lowell House Opera Society (1971, Stravinsky's The Rake's Progress; 1972, Ravel's L'Enfant et les sortilèges; 1973, Poulenc's Les Mamelles de Tirésias and Purcell's The Indian Queen; 1974, R. Strauss's Ariadne auf Naxos; 1975, Mozart's The Magic Flute)
Conductor, Harvard Gilbert and Sullivan Players (1972, The Yeomen of the Guard; 1974, Ruddigore; 1975, Iolanthe)
Teaching Assistant, First-Year Music Theory (1969-71, to Luise Vosgerchian)
Teaching Assistant, Music and the Theatre (Spring 1973, to Leonard Bernstein)
Personal assistant to Leonard Bernstein for a variety of recording and writing projects, 1972-73
Approximately 100 appearances as pianist and piano accompanist in lieder recitals, chamber concerts, orchestral programs, etc.

II. COLLEGE TEACHING

TRINITY COLLEGE (Hartford, Connecticut)

Chair, Department of Music, 1981-91 and 2000-06; Acting Chair, Spring 1993
Full Professor, 1994-present
Associate Professor, 1984-94
Assistant Professor, 1979-84
Instructor, 1977-79
Director, Musical-Theatre Program, 1977-present
Conductor, Concert Choir, 1977-97; 2003-present
Conductor, Trinity College Orchestra, 1978-87
Coordinator, Interdisciplinary Minor in the Performing Arts, 1988-91

III. CLASSROOM COURSES TAUGHT AT TRINITY COLLEGE

The History of Western Music from Mozart to the Present (for majors)
Listening to Music (a survey of Western music for non-majors)
Basic Musicianship
Theory I
Theory II
Theory III
Theory IV
Conducting and Orchestration
Advanced Conducting
Symphonic Literature: The Symphony and Concerto
The Music of Igor Stravinsky
The Life and Works of Ludwig van Beethoven
Music in the Renaissance
The Contemporary Musical Theatre
The Birth of Modernism (formerly called "Opera, Ballet, and Mixed Entertainments in the Early 20th Century"
and "European Musical Theatre in the Early 20th Century")
Shakespeare in Music
Evaluating Performance (Freshman Seminar)
Journalism, in a Word (Freshman Seminar)
The Musical Theatre of Stephen Sondheim and Andrew Lloyd Webber (Freshman Seminar)
The Musical Theatre of Ideas (Freshman Seminar)
The American Musical Theatre: Portraying "The Other" (Freshman Seminar)
Grammar: A Matter of Timing (College Course)

IV. PERFORMANCE COURSES AND GROUPS TAUGHT AND CONDUCTED AT TRINITY COLLEGE

Conductor, The Trinity College Concert Choir (1977-97; 2003-present); at least four concerts conducted per year)
Conductor and Director, Musical-Theatre Presentations (1977-present; from 1977-91, an average of three productions directed per year; from 1992-present, an average of six productions directed per year: one, a full-scale mainstage mounting; one, a revue-format show; and a set of three or four black-box musicals in the Festival of January Musicals)
Conductor, The Trinity College Orchestra (1979-87; one purely orchestral concert conducted each year, in addition to the Orchestra's participation in Choir concerts and in musical-theatre presentations)

V. COMMITTEE SERVICE AT TRINITY COLLEGE

Secretary of the Faculty, 1995-99
Faculty Conference, 1995-99
Chair, 1995-99
Faculty Research Committee, 1987-90 and 1998-99
Chair, 1989-90
Academic Affairs Committee, 1978-81 and 1987-90
Chair, 1980-81
Committee on Committees, 1986-95
Chair, 1986-89 and 1994-95
College Affairs Committee, 1981-83
Chair, 1981-83
General Education Council, 2000-2004
Chair, 2001-03
Minority Faculty Recruitment Committee, 1988-98 and 2005-present
Chair, 2005-present
Appointments & Promotions Appeals Board, 2003-05
Academic Freedom Committee, 2005-06
Admissions and Financial Aid Committee, 1979-81

Faculty Liaison to the Student Government Association, 1985-88
Academic Dishonesty Appeals Board, 1992-93 and 1999-00
Jury Panel, 2000-04

Vb. PROFESSIONALLY-RELATED EXTERNAL SERVICE WORK

Member, Connecticut State Commission on the Arts (appointed by the President of the State Senate), 1999-2003
Jury panelist for Connecticut Commission on Arts and Tourism, 2004 and 2005

VI. GRANTS

- 1981 Trinity College Junior Faculty Summer Research Grant, for travel to and research in Munich, Paris, London, and New York City, in preparation for the "4S Festival" (see directly below)
- 1983 Mellon Grant, for assistance in presentation of the "4S Festival," produced by The Musical Theatre Company of Cambridge (MA), of which I served as Artistic Director and Musical Director (see p. 6)
- 1992 Grant from The Roberts Foundation (West Hartford, CT) for the symposium "A Sondheim Saturday" (see p. 4)
- 1995 Trinity College production of The Frogs becomes the first college or university production (or non-professional production of any kind) to be pictured on the cover of the quarterly magazine The Sondheim Review
- 1996 Grant from The Kurt Weill Foundation for Music (New York City) for the symposium "Kurt Weill: The First Few Precious Days He'd Spend With Us" (see p. 5)
- 1996 Grant from The Kurt Weill Foundation for Music (New York City) toward the production of Johnny Johnson (see p. 5)
- 1996 Grant from The Roberts Foundation (West Hartford, CT) for the symposium "Kurt Weill: The First Few Precious Days He'd Spend With Us" (see p. 5)
- 1997 Trinity College One-Year Expense Grant for living and travel expenses connected with a professional production I produced and directed of William Finn's Falsettos Trilogy, presented in Washington DC, June-July 1997 (see p. 7)

VII. WRITINGS PUBLISHED

As Theatre Critic and Music Critic for the Hartford Courant, approx. 300 reviews published (1981-1994, 2002)
Four essays for the two-volume The International Dictionary of Opera (St. James Press, 1993): De Falla's El Retablo de Maese Pedro, Ravel's L'Enfant et les sortilèges, R. Strauss's Capriccio, and Stravinsky's Oedipus Rex
An article, "The Frogs Goes Back to College," in The Sondheim Review (Spring, 1995)

VIII. TRANSLATIONS PERFORMED

English translation, from the French original, of the Stravinsky-Gide opera-ballet Perséphone ("4S Festival," July 1983; see p. 6)

English translation/adaptation, from the French original, of the Stravinsky-Ramuz dance-theatre work Histoire du soldat (Trinity College Faculty Showcase, September 1995, see p. 7)

Assistance with English translation, from the French original, of the Stravinsky dance-theatre work Renard. As recorded by the St. Paul Chamber Orchestra, conducted by Hugh Wolff, on TELDEC Recordings (4509-94548-2). The translation assistance is acknowledged on the recording's liner notes.

IX. FORMAL LECTURES AND ACADEMIC PRESENTATIONS GIVEN AT TRINITY COLLEGE

- 1980 "Richard Strauss and the Nazis: Coerced Cooperation?" (Trinity World Affairs Association)
- 1981 "The 4S Concept: An Approach to Literary Musical-Theatre" (Faculty Lecture Series)
- 1985 "The Yeomen of the Guard, or Gilbert vs. Sullivan" (Department of Music Lecture Series)
- 1987 "Schönberg and Stravinsky During the Two World Wars" (Trinity Alumni College)
- 1987 "Songs of World War I and World War II," performed by myself and Barbara Pierce, with Naomi Amos, pianist; this presentation developed into "Canteen Cabaret" (Trinity Alumni College)

- 1988 "Songs About the Family," performed by myself and Barbara Pierce, with Naomi Amos, pianist (Trinity Alumni College)
- 1992 "Sondheim's Choices: Or What's Hard/Simple, Sorry/Grateful, Either/Or On the Road You Didn't Take" (see "A Sondheim Saturday," below)
- 2000 "20th-Century American Songs That Are Genuinely About Something: A Concert With Comment" (performed in the Faculty Lecture Series, and performed a number of times since)

X. FORMAL LECTURES GIVEN ELSEWHERE

- 1992 "Oscar Hammerstein II and Stephen Sondheim: Librettists with a Message" (Connecticut Concert Opera)
- 1996 "Joseph: Andrew Lloyd Webber's Amazingly Technicolor Score" ("Scenarios" Series, Bushnell Memorial Hall)
- 1996 "West Side Story: Romeo and Juliet With a Beat" ("Scenarios" Series, with Profs. Arthur Feinsod and Milla Riggio)
- 1997 "Chicago, 1975 vs. 1997, or Is There Life After A Chorus Line?" ("Scenarios" Series)
- 1997 "Where East Meets and Beats West: Getting to Miss Saigon from The Mikado, Madama Butterfly, South Pacific, The King and I, Pacific Overtures, and a Few Others, Too" ("Scenarios" Series)
- 1998 "The Phantom of the Opera: A Phantom Opera?" ("Scenarios" Series)
- 1998 "Showboat: The One 1920s Show in the Active Musical Theater Repertoire" ("Scenarios" Series)
- 1999 "Company: Defining the Modern Musical" ("Scenarios" Series)
- 1999 "Sunset Boulevard and Passion, Or Beauty and the Beast Reversed" ("Scenarios" Series)
- 1999 "Victor/Victoria and Other Gender-Benders" ("Scenarios" Series)
- 2000 "The Civil War: A Very Civil Musical" ("Scenarios" Series)
- 2002 "Salome: An Introduction" (Connecticut Concert Opera)
- 2003 "Musical Theatre vs. Opera" (South Church Lecture Series)

XI. PERFORMANCE-RELATED SYMPOSIA/PRESENTATIONS ORGANIZED OR CO-ORGANIZED AT TRINITY COLLEGE

1. "A Sondheim Saturday," a day-long examination (March 7, 1992) of the musical-theatre works of Stephen Sondheim; co-organized with Jeffrey Walker, Director of the Austin Art Center. My contributions included:
 - A. A lecture-presentation entitled, "Sondheim's Choices: Or What's Hard/Simple, Sorry/Grateful, Either/Or on the Road You Didn't Take"
 - B. Accompanying Broadway notables Elaine Stritch (original Joanne in Company) and Jim Walton (original Franklin Shepard in Merrily We Roll Along) in an hour-long concert of Sondheim songs
 - C. Moderating a Panel Discussion, with Ms. Stritch; Mr. Walton; Frank Rich (chief drama critic, New York Times); John Simon (theater critic, New York Magazine); Patricia Birch (original choreographer, A Little Night Music and Pacific Overtures); and Susan Schulman (director, Broadway revival of Sweeney Todd and off-Broadway revival of Merrily We Roll Along)
 - D. The culminating event, the fourth and final performance of Pacific Overtures (music and lyrics by Stephen Sondheim, book by John Weidman), which I conducted and stage-directed.

2. "The Marvin Trilogy," a day-long event (November 22, 1992) examining, and including the world-premiere performance of, William Finn's complete "Marvin Trilogy": In Trousers, March of the Falsettos, and Falsettoland; co-organized with Jeffrey Walker. My contributions included:
 - A. Stage-directing and music-directing (and playing performance-piano for) the entire trilogy of Falsettos musicals
 - B. Moderating a Panel Discussion, with composer-author William Finn; André Bishop (former Artistic Director of Playwrights Horizons, where all three Falsettos musicals were premiered, and currently Director of Theater at Lincoln Center); Ira Weitzman (Mr. Bishop's Director of Musical Theater Activities at both Playwrights Horizons and Lincoln Center); Frank Rich (chief drama critic, New York Times); Barry and Fran Weissler, producers of the then-current Broadway production of Falsettos; and

the four leading cast members from the then-current Broadway production of Falsettos: Michael Rupert, Stephen Bogardus, Barbara Walsh, and Chip Zien

3. "Kurt Weill: The First Few Precious Days He'd Spend With Us," a day-long event (March 16, 1996) examining Kurt Weill's last musical-theatre works in Germany and his first musical-theatre works in the United States. My contributions included:
 - A. Project organizer and master of ceremonies
 - B. Assembling of the personnel for academic and featured presentations:
 - 1) Prof. Kim Kowalke (University of Rochester and the Eastman School of Music, and the President of the Kurt Weill Foundation for Music)
 - 2) Prof. David Kilroy '78 (Boston College)
 - 3) Phoebe Brand and Robert Lewis (founding members of the Group Theater and original cast members of the 1936 premiere of Johnny Johnson), as publicly interviewed by Prof. Arthur Feinsod (Trinity College)
 - C. Stage-directing and music-directing (and, with Naomi Amos, playing four-hand performance-piano for) a double-bill presentation of Der Jasager and Mahagonny Songspiel (music by Kurt Weill, texts by Bertolt Brecht)
 - D. The culminating event, the third and final performance of Johnny Johnson (music by Kurt Weill, book and lyrics by Paul Green), which I conducted and stage-directed
4. "On a Sunday: Stephen Sondheim at Trinity College," an event (March 9, 1997) bringing the eminent composer-lyricist to Trinity College for a public interview in conjunction with the Music Department's production of Sunday in the Park With George. My contributions included:
 - A. Project organizer and master of ceremonies
 - B. Conducting an hour-long, one-on-one interview with Mr. Sondheim, followed by an hour's worth of questions from the audience
 - C. The culminating event, the fourth and final performance of Sunday in the Park With George (music and lyrics by Stephen Sondheim, book by James Lapine), which I stage-directed and music-directed
5. "These Are the Days: A Charles Strouse Revue," a Trinity event bringing the eminent musical-theatre composer to Trinity College (November 9, 1997) for a public interview/conversation in conjunction with a Revue of his works. My contributions included:
 - A. Project organizer and master of ceremonies
 - B. Conducting an interview with Mr. Strouse, followed by questions from the audience
 - C. Choosing material, from Annie, Bye Bye Birdie, Applause, Golden Boy, All American, Rags, It's Bird It's a Plane It's Superman, and others, for the Revue
 - D. Directing, music-directing, and playing performance-piano for the revue
6. "Ain't It Good: A Stephen Schwartz Revue," a Trinity event bringing the eminent musical-theatre composer-lyricist to Trinity College (October 25, 1998) for a public interview/conversation in conjunction with a Revue of his works, including Godspell, Pippin, Children of Eden, Working, The Magic Show, Pocahontas, The Hunchback of Notre Dame, and others. My contributions were of the same sort as those listed above in No. 5.
7. A "Conversation" with William Finn, an event (Jan. 26, 1999) bringing the eminent composer-lyricist to Trinity College -- for a second time -- for a public interview in conjunction with the Music Department's production of In Trousers. My contributions were similar to those listed above in No. 4.
8. A "Conversation" with Tom Greenwald, an event (Jan. 20, 2001) bringing the lyricist to Trinity College for a public interview in conjunction with the Music Department's production of John & Jen. My contributions were similar to those listed above in No. 4.

9. A "Conversation" with Barbara Schottenfeld, an event (Jan. 19, 2002) bringing the composer-lyricist-author to Trinity College for a public interview in conjunction with the Music Department's production of Catch Me If I Fall. My contributions were similar to those listed above in No. 4.

XII. COMPOSITIONS AND ARRANGEMENTS PERFORMED AND RECORDED

- A Perfect Stranger (1977), a musical comedy for which I wrote the music (22 numbers); lyrics by Tom Fuller, book by Tom Fuller and J. Wainwright Love. It has had productions at Harvard University, Trinity College, Stanford University, and in Bridgeport, CT. A semester sabbatical in Spring 1986 was spent in rewriting the work for performance that summer at Stanford University.
- Barbara Undershaft (2003), a musical comedy for which I wrote the music (17 numbers) and lyrics, with book adapted from the George Bernard Shaw play Major Barbara. Four performances at Trinity College, 2003.
- Incidental Music to She Stoops to Conquer, the Oliver Goldsmith play presented by Trinity Summerstage (1982), directed by Roger Shoemaker; numbers included an overture, two songs, character vignettes, and curtain tunes; performed nightly on harpsichord for the 14-performance run.
- Two Songs ("Love Thy Neighbor" and "Judas's Song") composed for the Trinity musical-theatre production of Godspell (1993; also performed in 2001); lyrics by Julia Strong '94
- One Song ("We Shall Not Be Moved") composed and performed, with the Concert Choir, for the Inauguration of Evan Dobbelle as the 18th President of Trinity College
- One Song ("Cut! Print!") composed for the 1996 Musical-Theatre Revue; lyrics by Julia Strong
- Over 75 popular-music vocal arrangements for performance in the annual Musical-Theatre Revues, in departmental recital presentations, and by the Concert Choir
- Four vocal-ensemble arrangements for the Trinity College Pipes, all of which have been recorded: "The Stranger" (Billy Joel), "The Masochism Tango" (Tom Lehrer), "California Dreamin'" (The Mamas and the Papas), and "Neath the Elms" (The Trinity College Alma Mater)
- Two Gershwin Songs arranged, vocally, for the Frankfurt (Germany) Radio Symphony, Hugh Wolff, conductor, performed on the exact 100th birthday (September 26, 1998) of the composer; recorded on the HR label (a German CD), with Mary Anne Kruger, soprano; and Alan Cemore, baritone
- Songs and incidental music composed for The Stations of Cuchulain (later titled Sword Against the Sea, and, as such, included in the Samuel French catalogue), an amalgam of short plays and poems by William Butler Yeats, written and directed by Arthur Feinsod (1999); also performed nightly on keyboard for the five-performance run

XIII. PROFESSIONAL PERFORMANCE PROJECTS

- Artistic Director and Conductor for the "4S Festival," presented by the Musical Theatre Company of Cambridge (MA). 4 performances each were presented (July-August 1983; Agassiz Theater, Harvard University) of R. Strauss's opera Capriccio, Stravinsky's opera-ballets Perséphone and Renard, Gilbert & Sullivan's operetta Patience, and Sondheim's musical comedy Company
- Artistic Director, Stage Director, and pianist for a "4S Festival" presentation at Trinity College (1983). The Stravinsky opera Mavra, with scenes from R. Strauss's Capriccio, Sullivan's The Pirates of Penzance, and Sondheim's A Little Night Music.
- Artistic Director and pianist for an all-Mozart evening at Trinity College (1984). A fully staged production of the Mozart opera The Impresario, with assorted chamber works.
- Artistic Director and conductor for a production at Trinity College, with professional cast and orchestra, of the Mozart opera The Abduction from the Seraglio (1985).
- Director and Musical Director for the Stanford Savoyards (Stanford, CA) production (July 1986) of A Perfect Stranger (rev. version), a musical-comedy for which I wrote the music (6 performances; see XII. above)
- Artistic Director, Stage Director, and pianist, with Jean Strazdes, mezzo-soprano, for a Trinity College Faculty Showcase Production (1989) of the Poulenc opera La Voix Humaine.

Music Director and pianist for the SurfFlight Summer Theater (Beach Haven, NJ). Six performances each were presented (May-June 1989) of Dames at Sea, Jerry's Girls, Anything Goes, and Carousel

Producer, Director, and Musical Director of an Actors' Equity production (July-August 1993) of William Finn's In Trousers, presented at the Lyric Stage in Boston, MA (33 performances)

Artistic Director, Conductor, and Translator for a Trinity College Faculty Showcase Production (September 1995) of Stravinsky's dance-theatre work Histoire du soldat. Goodwin Theatre, Trinity College (2 performances)

Producer, Director, and Musical Director of an Actors' Equity production (June-July 1997) of William Finn's entire "Falsettos Trilogy": In Trousers, March of the Falsettos, and Falsettoland, presented at the Church Street Theatre, Washington DC. This was the first-ever professional production of the entire trilogy. (28 performances)

Artistic Director, Stage Director, and pianist, with Lucy Shelton, soprano, for a Trinity College Faculty Showcase Production (2000) of Schoenberg's Pierrot Lunaire, fully staged; also performed were vocal works by Stravinsky, Berio, and Rachmaninoff.

Guest Conductor for the Greater Hartford Academy of the Performing Arts production (May 2004) of the musical A Chorus Line (the orchestra was half made up of professionals and half made up of Academy students).

Director and Musical Director of an Actors' Equity production (July-August 2005) of David Evans' and Winnie Holzman's Birds of Paradise. The Redhouse, Syracuse NY. (16 performances.)

XIV. CONDUCTORIAL APPEARANCES WITH PROFESSIONAL GROUPS (since 1977, the year I came to Trinity College; concerts conducted with Trinity College student groups are listed under separate headings)

Conductor, Associated Artists Opera Company (Boston, MA) production of Puccini's Il Tabarro (1977)

Conductor, Boston Lyric Opera (Boston, MA) production of Orff's Die Kluge (1977)

Artistic Director and Conductor of the Musical Theatre Company of Cambridge (MA) presentation of the "4S Festival" (1983; see XIII. above)

Conductor for the Chamber Players at Trinity presentation of Schönberg's Pierrot Lunaire (1986)

Conductor, with members of the Hartford Symphony, in 20th-century music for chamber ensemble (1986): Schönberg, Chamber Symphony No. 1; DeFalla, Harpsichord Concerto; Stravinsky, Pribaoutki; Hindemith, Martinslied; and selections from Sondheim's Sunday in the Park with George, in their probable post-Broadway orchestrated premiere

Conductor for the Chamber Players at Trinity presentation of Milhaud's L'Enfant et sa mère (1987)

Conductor, with members of the Hartford Symphony, in the Stravinsky Octet; also pianist/harpsichordist in works by Milhaud, Bach, and Handel (1987)

Conductor, with members of the Hartford Symphony Orchestra and the Trinity College Concert Choir (1988): Stravinsky, Dumbarton Oaks Concerto and Cantata; Bach, Brandenburg Concerto No. 4 and Cantata No. 65 ("Sie werden aus Saba")

Guest Conductor, Hartford Symphony Orchestra (1988): Mozart, Symphony No. 41 ("Jupiter"); Bach, Violin Concerto in E major; Bartok, Rumanian Folk Dances

Conductor of Italian opera excerpts with the Connecticut Concert Opera (1992)

Conductor, with jazz orchestra, for a Trinity presentation of Rhapsody in Blue (2004)

XV. PROFESSIONAL APPEARANCES AS PIANIST IN FULL-EVENING PRESENTATIONS (since 1977; recital appearances with Trinity College undergraduates are listed under separate heading)

1977, with CAROL MAGENAU, soprano

1978, with JOHN KIRK, flautist

1978, with DOUGLAS THOM, tenor

1979, with JANE STRUSS, contralto

1980, with DOUGLAS THOM, tenor

- 1980, with CONSTANCE BEAVON, mezzo-soprano
 1981, with DAVID RIPLEY, bass-baritone
 1981, with LISA TREGGER, soprano; JEAN STRAZDES, mezzo-soprano; and DAVID HERENDEEN, baritone
 1982, with BARBARA PIERCE, soprano; JEAN STRAZDES, mezzo-soprano; PETER HARVEY, tenor; and HOWARD SPROUT, bass-baritone
 1983, with CYNTHIA TREGGOR and KARIN FAGERBURG, violinists; MICHAEL MOODY, violist; and JEFFREY KRIEGER, 'cellist
 1984, with CAROL O'CONNOR, soprano; and PETER HARVEY, tenor
 1985, with SCOTT NEUMANN, baritone
 1986, with PETER HARVEY, tenor
 1988, with JEAN STRAZDES, mezzo-soprano
 1990, with WAYNE RIVERA, tenor
 1991, with NAOMI AMOS, pianist (in a two-piano recital)
 1994, with NAOMI AMOS, pianist (in a two-piano recital)
 1995, with LIESL ODENWELLER, soprano
 1998, with NAOMI AMOS, pianist (in a two-piano recital)
 1999, with NAOMI AMOS, pianist (in a two-piano recital given at Randolph-Macon Woman's College)
 2000, with ELIZABETH LYRA ROSS, soprano
 2000, with LUCY SHELTON, soprano
 2001, with ELIZABETH LYRA ROSS, soprano
 2002, with ELIZABETH LYRA ROSS, soprano
 2004, with NAOMI AMOS, pianist (in music for piano duet)

XVI. CONCERT CHOIR PROGRAMS CONDUCTED

Over 100 concerts conducted (many with full orchestra), with principal repertoire including (selective listing)

- BACH: B-minor Mass, St. John Passion, Singet dem Herrn, Komm, Jesu, Komm, plus many cantatas
 BARTOK: Slovak Folk Songs
 BEETHOVEN: Symphony No. 9 ("Choral"), Choral Fantasy
 BERLIOZ: Hymne à la France
 BERNSTEIN: Extensive selections from Mass, Candide, West Side Story
 BORODIN: "Polovtsian Dances," from Prince Igor
 BRAHMS: Ein deutsches Requiem, Nänie, Schicksalslied, Gypsy Songs, Liebeslieder Waltzes
 BRITTEN: St. Nicholas, Rejoice in the Lamb
 FAURE: Requiem, Messe Basse
 GERSHWIN: Extensive selections from Porgy & Bess
 GILBERT & SULLIVAN: Acts and finales of HMS Pinafore, Iolanthe, The Yeomen of the Guard, The Mikado, Princess Ida
 HANDEL: Messiah, My Heart Is Inditing, The King Shall Rejoice, Chandos Anthems, Utrecht Jubilate
 HINDEMITH: Six Chansons, Frau Musica
 MONTEVERDI: Orfeo, Acts I and II
 MOZART: Requiem
 MUSSORGSKY: "Coronation Scene," from Boris Godunov
 ORFF: Carmina Burana
 POULENC: Gloria
 PURCELL: Extensive excerpts from Dido and Aeneas and The Indian Queen, Funeral Sentences
 RAVEL: Trois chansons
 ROSSINI: Petite Messe Solenne
 SCHOENBERG: Friede auf Erden, Canons
 SCHUBERT: Miriam's Siegesgesang, Mass in G
 SCHUETZ: Christmas Story
 STRAVINSKY: Symphony of Psalms, Les Noces, Mass, Cantata
 VAUGHAN WILLIAMS: Dona Nobis Pacem, A Song of Thanksgiving, Toward the Unknown Region
 VERDI: Requiem

WAGNER: Choral and Orchestral Suite from Die Meistersinger
WEILL: Down in the Valley

In addition, countless smaller works -- madrigals, motets, chansons, psalm settings, spirituals, folk songs, pop music arrangements, musical-theatre numbers, etc. -- have been performed.

XVII. CONCERTS CONDUCTED WITH THE TRINITY COLLEGE ORCHESTRA

- 1979 Beethoven: Symphony No. 9 in D minor (with the Trinity College Concert Choir and student soloists)
- 1980 A Concert of 19th-century Works
Tchaikovsky: Symphony No. 5 in E minor Beethoven: Triple Concerto for Violin, 'Cello, and Piano Fauré: Pavane
- 1982 Stravinsky Centenary Concerts: Stravinsky and His Models
Concert I: Mass, Renard, Four Russian Choruses for Women's Voices, Ebony Concerto, and selections from The Rake's Progress, preceded by short works by Machaut, Monteverdi, Mozart, Woody Herman, and others
Concert II: Le Sacre du printemps, Part I; and Suite from Firebird Debussy: Fêtes Mussorgsky: Coronation Scene from Boris Godunov Borodin: "Polovtsian Dances" from Prince Igor
- 1983 A Concert of German and Russian Works
Brahms: Variations on a Theme by Haydn Wagner: Immolation Scene from Götterdämmerung
Prokofieff: Piano Concerto No. 1 in D-flat Major Glinka: Overture to Ruslan and Ludmilla
Rachmaninoff: Vocalise
- 1984 Classic and Neo-Classic
Mozart: Symphony No. 35 in D major Ravel: Piano Concerto in G major Stravinsky: Pulcinella Suite Fauré: Sicilienne
- 1985 Handel: Suite from the Water Music Mozart: Piano Concerto in C Major, K. 467 Stravinsky: Act I, scene iii (Anne Truelove's solo scene), from The Rake's Progress Sullivan: Overture to Iolanthe
- 1987 Beethoven: Symphony No. 1 in C major Glinka: Kamarinskaya Overture
Menotti: Excerpts from The Consul Bartok: Rumanian Folk Dances

XVIII. FULL MUSICAL-THEATRE SHOWS AND OPERAS PRODUCED AND CONDUCTED AT TRINITY COLLEGE

I have directed (stage-directed, conducted, music-directed) over 125 shows at Trinity College. While a few of them are from what might be called the "classic" period of musicals (Anything Goes, Kiss Me, Kate), most of them are from the more modern post-60's period: for example, Hair, Evita, Godspell, Working, The Mystery of Edwin Drood, Grease, in addition to practically the entire Sondheim canon (even including the "flops": Anyone Can Whistle, Merrily We Roll Along, Pacific Overtures, The Frogs, and Passion).

Many of the 125+ shows have been produced in our black-box theatre (many others in our large proscenium theatre), and a number of the titles presented in the former venue represent my desire to re-discover great works that haven't, for one reason or another, made it to the canon: largely unknown — but distinguished — works such as Birds of Paradise, Catch Me If I Fall, Money, John & Jen, In Trousers, and Painting It Red. We often have audience members coming from long distances to see shows that are infrequently, if ever, performed elsewhere.

In addition to the full shows (presented typically in January and also in March), we each Fall present a Revue of musical-theatre excerpts -- heavily staged and choreographed, but with modest production values.