

**CURRENT POSITION:**

Binghamton University (State University of New York):  
Associate Professor of Music, since Fall 2013  
Chair of the Music Department, since 2020  
Interim Chair of the Music Department, 2017-18  
Assistant Professor of Music, 2006—2013

**EDUCATION:**

City University of New York: PhD in Music (Musicology), 2005  
Dissertation: “Genre and Meaning in Orazio Vecchi’s *Selva di varia ricreazione* (1590).”  
Manhattan School of Music: MMus in Composition, 1996  
Thesis: *Parable* for Soprano and Orchestra, on a poem by C. E. Cooper.  
New York University, School of Continuing and Professional Studies  
Certificate in Arts Management, 1996  
Aspen Music Festival, Aspen CO  
Advanced Composition Masterclass (studies with Bernard Rands), 1996  
Composition Studies (with George Tsontakis), 1995  
Rice University, Houston TX: BMus in Composition & BA in English, both *cum laude*, 1994

**ADMINISTRATIVE EXPERIENCE:**

BINGHAMTON UNIVERSITY MUSIC DEPARTMENT:

Department Chair, 2020-2023, 2024-2027 terms; notable accomplishments include:  
~ Manage department of 11 full-time and ~20 part-time faculty, 7 staff  
~ Budget and manage approximately \$293,00 in annual discretionary spending from endowed, donor-supported, and state accounts.  
~ NASM reaccreditation review (2024-2025)  
~ School of the Arts proposal committee, since 2020 (proposal approved Nov. 2022)  
~ Creation of the Music Department’s Antiracism & Inclusivity Committee, 2020  
~ Secured new tenure-track faculty positions in Jazz (2023) and Music Theory (2024)  
~ Secured new full-time Lecturers in Musicology, Vocal Coaching, and Digital Music  
~ Revision of departmental Tenure Standards and Mentoring Plan, 2024  
~ Co-coordinating the Harpur College Graduate Student Arts Grant program, 2022  
~ Creation of Student Performance Project Grant program, 2022  
Interim Department Chair, 2017-18; notable accomplishments included:  
~ Introduced budget process for Link Music Endowment, now yielding ~\$140,000/year.  
~ Coordination of the Music Department’s first fully staged Spring Opera production  
~ Hired new adjunct lecturers in Flute, Low Brass, and Musicology  
Director of Undergraduate Studies in Music, 2009–2020  
~ Proposal of updated B.A. Music curriculum with concentrations, approved 2023.  
~ Proposal of updated B.Mus. curriculum, approved 2020.  
Chair of Junior Personnel Committee, 2014-2024  
Chair of Musicology Search Committees, 2012, 2016, 2020 (cancelled), 2022  
Chair of Voice Search Committee, 2022  
Chair of the Library Committee (*ad hoc*), 2006-2016

BINGHAMTON UNIVERSITY: HARPUR COLLEGE OF ARTS AND SCIENCES:

Steering Committee for the Fine Arts Building Master Plan, 2022-2023  
~ Developed space program for renovation and expansion of 171,000ft<sup>2</sup> facility.

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- ~ Coordinated needs of five departments (Art & Design, Art History, Cinema, Music, Theatre), the University Art Museum, and the Anderson Center for the Performing Arts.
- ~ Liaised with consulting architects and upper administration to develop Master Plan within a proposed \$120 million budget.
- ~ I was the only non-dean level faculty member of this committee.

Member of Art History Search Committee (Cluster Hire in the Arts), 2022  
Harpur College Council, 2020-21

Institute for Advanced Studies in the Humanities, Advisory Committee, 2011–2012

Member of the Harpur College Academic Honesty Committee, 2013–2014

Member of the Harpur College Academic Standards Committee, 2009–2010, 2011–2012

### BINGHAMTON UNIVERSITY:

Strategic Plan Steering Committee, since 2020 (Learning Communities sub-committee)

- ~ proposed and developed a successful university-wide Early Assessment program to identify struggling students within the first six weeks of each semester
- ~ consulted on plans to develop a teaching-quality metric to support the Learning Communities area strategic goals

Faculty Senate Executive Committee, 2019-2021

- ~ drafted a revised University policy on final exams.
- ~ co-drafted a Faculty Senate statement on Black Lives Matter.

University Undergraduate Curriculum Committee, 2015-16; chair, 2016-2019

- ~ committee reviews applications for General Education designations on new courses
- ~ committee reviews student appeals for exceptions to General Education requirements
- ~ I led a major revision to the process for assessing General Education programs

Binghamton Auxiliary Services Corporation (ASC) board, 2015-17; president, 2016-17

Music Department representative to the Faculty Senate, 2008–2012

Interim Member of the University Committee on the Library, Spring 2010

### CEMERS—THE CENTER FOR MEDIEVAL AND EARLY MODERN STUDIES:

The Chant Manuscript of La Crocetta (purchase for Special Collections). Advising, fundraising, and multiple public and media appearances, 2019-2020.

Undergraduate Curriculum Committee, since Spring 2008

Conference Committee for *In Vino Veritas: A Symposium on Wine and the Influence of Bacchus from Classical Antiquity through the Eighteenth Century*, April 24–25, 2009

Interdisciplinary Research Group for the Study of Sexuality and Gender, affiliate, 2012–

### AMERICAN MUSICOLOGICAL SOCIETY:

Claude V. Palisca Award Committee (honoring a scholarly edition or translation in musicology), 2021-2023 term (as chair in 2023)

AMS Council, 2017-2020

Student Representative for the Greater New York Chapter, 2003-2005 term

Panel discussant, “Tenure Trekking: Exploring Diverse Tenure Processes,” sponsored by the Committee on Career-Related Issues at the Annual Meeting, November 7, 2021

### SOCIETY FOR SEVENTEENTH CENTURY MUSIC:

Treasurer, 2021-2024 term

*Implemented endowment investment plan, designed new financial-management spreadsheets, established new permanent address, made all financial transactions, and filed IRS 990s.*

Chair of the Program Committee for the 19<sup>th</sup> Annual Meeting, 2019

Program Committee for the 18<sup>th</sup> Annual Meeting, 2018

### COMMUNITY:

The Southern Tier Singers’ Collective, a professional-level choral ensemble based in Binghamton: Founding President, 2018-2020; Treasurer, 2020-2023; singing member.

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### PUBLICATIONS:

#### MONOGRAPH:

*Singing Games in Early Modern Italy: The Music Books of Orazio Vecchi*. Music and the Early Modern Imagination, series edited by Massimo Ossi. Bloomington: Indiana University Press (2015). Supported by subventions from the American Musicological Society's Margarita Hanson Endowment and AMS 75 PAYS Endowment (see below under Awards).  
<https://iupress.org/9780253015013/singing-games-in-early-modern-italy/>

#### EDITED COLLECTION:

*Medievalia* 39 (2018), guest-edited with Olivia Holmes. Special issue: *Authority and Materiality in the Italian Songbook: From Medieval Lyric to Early-Modern Madrigal*. Proceedings from 2015 conference. <https://sunypress.edu/Journals/Mediaevalia>

#### CRITICAL EDITION:

Orazio Vecchi, *Selva di varia ricreatione* (1590), edited by Paul Schleuse. Recent Researches in the Music of the Renaissance vol. 157 (+ suppl.). Madison, WI: A-R Editions, 2012.  
<https://www.areditions.com/vecchi-selva-di-varia-ricreatione-1590-r157.html>

#### DIGITAL CRITICAL EDITION:

The Tasso in Music Project: Digital Edition of the Settings of Torquato Tasso's Poetry, ca. 1570-1640. Emiliano Ricciardi, Project Director. Member of Editorial Board, editor of thirty-four canzonetta, villanella, and madrigal settings. <https://www.tassomusic.org>

#### JOURNAL ARTICLES AND BOOK CHAPTERS:

Introduction to Chapter 2, "The Room of Domestic Objects" in *The Museum of Renaissance Music: A History in 100 Exhibits*, edited by Vincenzo Borghetti and Tim Shephard. Turnhout, Belgium: Brepols, 2023. <https://www.brepols.net/products/IS-9782503588568-1>

"*Balla la mona e salta il babuino*: Performing Obscenity in a Musical Dialogue." *Sexualities, Textualities, Art and Music in Early Modern Italy: Playing with Boundaries*, edited by Melanie Marshall, Catherine McIver, and Linda Carroll. Farnham, UK: Ashgate, 2014.  
<https://bit.ly/4eHtVan>

"'A Tale Completed in the Mind': Genre and Imitation in *L'Amfiparnaso* (1597)," *The Journal of Musicology* 29, no. 2 (Spring 2012): 101–153. <https://online.ucpress.edu/jm/issue/29/2>

"On the Origin of the Madrigal '*A diversi linguaggi*' Attributed to Luca Marenzio and Orazio Vecchi." In *Theatro dell'udito, Theatro del mondo: Atti del convegno internazionale, nel IV centenario della morte di Orazio Vecchi, Modena-Vignola, 29 settembre-1 ottobre 2005*, edited by Massimo Privitera. Modena: Mucchi Editore, 2010.  
<https://search.worldcat.org/title/647666987?oclcNum=647666987>

"Italian Genres in Morley's *Introduction*." In Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke* (with a volume of essays). Edited by Jessie-Ann Owens and John Milsom. Farnham, UK: Ashgate (in copyediting).

"*Dolcemente facendola finire*: Orazio Vecchi in Alfred Einstein's *The Italian Madrigal/Das italienische Madrigal*," *Troja: Jahrbuch für Renaissancemusik*, forthcoming in the proceedings of the conference Alfred Einsteins *Das italienische Madrigal: Versuch einer Geschichte der Italienischen Profan-Musik im 16. Jahrhundert und die folgen*, edited by Katelijne Schiltz, Moritz Kelber, and Sebastian Bolz. <https://journals.qucosa.de/troja/index>

#### REVIEWS:

Rebecca Cypess, *Curious and Modern Inventions: Instrumental Music as Discovery in Galileo's Italy*. Chicago University Press, 2016. Reviewed in *Renaissance Quarterly* 70 (2017), 788-789.  
<https://bit.ly/4dDX7Ok>

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Janie Cole, *A Muse of Music in Early Baroque Florence: The Poetry of Michelangelo Buonarroti il Giovane*. Florence: Olschki, 2007. Reviewed in *The Journal of Seventeenth-Century Music* 16 (2010).  
[https://sscm-jscm.org/v16/no1/br\\_schleuse.html](https://sscm-jscm.org/v16/no1/br_schleuse.html)

**PUBLICATIONS IN PREPARATION:**

“The Coleridge-Taylor Choral Club in Jim-Crow Houston, 1923-1946: Singing Racial Uplift and Civic Identity” (article)

“Music and Games” (encyclopedia article for *Routledge Resources Online: The Renaissance World*)

Critical edition of Adriano Banchieri, Three Canzonetta Books: *Hora prima di recreatione* (1597), *La pazzia senile* (2<sup>nd</sup> edition, 1599), and *Il studio dilettevole* (1600) (Madison: A-R Editions), under contract.

“Uncourtly Canzonettas: Social Networks and Recreational Singing in Early-Modern Bologna” (article)

“Transgendering Voices in Early-Modern Italy: *Cantare alla bastarda*, Everyday Virtuosity, and Performing Otherness” (article)

Orazio Vecchi, *Le veglie di Siena* (new edition for Boston-based early-music ensemble Exsultemus, for the world-premiere complete recording in August, 2016)

**CURRENT RESEARCH:**

*Black Classical Musicians and Audiences in Houston from the Great Migration to the Civil-Rights Era*.

This book will tell the story of the Black artists who forged classical-music communities across the color line in the South’s fastest-growing city in the period when the segregated City Auditorium dominated concert life for Black and white performers and audiences. While classical music was often framed as a vehicle for racial uplift and interracial cooperation, pervasive segregation and persistent racism limited most Black performers to racially-marked repertoire, especially for white audiences. Planned chapters focus on Black musicians migrating to Houston following the East Texas oil strikes of 1901; the activities of the city’s leading Black chorus, the Coleridge-Taylor Choral Club (1923-1946); performances by Marian Anderson at the City Auditorium (1931-1963); the role of Negro spirituals and other “Southern” music in Houston’s developing self-image; the growth of the Music Department at Texas Southern University for Negroes (now Texas Southern University); relations between the Houston Symphony and Black artists, including scandals surrounding Leopold Stokowski’s attempts to hire Black soloists and choruses; and the attempted desegregation of Houston’s public arts spaces from the demolition of the City Auditorium in 1963 to the opening on the same site of the integrated Jesse H. Jones Hall in 1966.

**AWARDS, GRANTS, AND FELLOWSHIPS:**

Harpur College (Binghamton University) Faculty Research Grant, for *Mapping Musical Aspiration in Jim-Crow Houston*, June 2022. Supporting travel and research at the Houston Metropolitan Research Center, The African American Library at the Gregory School (Houston), and the Briscoe Center for American History (University of Texas, Austin). \$2300

Renaissance Society of America: Digital Innovation Award, honorable mention, for The Tasso in Music Project (editorial board member), 2021

American Musicological Society: AMS 75 PAYS Endowment and Margarita Hanson Endowment (both funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation), subventions for *Singing Games in Early Modern Italy* totaling \$4,152.

Material and Visual Worlds: Binghamton University Transdisciplinary Area of Excellence grant for the conference “Authority and Materiality in the Italian Songbook: From the Medieval Lyric to the Early-Modern Madrigal,” May 1-2, 2015, co-organized with Prof. Olivia Holmes. \$10,000

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SUNY Conversations in the Disciplines grant for the conference “Authority and Materiality in the Italian Songbook,” see above. \$5,000  
Fellow, Institute for Advanced Studies in the Humanities, Binghamton University, Spring 2014 (stipended). Project title: “Identity, Alterity, and Abstract Opera: Robert Wilson and Philip Glass’s *Einstein on the Beach* (1976–2012).”  
Fellow, Institute for Advanced Studies in the Humanities, Binghamton University, Fall 2010 (unstipended). Project title: “Patronage and Print Culture in the Music of Orazio Vecchi.”  
Dean’s Research Semester, Harpur College, Binghamton University. Fall 2010.  
The Irene Alm Prize, 2004. Given by the Society for Seventeenth-Century Music for the best paper read by a student at the Society’s annual meeting (see below).

**PUBLIC PRESENTATIONS:**

Opening remarks, *November Contemplations: Music from La Crocetta*, a concert of music from Binghamton University’s chant manuscript from the La Crocetta convent, Florence. Southern Tier Singers’ Collective, St. Patrick’s Church, Binghamton, November 14, 2021.  
“Burning Sensations: How (Not) to Sing About Love in Renaissance Italy,” TedX Salon Talk, Binghamton University, November 12, 2019  
“Patterns and Chaos: from Steve Reich to *Phasing Rain*,” at LUMAtalks, an event of the LUMA Projection Arts Festival, Binghamton NY, September 7, 2019  
*Opera Previews*: lectures with live musical excerpts, presented by Tri-Cities Opera, Binghamton NY, and broadcast on WSKG Public Radio:  
    Jake Heggie’s *Three Decembers*, February 16, 2019  
    Terrence McNally’s *Masterclass*, February 17, 2018  
    Puccini’s *La bohème*, October 7, 2017  
    Glass & Ginsburg’s *Hydrogen Jukebox*, April 8, 2017  
    Schoenberg’s *Brettli-Lieder* and Ravel’s *L’heure espagnole*, February 11, 2017  
    Humperdinck’s *Hansel and Gretel*, October 29, 2016  
    Verdi’s *La traviata*, October 8, 2016  
    Menotti’s *The Telephone* & Bernstein’s *Trouble in Tahiti*, February 13, 2016  
    Tchaikovsky’s *Iolanta*, October 31, 2015.  
    Rossini’s *Il barbiere di Siviglia*, October 17, 2015.  
    Gounod’s *Faust*, April 11, 2015.  
    Rossini’s *L’italiana in Algeri*, January 31, 2015.  
    Verdi’s *Rigoletto*, October 18, 2014.  
*Opera at the Piano: Liszt’s Transcriptions from Wagner’s Operas*, Friedheim Lecture-Recital Series, Binghamton University, with Michael Salmirs. November 19, 2013.  
*Obscenity, Representation, and Social Control: An Interdisciplinary Panel Perspective*, Sponsored by the Interdisciplinary Research Group for the Study of Sexuality and Gender, Binghamton University, May 2, 2012.  
*Il Lamento d’Arianna*, Friedheim Lecture-Recital Series, Binghamton University, with members of the Binghamton Baroque Ensemble. November 18, 2010.  
*Audible Processes: Minimalism and Beyond*, Friedheim Lecture-Recital Series, Binghamton University, with members of the Music Faculty. April 28, 2009.

**SCHOLARLY PRESENTATIONS:**

“‘Heavenly Houston’s Harmonizers’: The Coleridge-Taylor Choral Club in a Jim-Crow Boomtown,” Society for American Music Annual Conference, Minneapolis, March 8-12, 2023.  
“*Dolcemente facendola finire*: Orazio Vecchi in Alfred Einstein’s *The Italian Madrigal/Das italienische Madrigal*,” at the conference “Alfred Einsteins *Das italienische Madrigal: Versuch einer*

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- Geschichte der Italienischen Profan-Musik im 16. Jahrhundert und die folgen*,” hosted by the German research network for renaissance music, *Troja*. Ludwig-Maximilians-Universität, Munich, March 13-18, 2022.
- “Bastardizing Gender: Canzonettas and Homosociality in Early-Modern Bologna,” Catholic University Musicology Colloquium (online), April 21, 2021.
- “Tasso Beyond the Court: The Poet’s Reception in Canzonetta Prints,” read at the Tasso and Music Symposium, University of Massachusetts, Amherst (online), April 18, 2020.
- “The Doctor’s Serenade: Madrigal Parodies in Banchieri’s Canzonettas,” presented at the Fourth Annual Italian Madrigal Symposium, DePaul University, Chicago IL, October 12, 2019.
- “*Die Singer*: Music as Profession and Pleasure in Jost Amman’s *Ständebuch* (1568),” presented at the Annual Meeting of the American Musicological Society, San Antonio TX, November 1-4, 2018, and at the International Medieval and Renaissance Music Conference, Maynooth, Ireland, July 5-8, 2018.
- “Early-Modern Music in Print, Practice, and Theory: A View from Bologna,” guest lecture at the Northwestern University Musicology Symposium, Evanston IL, April 13, 2017.
- “Transgendered Voices in Early-Modern Italy: *Cantare alla bastarda*, Everyday Virtuosity, and Performing Otherness,” presented at the Annual Meeting of the American Musicological Society, Vancouver BC, 3-6 November 2016.
- “Sociability, Materiality, and Italian Music Prints of the Late Renaissance,” presented at the conference “The Pre-Modern Book in a Global Context: Materiality and Visuality,” CEMERS, Binghamton University, October 21-22, 2016.
- “Singing Madrigals about Singing Madrigals, or, Adriano Banchieri on the Delights of Modern Music,” presented at the Medieval and Renaissance Music Conference, University of Sheffield (UK), July 5-8, 2016, and at The Italian Madrigal Festival, University of Massachusetts, April 16-17, 2016.
- “Imagining the *Commedia dell’Arte*: Banchieri’s Canzonetta Books,” presented at The Medieval and Renaissance Music Conference, Université libre de Bruxelles, July 6–9, 2015.
- “Image, Imitation, Imagination: Woodcut Illustrations in Adriano Banchieri’s Music Books,” presented by the Center for Medieval and Renaissance Studies, Binghamton University, April 15, 2015.
- “Image and Imitation: The Function of Woodcut Illustrations in Adriano Banchieri’s Canzonetta Books,” presented at “Music and Image: Baroque and Beyond, A symposium in honor of Professor Barbara Hanning,” The City College of New York, November 21, 2014.
- “Reviving *Einstein*: Race, Gender, and Interpretation in *Einstein on the Beach*, 1976–2012,” presented at the Annual Meeting of the American Musicological Society, Pittsburgh, PA, November 7–10, 2013.
- “Italian Genres in Thomas Morley’s *Plaine and Easie Introduction to Practicall Musicke*,” presented as part of the panel “Towards a New View of Thomas Morley as Theorist and Teacher,” chaired by Jessie Ann Owens and John Milsom at the Annual Meeting of the American Musicological Society, Pittsburgh, PA, November 7–10, 2013. An earlier version of this paper was presented at the International Symposium on Thomas Morley, Bowdoin College, Brunswick, ME, August 5–8, 2009.
- “Pictures for the Singers?—Illustrations in Music Books by Adriano Banchieri,” presented at The Medieval and Renaissance Music Conference, University of Nottingham, July 8–11, 2012.
- “*Balla la mona e salta il babuino*: Performing Obscenity in a Sixteenth-Century Musical Dialogue,” presented at The Medieval and Renaissance Music Conference, Royal Holloway, University of London, July 5–8, 2010.
- “*A Point without a Ditty*: Sung Fantasias by Thomas Morley and Orazio Vecchi,” presented at The Medieval and Renaissance Music Conference, Bangor University, Bangor, Wales, July 2008,

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and at the Society for Seventeenth-Century Music's Sixteenth Annual Conference, Huntington Library, San Marino, CA, April 2008.

"Orazio Vecchi's *L'Amfiparnaso* in Print and Performance," presented at the Fifty-Third Annual Meeting of the Renaissance Society of America, Miami, Florida, March 2006, and at *Theater and the Visual Arts in the Middle Ages and Renaissance: Aspects of Representation*, sponsored by CEMERS (The Center for Medieval and Renaissance Studies) at Binghamton University (SUNY), October 2006.

"The slightest kind of music (if they deserve the name of music)': *Vinate* in Renaissance Theory and Practice," presented at the Medieval and Renaissance Music Conference, Cambridge University, July 2006.

"Da me è nata la prova prima di tal genere': Renaissance *battaglie* and the Musical Origins of Monteverdi's *genere concitato*," presented at the Annual Meeting of the American Musicological Society, Washington, D.C., October 2005.

"On the Origin of the Madrigal '*A diversi linguaggi*' Attributed to Luca Marenzio and Orazio Vecchi," presented at *Il Teatro dell'Udito: Convengo Internazionale per il IV Centenario della morte di Orazio Vecchi*, Modena, September 2005.

"Monteverdi's Operatic Experiments: Finding *Orfeo* in the Continuo Madrigals of 1605," presented at the Annual Meeting of the Society for Seventeenth-Century Music in La Jolla, California, April 2004, and at the American Musicological Society, South-Central Chapter Meeting in Atlanta, Georgia, March 2004.

"Into the Woods: Orazio Vecchi's *Selva di varia ricreatione* (1590), the Aesthetic of Variety, and the Titling of Italian Music Prints," presented at the Medieval and Renaissance Music Conference, Jena, Germany, July-August, 2003.

CONFERENCE ORGANIZED:

"Authority and Materiality in the Italian Songbook: From the Medieval Lyric to the Early-Modern Madrigal," Binghamton University, May 1-2, 2015, co-organized with Prof. Olivia Holmes.

PROFESSIONAL DEVELOPMENT:

Binghamton University Digital Humanities Research Institute. A weeklong intensive seminar in digital-humanities technologies, led by Amy Gay (University Libraries) and Nancy Um (Art History). August 7-13, 2021.

**TEACHING & ADVISING:**

Undergraduate major survey:

History of Western Music I (music before 1800; first half of two-semester survey)

Music History I-III (all courses in a three-semester survey)

Electives (open to undergraduate majors and M.M. students):

Monteverdi and the Making of Musical Drama; Minimalism in Music; The History of Opera; Opera and Literature

General Education:

Introduction to Music; Opera on Stage and Screen; First-Year Experience through Literature: Ta-Nehisi Coates, *Between the World and Me*; First-Year Experience: Figaro! Figaro!

Graduate:

Music History and Research I & II

Musicology Theses Advised:

"Giovanni Animuccia, Francisco Soto, and the Early Roman *Lauda*," Katherine Sucha (MM in Music History, 2013)

"Henry Cowell's 'Music as a Social Force': an Ultramodernist Advocate in the 1920s and 1930s," Chilton Foley-Reynolds (MM in Music History, 2012)

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“Sergei Prokofiev’s Sonata No. 9 and Musical Freedom,” Jieun Jang (Undergraduate Honors Thesis, 2010)

“A sensible, judicious Composer, who is acquainted with the Instrument’: The Violoncello in the works of J.G.C. Schetky,” Emily Creo (MM in Music History, 2008)

“The Patriotic Muse: A Study of Thomas Augustine Arne’s ‘English Opera’ *Eliza*,” Kimberly Meeker (MM in Music History, 2007)

Dissertation Committees:

“Mildly Famous: A Novel.” Kelly Neal, PhD in English (Creative Writing), 2022.

“Women Working the Table: The Material Culture, Gendered Spaces, and Visual Representations of Early Modern Female Card Players.” Nicole Wagner, PhD in Art History, 2021.

“The Great Black Sail and Other Essays.” Joe Montalbo, PhD in English (Creative Writing,) 2016.

**COMPOSITION: SELECTED COMMISSIONS & PREMIERES (1990-1997)**

Jeanne Jaubert, cellist/choreographer. *I was of three minds* (1997) for three cellos. Rutgers University, November 24, 1997. Happendsdance Modern Dance, New Orleans LA, 1999. Duration 10’00”

Aspen Contemporary Ensemble. *15 Duos* (1996), for Flute, Clarinet, Percussion, Piano, Violin, and Cello. George Tsontakis, director, at the Aspen Music Festival, July 11, 1996. Duration 6’00”

Binghamton University Treble Chorus. *two sacred songs* (1996), for children’s chorus (SA) and Piano, on poems by e.e. cummings. Premiered at the Anderson Center Chamber Hall, February 18, 2018. Duration 2’30”

Primate Behavior. *Mrs. Rev. Grace* (1996), for Medium Voice and Piano, on a found text. Arlene Grocery, New York City, December 16, 1996. Duration 3’30”

Manhattan School of Music Composer’s Orchestra. *Parable* (1995), for Soprano and Orchestra, on a poem by C. E. Cooper. Premiere conducted by David Gilbert with Alexandra Deshorties, Soprano, April 5, 1996. Duration 8’30”

Cantori New York (formerly I Cantori di New York). *on forever’s very now* (1995), for Chorus (SATB *divisi*), on poems by e.e. cummings. Premiere conducted by Mark Shapiro, Artistic Director, April 20, 1995 at The Church of St. Luke in the Fields, New York City. Duration 6’30”

The Houston Symphony. *Future Tense* (1994), for Orchestra. Commissioned by Charlotte Rothwell; premiere conducted by Stephen Stein, assistant music director, January 11, 1995, in Jones Hall, Houston, Texas. Twelve additional performances, Jan.-Feb. 1995. Duration 4’00”

The Menil Collection, Houston. *JHNCGE: a composition/lesson/activity on/after/about John Cage* (1994), for Tape. Commissioned by The Menil Collection in conjunction with *Rolywholyover a Circus* by John Cage, January 14 - April 2, 1994. Duration variable

Rice Dance Theater. *Pulse* (1990), for Percussion, Cello, and Dancer. Commissioned and premiered by cellist/choreographer Jeanne Jaubert. March 7, 1991. Duration 8’00”

**PREVIOUS ACADEMIC EMPLOYMENT:**

The City College of New York, City University of New York  
Adjunct Assistant Professor, Spring 2006.

New York University, Steinhardt School of Education  
Adjunct Clinical Assistant Professor, Spring 2006.

Hunter College, City University of New York  
Substitute Instructor, Spring, 2005.

The City College of New York, City University of New York  
Part-time Instructor/Graduate Teaching Fellow, 1998-2001.



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**OTHER RELEVANT EXPERIENCE:**

Cantori New York, Inc. General Manager, 2002-2003; board member, 2001-2002; singing member, 1994-2002

*Duties included booking performance and rehearsal venues, contracting instrumentalists, maintaining music library, scheduling rehearsals and board meetings, publicity.*

American Opera Projects. Production Assistant, June-December 2002

World premiere of *Fireworks* (Kitty Brazelton), workshop of *Best Friends* (Deborah Drattell)

Brooklyn Academy of Music. Production Intern, 1996

*Assisted on Next Wave Festival, Spring Season, and Brooklyn Philharmonic events*

Houston Grand Opera. Supertitles Associate, 1992-94

*Created and called cues for projected translations for Turandot, Madama Butterfly, and The Outcast (Noa Ain, world premiere).*

**MEMBERSHIPS:**

American Musicological Society

Society for American Music

Society for Seventeenth-Century Music

Renaissance Society of America

Associate of The Center for Medieval and Early Modern Studies, Binghamton University

American Society for Composers, Authors, and Publishers (ASCAP)

*References available on request*

~ last updated October 9, 2024