

Curriculum Vitae

(Spring, 2022)

Mark E. M. L. Powell, DMA

Associate Professor, Director of Orchestral Studies
Aaron Copland School of Music, Queens College, CUNY

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All entries appear in reverse chronological order. All CV updates and other new materials since the Spring 2020 reappointment appear in callout boxes. Web links appear in blue. Abbreviations used in this document include: ACSM - Aaron Copland School of Music, ARCO - American Radio Chamber Orchestra, BC - Boston Conservatory, BPO - Buffalo Philharmonic Orchestra, CUNY - City University of New York, ES - Ensemble Signal, ESM - Eastman School of Music, ICA - Interlochen Center for the Arts, NAFME - National Association for Music Education, NASM - National Association of Schools of Music, QC - Queens College, RPO - Rochester Philharmonic, SUNY - State University of New York, TCNJ - The College of New Jersey, UC - University of Chicago, UR - University of Rochester

Teaching Philosophy Statement

As a performer, professor, and scholar, my artistic home is the ensemble, shaping practical knowledge into a meaningful and sustaining experience for others. My musical ear, my verbal and nonverbal communication skills, my interpersonal skills, and ultimately, my biggest career milestones have all been formed around how to make an ensemble into a cohesive whole. All of the things that make up what I have come to call, collectively, "the ensemble skill" consistently show me that there is no better laboratory for life skills than an ensemble rehearsal. The COVID-19 pandemic has fostered the continuation of these goals into new platforms of delivery and applied teaching, which I firmly believe will ultimately benefit the musicians of a media rich 21st century. Far from stymieing our efforts as applied music teachers, the situation has bred exceptionally creative solutions. The goals remain: keeping our orchestras at a high level of playing and consistently raising our students' awareness of a diversity of styles and inclusivity of a wide range of composers. It is exceptionally gratifying to see that my long held and long practiced expansion and redefinition of what is considered "the standard repertoire" (how it was formed and how it has functioned) is finally gaining traction across a broader swath of my field.

My core values remain: open communication; a ready default strategy to adapt, invent, and succeed; the ability to seek answers in any given situation; a preference for decisive action; and realistic expectations. I'm fortunate to be aided by an ease in written and spoken communication, both prepared and extemporaneous, and the ability to quickly absorb new material. My undergraduate and graduate educations created an artist hardwired for a diverse approach to inclusive student centered teaching, educational leadership, and a ready ease with technology. I am continually amazed, and fed at a very deep level, by sharing and teaching the communication skills every student must perfect to see that their musical, personal, instructional, and artistic messages are grasped and understood; the end result being a resilient and responsible artist-citizen and an ambassador for the benefits of a well-rounded, music centric, liberal arts education, wherever they may find themselves in the world.

Throughout the COVID-19 adjustments, I've been able to concentrate both my pedagogy and performance efforts into a unique set of guided listening, applied study, and repertoire videos, all detailed below under Curriculum Development, as well as increase my performance and digital production output. This opportunity to reimagine the delivery of consistent musical, skill-based content has made it possible to engage our applied students at both the undergraduate and the graduate level to foster ways in which successful 21st century musicians will have to function. While our normal course of applied study has been changed by the pandemic's required safety protocols, it has afforded the opportunity to strip away anything extraneous and get to the heart of what we do now and what we've always done as musicians - communicate regardless of the obstacles presented and create a community while doing so.

Recent Performances - Queens College / New Conductors Orchestra

Conducting

April 30 / May 1, 2022
New Conductors Orchestra

Tower: Fanfare for the Uncommon Woman

April 12, 2022
Queens College Orchestra

Holland: *Halcyon Sun*

April 7-10, 2022
Queens College Opera Orchestra

Lehár: *The Merry Widow*

February 4, 2022
Ohio All-State Orchestra

Barber: Overture to the School for Scandal
Augusta Read Thomas: Jubilee
Liszt: Les Preludes

November 30, 2021
Queens College Orchestra

Beethoven: Symphony No. 6
Schumann: Cello Concerto

November 11, 2021
Queens College Orchestra and Wind Ensemble

Sarah Song, cello soloist

Copland: Fanfare for the Common Man
Holst: First Suite in F
Mozart: Symphony No. 34 in C

October 15, 2021
Queens College Orchestra

Holst: St. Paul's Suite
Gounod: Petite Symphonie

September 29, 2021
Queens College Orchestra & Wind Ensemble

Kernis: *Elegy*
R. Strauss: Serenade, Op. 7

March 8 & 11, 2020
Queens College Orchestra

Puccini: *Suor Angelica / Gianni Schicchi*
Rehearsal Cycle / Seating Experiments /
Production Coordination

February 28, 2020
Queens College Orchestra

Augusta Read Thomas: *Galaxy Dances*
Prokofiev: Piano Concerto No. 3
Xintong Chen, piano soloist

February 3, 5, 10, 2020
Queens College Orchestra and Chamber Orchestra

Recording Sessions: Centaur Records
Nørgård: *Dream Play*
Nielsen: Clarinet Concerto
(ACSM Alumna Kristen Lauria, soloist)
Abrahamsen: Symphony No. 1
Sibelius: *Finlandia*

December 4, 2019
Queens College Orchestra and Chamber Orchestra

Season Concert III *From the North*
Nørgård: *Dream Play*
Nielsen: Clarinet Concerto
(ACSM Alumna Kristen Lauria, soloist)
Sibelius: *Finlandia*
Lumbye: *Champagne Galop*

November 8, 2019
Queens College Orchestra and Chamber Orchestra

Season Concert II *Atmospheres*
Takemitsu: *Rain Coming*
Guest Faculty Artist: Michael Lipsey
Segerstam: Symphony No. 253
(North American Premiere)
Tchaikovsky: Serenade for Strings
(performed without conductor)

September 27, 2019
Queens College Orchestra and Chamber Orchestra

Season Concert I *Let Us Begin*
Sterndale Bennett: *The Naiades*, op.15
ACSM MM Conducting Student, Daniel Feng
Abrahamsen: Symphony 1 (1975)
Beethoven: Symphony No. 1 in C, op. 21

Recent Professional Performance & Production Activity

Key:

Date
Series / Venue

Composer: Repertoire / Concert Title / Event
Ensemble / Collaborators / Role

Conducting

October 15, 2021
World Premiere
URL:
<https://www.newconductorsorchestra.org/about>

Thomas: *Dancing Stars*
Queens College Orchestra

Production

Summer 2017-February 2020
Houston Symphony Broadcasts, KUHF-FM 88.7

Season Radio Broadcasts, Houston Public Media

Production script writer, broadcast recording producer, and occasional host for these weekly season broadcasts from Summer 2017 to March, 2020.

Conducting

February 8 & 9, 2020
Season One, Cycle Two Concert
URL:
<https://www.newconductorsorchestra.org/about>

Barber: Overture to *The School for Scandal*
New Conductors Orchestra of Manhattan

November 18, 2019
LeFrak Concert Hall
URL:
<https://hamlischawards.org/events>

Marvin Hamlisch International Music Awards Gala
ACSM Studio Orchestra / Paul Shaffer / J. E. Green

November 3, 2019
Arts in Mind Project (AIM)
URL:
https://events.rochester.edu/event/symposium_humpback_whales_and_their_extraordinary_mystery_of_song#.XkoH0hNKjxg

J. Matthew Curlee: *Unsofty, to the Night*
UR/Eastman School of Music

October 26 & 27, 2019
Inaugural Concert
URL:
<https://www.newconductorsorchestra.org/about>

Bernstein: Overture to *Candide*
New Conductors Orchestra of Manhattan

September 13 & 14, 2019
Rochester Fringe Festival
May 1, 2019
Kilbourn Hall

J. Matthew Curlee: *Nanosecond*
ESM Ensemble D'Amis / Biodance
Nørgård: *Whirl's World*
OSSIA, New Music @ Eastman / ensemble coach

February 18, 2019
Kilbourn Hall

Avram: *Assonant IV*
OSSIA, New Music @ Eastman / ensemble coach

January 27, 2019
If Music Be The Food Series, Rochester

Schoenberg: *Ode to Napoleon*
Jan Opalach, baritone

November 20, 2018 Queens College Orchestra	Theofanidis: <i>Rainbow Body</i> Vieuxtemps: Concerto No. 4, Op. 31 Emma Dong, <i>undergraduate concerto winner</i> Mozart: Symphony No. 41 in C, K. 551
October 11, 2018 Kilbourn Hall	Rebecca Saunders: <i>Into the Blue</i> Musica Nova
March 17, 2018 Boston Conservatory	<i>An Evening of Premieres</i> New Student Wind Compositions / BC Wind Ensemble
February 22, 2018 Kilbourn Hall, Eastman	Dufourt: <i>Hommage à Charles Nègre</i> OSSIA, New Music @ Eastman
January 31, 2018 Eastman Theater	Strauss: Serenade, Op. 7 Eastman Wind Orchestra
December 4, 2017 Kilbourn Hall	Leroux: <i>Postlude à L'Épais</i> OSSIA, New Music @ Eastman
November 9, 2017 Kilbourn Hall	Ligeti: Chamber Concerto Eastman Music Nova
October 13, 2017 Kilbourn Hall	Takemitsu: <i>Rain Coming</i> Eastman Music Nova
October 5, 2017 Kilbourn Hall	Horne: Splintered Instruments US Premiere Rosanna Moore, harp OSSIA, New Music @ Eastman
April 20, 2017 Kilbourn Hall	Boulez: <i>Derive I</i> Eastman Music Nova
February 12, 2017 Kilbourn Hall	Knussen: <i>Ophelia Dances</i> Eastman Music Nova
November 6, 2016 Kilbourn Hall	Henry: <i>Ode to Eric Dolphy</i> Graduate Composer's Sinfonietta
October 6, 2016 Kilbourn Hall	Thomas: <i>Of Being is a Bird</i> OSSIA, New Music at Eastman
October 5, 2016 Kilbourn Hall	Elliott Carter: ASKO Concerto Eastman Musica Nova
July 27, 2014 Kilbourn Hall	Gabrieli / Susato / Byrd ESM Faculty Brass Ensemble

ESM Summer Brass Institute

July 21, 2012
Kodak Hall , Eastman Theater

Brahms: Symphony No. 4
Rochester Philharmonic Orchestra
RPO Young Conductor Showcase

July 22, 2010
Kilbourn Hall, Eastman

Beethoven: Symphony No. 6
Rochester Philharmonic Orchestra
RPO Young Conductor Showcase

Significant Debuts

• Cleveland •

November 5, 2001

Rorem: Poems of Peace

Miller: Images from the Eye of the Dolphin

Paul Sperry, tenor

Cleveland Chamber Symphony
Drinko Hall, Cleveland State University

• Concertgebouw •

September 25, 2000

Mussorgsky/Ravel: Pictures at an Exhibition

Nederlands Radio Symphonie Orkest
Het Concertgebouw, Amsterdam

• Beurs van Berlage •

September 3, 2000

Meierhans: Lament Traverse La Maree

Michael Schmidt, flute

Nederlands Radio Kamer Orkest
Beurs van Berlage, Amsterdam

• European Debut •

June 28, 1999

Mozart: Zauberflöte Overture

Saint-Sans: *Mon coeur s'ouvre a ta voix*

Korsholm Music Festival, Vaasa, Finland
Vaasa Symphony Orchestra
Vaasa City Concert Hall

New Published Compositions

June, 2020

alxndrslkrk

A premiere eponymous digital EP collection, available on www.alxndrslkrk.com, consisting of the five movements *The Blessing*, *Deus Hirundo*, *Infinite Sight*, *Luft*, and *Antes*. All net proceeds benefit Black Lives Matter, the Center for Disaster Philanthropy Covid-19 Response Fund, and UNICEF. June & July, 2020

Narrations & Symphony 7 / Movement 9

Two preview recordings published on soundcloud.com/alxndrslkrk highlight the latest installments in a continuing series of electronic new music exploring a wide sonic spectrum of narrative via reoriented canon and fugue, and reflective of both Mahler, Ives, and Schönberg's Weltanschauungsmusik.

Current Academic Appointment

Associate Professor, Director of Orchestral Studies,

Aaron Copland School of Music, Queens College, CUNY (2019 - present)

Tenure track professorship as head of the orchestral program at the oldest constituent school of Queens College / Duties include conducting pedagogy, program development, ensemble rehearsals, curriculum development, and resource development / Search Committee service / Jury Coordinator / NASM Working Group / Website Redesign Co-Chair /

Recruitment Committee / Successfully recruit and maintain a graduate instrumental conducting studio of 2 - 3 student per academic year.

Courses Taught

Fall, 2021

MUS 2590, 2591, 2592	Orchestra	5 hours
MUS 767	Topical Course in Music	.5 hours
MUS 787	Recital Preparation	.5 hours
MUS 7903	Special Topics	.5 hours

Summer, 2021

MUS 670-02 Online	Orchestra	3 hours
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Spring, 2021

MUS 792-01, 2591-01 Online	Orchestra	3 hours
MUS 7944-01, 2571-08 Online	Musica Nova	1 hours
MUS 707-34 Online	Individual Musical Performance	.5 hours

Fall, 2020

MUS 792-01, 2591-01 <i>*See Curriculum Development Below</i>	Orchestra	3 hours
MUS 7944-01, 2571-08 <i>*See Curriculum Development Below</i>	Musica Nova	1 hours
MUS 707-34 <i>*See Curriculum Development Below</i>	Individual Musical Performance	.5 hours
MUS 670-02 <i>*See Curriculum Development Below</i>	Advanced Conducting	3 hours

Spring, 2020

MUS 2590, 2591, 2592	Orchestra	5 hours
MUS 7903	Special Topics	1.5 hours

Fall, 2019

MUS 2590, 2591, 2592	Orchestra	5 hours
MUS 767	Topical Course in Music	.5 hours
MUS 787	Recital Preparation	.5 hours
MUS 7903	Special Topics	.5 hours

ACSM Curriculum Development

Fall, 2020

MUS 792-01, 2591-01 Orchestra

Facilitating the plan devised by ACSM Director Professor Michael Lipsey, the Orchestra and Wind Ensemble combined (108 students in total) will break up into twelve separate ensembles to produce *Performance Experiences* for all enrolled students. These will range from online performances, to instrument specific coached masterclasses and repertoire classes, to post-produced audio and video recordings that will be shared online. The syllabus was updated to reflect and support the necessary online working environment for musicians during the COVID-19 pandemic.

[Video 1 - How to Survive and Thrive in an Online Music Semester](#)

An introduction to the mechanics of how to navigate an online environment in which applied study remains the focus. The sign-on musical excerpt is Bach: Forlane, BWV 1066, c. 1725.

MUS 670-02

Advanced Conducting (Online)

[Five Sample Videos](#)

[Video I - Advanced Conducting: Introduction](#)

The opening video in the series outlines the content, structure and pace of the course.

[Video II - Advanced Conducting: First Exercises for Hand Independence](#)

Introduction of the concept of, along with beginning exercises for, hand independence as originated by Nicolai Malko and refined by Elizabeth Green, with further introductory material created by myself. Via some social media traction and other avenues, the video's number of plays outpaced the class enrollment number by 1,060% within the first three days of its posting.

[Video III - Advanced Conducting: Refining Accurate Hand Independence](#)

Further refinement of hand independence as a key to successful non-verbal communication, with side notes on successful applied teaching in the online environment, along with examples of successful online teaching round out this video's content.

[Video XII - SOUND](#)

Being *inside* not only our sound, but also your mode of concentration is a practiced skill. How you can foster it as a conductor is the main point of this video. Any who has been to Interlochen will recognize the music.

[Video VIII - Real Studying and A Few Notes on Subdivision](#)

Course specific check in and notes on the subtleties of both the space in which you move and the aural spaces in which you build your musical ear.

MUS 2590, 2591, 2592

Orchestra

Course Content after March 11, 2020:

Creation / Production / Digital Distribution of the QCO Spring 2020 Online Series

Highlighting various program elements, concepts, repertoire, performance, and other applied study components to continue the QCO curriculum online

[Video I - Dramatic Cohesion: Tōru Takemitsu and Gianni Schicchi](#)

Utilizing the operatic repertoire we would have performed, this 15 minute video explores the relevant musical uses of leitmotif, orchestrational colour, and transition in three widely divergent pieces of repertoire, Tōrū Takemitsu's *Rain Coming* and *Static Relief*, and Puccini's *Gianni Schicchi*.

[Video II - Standard Repertoire: Seriously? Just What is That?](#)

The importance of ensemble skill, learned and enhanced in an exceptionally wide variety of repertoire is the focus of this video. Music of Richard Strauss, Pierre Boulez, Elvis Costello, Elliott Carter, Jean Sibelius, Oliver Knussen, Perez Prado, Stephen Sondheim, and J. S. Bach, among others helps to illustrate the point that listening and reacting are skills built in any ensemble environment. The physicalization of a beat is mentioned as well, as an introduction to further work.

[Video III - Power to Purpose: Music's Power to Illustrate](#)

Introduction via the concept of the size of the musical world The key concepts that make sense of the dramatic power of musical narrative and being able to manipulate them are introduced here through the music of Michel Legrand, Percy Grainger, David Diamond, and Gustav Charpentier with cinematic work of James Ivory,

Jacques Demy, and Derek Jarman. The importance of narrative line is highlighted throughout. The Omega Ensemble from Australia,

Video IV - Ensemble Experience: The Key to Everything You Do

Through conducting examples of Carlos Kleiber and Ivan Fischer, music by Beethoven, Jean Françaix, Steve Reich, Brahms, an interview segment with Nikolas Harnoncourt, and guided close listening of performances by the Sinta Sax Quartet, the Concertgebouw Orchestra, the Verona Quartet, and the Omega Ensemble, the importance of daily consistency in both practice and focused listening are given significant attention and supporting strategies for everyday work.

Video V - Immersing Yourself in the Act of Performance: Flow, Mastery, and Concentration

Opening with an excerpt from David Reck's *Music of the Whole Earth*, this video also offers thoughts from Sergiu Celibidache on the importance of being in the same space as a live performance. The importance of the performing musician's attention to ease, flexibility, and flow in both rehearsal and performance is illustrated, as is the concept of different levels of concentration within the technical execution of a moving and successful musical performance..

Video VI - What Musicians Do Well: Skills for Resilience

This video concentrates on the skills that musical training fosters and the ways in which those skills migrate very easily to other tasks in other fields of endeavor.

Video VII - Luciano Berio: An Italian for the World

Solicited student input determined the composer featured in the final video of the semester. Luciano Berio's creative output including his seminal works for solo instruments, the *Sequenza* series, was introduced and Associate Professor of Oboe Jacqueline Leclair of the Schulich School of Music at McGill University was the guest for the interview. Her concert work with Berio and her performance edition of *Sequenza VII* for Oboe were highlighted, as was the work of Paul Sacher, and his work in bringing forth and then preserving for study major works of the last century, many of which he either commissioned or in other ways, brought about.

Designed, Created, and Deployed www.musicavova.net, Fall Semester, 2020

Designed, programmed, and implemented a new performance platform website for the contemporary music ensemble of the ACSM, Musica Nova. A consolidation of the previously designated Unsemble and Nota Bene groups, Musica Nova will produce a series of regular web-based performances for the 2020-2021 academic year. Non-public portions of the site will serve ACSM students by providing a central channel for all scheduling, repertoire, syllabus, personnel, seating, concert, and rehearsal information. The public side of the website provides an additional portal for the work our students produce, as well as a community engagement tool germane to both the student and professional levels of the ensemble.

Queens College Q Class Online, August 13, 2020

Guest speaker for *Are You an Artist? Resilience, Rehearsal, and Staying in the Zone*, moderated by ACSM Director Michael Lipsey, this conversation centered on skills that our students can foster while in an online learning environment that will continue to serve them once we are meeting again as a regular community.

Queens College Orchestra Concerto Competition, Spring Semester, 2020

I have invited Professor Janna Baty of the Yale School of Music to be our guest judge for this annual competition, expanding the scope and experience of adjudication beyond the studios of the Copland School, in an effort to keep the competition results as impartial as possible.

ACSM Distinguished Composer in Residence, February 26 - 29, 2020

Created the ACSM Distinguished Composer in Residence Series. At my invitation, the inaugural guest was Augusta Read Thomas ([University Professor - University of Chicago](#)). I secured funding for, designed, and executed this three day residency and in kind with my colleagues, assembled a calendar of nineteen events over three days, including individual lessons, coachings, rehearsals, group meetings, guest classes, lectures, and a concert by the QC Orchestra and Chamber Orchestra featuring music of Ms. Thomas and a performance by our new Distinguished Lecturer of Bassoon, Frank Morelli.

Ad-hoc NASM working committee, Fall Semester, 2019

With committee colleagues (Professors James John, Susan Davis, and Eric Rubenstein), I created the conducting colloquy, that will be part of the new MM in conducting, bringing into line with peer institutions the degree requirements recommended by the National Association of Schools of Music.

MUS 7911: Created New Syllabus, Fall Semester, 2019

Created a new syllabus for the Queens College Orchestra, updating and expanding the previous syllabus to include non-binary gender considerations, an updated attendance policy, professional level guidelines for performance, rehearsal policies, and individual preparation. The audition procedure included a performance contract for each student as well as

Designed, Created, and Deployed www.queensorchestras.com, Fall Semester, 2019

Designed, programmed, and implemented a new informational website for the students of the orchestra department, taking all scheduling, repertoire, syllabus, personnel, seating, concert, and rehearsal information online for easy access by all enrolled students. The website includes scores and listening lists for all season repertoire, as well as other teaching resources like feedback recordings and links to videos.

Clinician and Adjudication Activities

Guest Judge, The College of New Jersey Concerto Competition, March 4, 2020

At the invitation of Gary Fienberg, PhD, Brass Area Coordinator and Jazz Ensemble Director and Eric Laprade, DMA, Director of Bands and Assistant Professor of Music at The College of New Jersey, I was asked to adjudicate their annual Concerto Competition.

Adjudication of the Grinnell College Hill Awards Auditions, April 20-26, 2020

At the invitation of Professor Eric McIntyre, Professor of Music at Grinnell College, I was asked to invite one other judge with whom to adjudicate their annual Hill Scholarship Awards Auditions. I recommended Queens College Non-Teaching Assistant Joseph Di Ponio, PhD and with him awarded the eight available scholarships, plus the Francis Collins James Award and the Curd Outstanding Instrumentalist Award.

Professional Teaching Appointments

Visiting Associate Professor of Conducting, Eastman School of Music, Academic Year, 2020-2021

Taught the Virtual Ensemble Class with in tandem with Professor Brad Lubman for the Fall Semester and then as the instructor of record for the Spring semester. Worked with producers Michael Riesman and Paul Coleman on a series of recorded and live online projects including music of Steve Reich, Philip Glass, and George Lewis. For the spring semester, I created a new course syllabus concentrating on the many aspects of ensemble learning that often happen "between the moments of rehearsal" in which we craft a performance. That syllabus and supplementary information are [here](#) and [here](#).

Teaching Scholar, Eastman School of Music (2016 - 2019)

Lab / Applied instruction for both Beginning and Intermediate Conducting classes with Professor Mark Scatterday and Professor Brad Lubman. Formulate original and supplemental applied instructional exercises, administer midterm and final examinations, assess and grade student performance

Instructor, Institute for Music Leadership, Eastman School of Music (2009 - 2019)

Instructor for two fundraising and non-profit governance courses: Gift and Grant Seeking in the Non-Profit Arts World and Funding the Individual Artist; seven week professional education courses offered as part of the Arts Leadership Program certification series. I have been asked to continue to teach courses of this type at Queens College and to expand the offerings to include other aspects of career development and have earned consistently high evaluations for my teaching.

Houston Independent School District (2006 - 2009)

Continuing education lecturer for the Fine Arts department, working with band, orchestra, and choir directors, to help define their program's content and career goals within the context of both their regular school days and their extra-curricular schedules. Maintaining high personal musical standards, communicating music's context effectively to campus constituents, and seeking community allies were all part of my instruction.

Arts in Action Series, Hobby Center for the Performing Arts (2006 - 2009)

Founder and lecturer for this professional education series, focusing on small and mid-sized non-profit performing arts resource and audience development. Guest speakers in the inaugural series included Mary Lou Aleskie from the New Haven Festival of Arts and Ideas, and Laura Bodenheimer, nationally renowned resource development specialist and capital campaign architect.

Houston Community College, South Campus (March, 2001 - July, 2002)

Adjunct Faculty in music literature and theory. Courses focused on introductory classes to majors and non-majors.

Festival Institute, Round Top Texas (Summer, 2001)

Faculty Guest Conductor for orchestral and chamber music repertoire with the Texas Festival Chamber Orchestra and various student chamber ensembles.

Instructor of Music Literature and Music Theory

High School for the Performing & Visual Arts, Houston (August, 1995 - May, 1996)

Activities included classroom instruction in basic music theory, coordination of course content and extracurricular activities with other faculty members, formulation of written, oral, and aural examinations, and daily lectures.

Teaching Fellowship, Moores School of Music

University of Houston, Houston, Texas (August, 1994 - June, 1995)

First teaching fellow in the school's history invited to teach conducting at the undergraduate level. Activities included classroom teaching of beginning conducting (first and second semesters), formulating movement exercises, teaching basic conducting skills, and monitoring student progress.

Adjunct Instructor, Chamber Music Coach

Incarnate Word College, San Antonio, Texas (August, 1991 - June, 1992)

Chamber music coach with department chair Ruth Friedberg for collaborative piano workshop students, performing as clarinet soloist and chamber musician and acting as clinician for the program.

Orchestra Director, Community High School / Clarinet Coach, Michigan Youth Band/Orchestra
Ann Arbor, Michigan (September, 1987 - June, 1988)

Conducted the chamber orchestra and coached student ensembles as part of the school's enrichment program.

ACSM Recruitment

Activity

Date(s)

**See the Curriculum Development Section of this CV*

Eric Juneau, Cleveland Institute of Music / Eastman School of Music Spring, 2021

- Online Orchestra Audition, April, 2021
- Accepted, May, 2021
- Offered Admission
- Matriculated, Fall 2021

Jeongdae Lee, Seoul, South Korea Spring, 2021

- Online Orchestra Audition, May, 2021
- Accepted, June, 2021
- Offered Admission
- Matriculated, Fall 2021

Brian Reynolds, email correspondence Spring, 2020

- Onsite Orchestra Audition, March 2, 2020
- Accepted, March 3, 2020
- Offered Admission
- Matriculation offer not taken / Admitted to Bard, Fall 2020

Kemal Oksal, email correspondence Spring, 2020

- Onsite Orchestra Audition, March 2, 2020
- Accepted, March 3, 2020
- Offered Admission
- Matriculated, Fall 2020

Email Communication, Victor Yip, Sioux Falls, South Dakota June, 2019

Publications & Broadcasts

Published Invited Reviews:

England Resounding: Elgar, Vaughan Williams, Britten and the English Musical Renaissance. By Keith Aldritt. Marlborough, UK: Crowood Press, 2019. 176pp. Images (8 pages), References, Index. ISBN 9780719829758 (hardcover) \$19.95. ARSC Journal, Volume 52, No. 1 Spring, 2021. [Complete Review Here.](#)

The Other Toscanini: The Life and Works of Héctor Panizza. By Sebastiano De Filippi and Daniel Varacalli Costas, translated by Jessica Sequeira, with a forward by Harvey Sachs. Denton: University of North Texas Press, 2019. 363pp (hardcover). Images, Compositions, Chronology, Discography, Endnotes, Bibliography, Index. LCCN

2019030012 | ISBN 9781574417746 (cloth) \$29.95 | ISBN 9781574417845 (ebook) \$13.49. ARSC Journal, Volume 52, No. 2 Fall, 2020. [Complete Review Here](#).

Published Essays

[Conducting Ma: An Open Space for Music Making with an Implication for Conducting Pedagogy](#). Essay and Presentation for the the Oxford Conducting Institute, 2019.

Houston Symphony Broadcasts, Houston Public Media: 2017-2020, KUHF-FM 88.7, Houston
Production Script writer and occasional host for these weekly season broadcasts from
Summer 2017 to March, 2020. Sample script excerpt:

Voice Track Twenty-One

All of us here at the Houston Symphony look forward to welcoming you back then —
The executive producer for these broadcasts is Vicky Dominguez. The engineer, editor,
and producer is our Grammy Award winning Houston Symphony audio engineer - Brad
Sayles. Calvin Dotsey is our broadcast program coordinator - and special thanks to Rick
Phillips, John Bawden, Tom Castaños, Phillip Huscher — and to Jennifer Oates and
Christopher Bruhn at the music library of the Aaron Copland School of Music at Queens
College - for program material.

Our writer is Dr. Mark Powell.

I'm your associate producer and host - Eric Skelly.

This broadcast is a production of the Houston Symphony.

[APPLAUSE FADE OUT TO FINAL]

The Bach Initiative: Flexible Chorales for Ensemble Musicianship by Peter J. Folliard, published by
GIA Publications, September, 2019

Served as reviewer and editor for this [ensemble based collection](#) of Bach chorales
orchestrated for use by multiple ensemble configurations.

The Queens College Wind Ensemble is the only ensemble featured on the publisher's webpage for The Bach Initiative.

Works in Progress

Invited Book Review, Spring, 2022

At the invitation of James Farrington, I have been asked to write a second book
review for the [The Association for Recorded Sound Collections Journal](#) on the
volume *Listening to Charles Ives: Variations on His America* by J. Peter
Burkholder, Amadeus Press, 2021.

New Compositions Collection, July, 2020

Pre-release recordings of my compositions *Symphony No. 7 / Mvt. 9, Narrations*, and
Luft, are all available on the streaming platform www.soundcloud.com/alexndrslkrk.

An Annotated Commentary: The Conductor and His Baton by Nicolai Malko by Mark Powell

Currently expanding and preparing for publication (UR Press) this monograph on the first conducting text by Russian conductor and pedagogue, Nicolai Malko.

Rebranding and Reestablishment of ACSM/QC Conducting Workshop as *The Copland Summer Seminars*
Invitations to JoAnn Falletta (<http://bpo.org/staff-members/joann-falletta/>) of the BPO and Brad Lubman (<https://brad-lubman.com/>) of ES are on the schedule for 2022 and 2023.

Ohio Music Educators Association

I have been invited to conduct the Ohio All-State Orchestra in February of 2022, during the OMEA Annual Conference in Columbus.

Reactivation of ACSM Pi Kappa Lambda chapter

I have submitted a Personnel and Budget Committee request for support to reestablish the Delta Alpha chapter of Pi Kappa Lambda, the national music honor society. The chapter at the Copland School has been inactive since 1993.

SUNY New Paltz Teaching Residency

Three day residency at the invitation of orchestra director and viola professor, Christiana Reader. The schedule includes ensemble coaching of the SUNY New Paltz Orchestra, three local high school orchestras, a performance, and a music entrepreneurship seminar. *Rescheduled for Spring, 2022.*

Active Memberships

Society for American Music

AAUP

Association for Recorded Sound Collections

Professional Arts Leadership and Administrative Experience

Managing Artistic Director, Uniquely Houston® Program. October, 2005 - October, 2008

Hobby Center for the Performing Arts, Houston

- Chief program and development officer for this arts incubator program
- Built a roster of 16 performing organizations
- Assembled a suite of tools for each ensemble for production assistance/PR/fundraising
- Annual budget of \$770,000
- Directly responsible for over \$1,500,000 in funding for the program

Founding Music Director, ARCO - American Radio Chamber Orchestra, Fall 1999 - Spring, 2008

Chief Conductor and Music Director for Regional Professional Chamber Orchestra

- Programmed all season repertoire
- Negotiated all individual contracts and union contracts
- Engaged all guest artists

Chief Arts Funding Project Editor, August - December, 2007

Houston Independent School District's Arts Education Plan

- Authored a review of internal and external arts partnerships
- Formulated a centralized administrative profile for a \$7,000,000 distribution

Managing Artistic Director, February - November, 2005

Montgomery County Performing Arts Society

- Oversaw the operations of a regional presenting organization with a \$300,000 annual budget
- Reversed deficit spending and rebuild a declining patron base
- Authored and implemented a strategic plan
- Achieved a 30% increase in programming offerings, and a 102% increase in corporate support

Senior Music Producer KUHF, Houston September, 1995 - February, 2001

- Recording director and editor for all Houston Grand Opera broadcasts
- Produced and hosted the nationally syndicated program *Live from Festival Hill*
- Edited the nationally syndicated program *The Engines of Our Ingenuity*
- Created the "Classic Kids" series

Awards and Competitions

Walter Hagen Conducting Prize, Eastman School of Music, 2019

Established in 1984 to honor the memory of Walter Hagen, this prize is awarded to one conducting student annually for distinction in the field. The citation from Dr. William Weinert, chair of the conducting department, reads in part "for the many ways in which you have enhanced the work of our department, and enriched the lives of all our students."

Lecture-Recital Prize Nomination, Eastman School of Music, 2019

Doctoral lecture titled *Conducting Ma: An Open Space for Music Making*, was nominated as the outstanding presentation for calendar year 2018.

Outstanding Teaching Assistant Nomination, Eastman School of Music, 2017

Nominated for the TA prize for small group teaching for the Conducting 211/212 class series lab sessions.

Musiqá VIP Award, Houston, Texas, October, 2008

Award given by Houston's only professional contemporary music ensemble to a key partner in their mission. The ensemble was the first I invited to the Discovery Series at The Hobby Center for the Performing Arts.

Geraldine C. and Emory M. Ford Foundation, November, 2001

Young American Conductor's Award, given to recognize and foster young American talent.

12th International Nicolai Malko Competition for Young Conductors, May 25 - 29, 1998

One of thirty conductors worldwide invited to the Competition. The performance earned praise from Jorma Panula, Ole Schmidt, and Michael Schönwandt.

Besançon International Conductor's Competition, Besançon, France, March 25, 1997

First round competitor, via competitive selection.

Omicron Delta Kappa, University of Houston, November, 1994

Inducted into the ODK National Leadership Honor Society in the UH Circle, established on April 24, 1960.

Service

Professional

Performed as section bass with the University of [Michigan Men's Glee Club Alumni Virtual Choir](#) composed of over 200 singers from around the world performing the *Ave Maria* by Franz Biebl. Virtually conducted by Dr. Jerry Blackstone who served as musical director from 1989-2002. The world premiere was Sunday May 31st to the University of Michigan Alumni Association. The YouTube video was released on June 4, 2020.

Recommendation letter: Professor Christiana Reader, SUNY New Paltz: for the Global Leaders Program for 2020-2021. Dr. Reader was accepted to the program. May 22, 2020

Recommendation letter: Maurice Cohn, music director of the New Horizons Orchestra of Rochester: in support of a Solti Foundation Career Assistance Award. Mr. Cohn received the award. May 22, 2020

Authored a Form I-129 Visa Support Letter for the Petitioner (Rochester Philharmonic Orchestra) on behalf of Beneficiary Dr. Rosanna Katherine Anne Moore. The result was successful. February 1, 2020

New Conductors Orchestra of Manhattan, 2019-2020 Season

Coaching of NCO players for Cycle One and Cycle Two concerts, participation in orchestral development planning, concert venue selection, repertoire, and guest artists; Summer 2019-present

Queens College

Chair, Progress Juries, Academic Year 2019-2020, 2020-2021

I serve as the Chair of the Annual Progress Juries performance requirements, assessing student's applied music progress via an audition. With the assistance of other applied faculty who assess those in their studio, I also author all the progress notification letters, sending a copy to the student and a copy to our academic coordinator, Thomas Lee.

Meeting with Jörg Birhance, European Representative of [mfclassrooms.com](#)

With two of the developers from the software company and my long-time conducting colleague Jörg Birhance, I was given a demonstration of the [mfclassroom.com](#) performance platform with a variety of USB and XLR microphones. The software platform is very similar to [Jitsi](#) and thus, not possible for us at this time from a cost perspective. July 2, 2020

Faculty Teaching Observation, Originally Scheduled for Wednesday, March 18, 2020

At the request of Professor Mark Anson-Cartwright, I was to have observed Professor Elena Blyskal's Vocal Pedagogy class. This, among many other things, was derailed when we closed the campus and moved online.

Ad-hoc Committee on ACSM Website Redesign, Academic Year, 2019-2020

In partnership with Director of Administration Jane Cho, I have secured digital materials of the ensemble programs, assessed requirements of the new site,

and prepared a design plan for a new ACSM website. We await platform options from IT.

Placement of ACSM Alumnus Daniel Feng with New Conductors Orchestra of Manhattan
Concert Cycle II, Performance: Christopher Theofanidis: *Rainbow Body* - February 8, 9, 2019
* see also the *Student Success* section of this CV

Placement of ACSM Alumna Audrey Edelstein with New Conductors Orchestra of Manhattan
Concert Cycle I, Performance: Augusta Read Thomas: *Jubilee* - October 20, 27, 2019
* see also the *Student Success* section of this CV

Senior Concentration Examination Adjudication
Martin Christ, December 5, 2019
Linda Mayo, December 3, 2019

Conducting Exploration Seminar, NAFME, ACSM Chapter
Led a participatory seminar on standard repertoire and basic conducting principals for the student chapter of this national music education organization, October 28, 2019.

Teaching Evaluation, Advanced Conducting, MUS 670
Instructor: George Nicholson, October 7, 2019

ACSM Student Advocacy

Recommendation letter: ACSM graduate Jennnifer Spicher Szabo: to the music department for graduate study at George Mason University. June 9, 2020

Recommendation letter: ACSM undergraduate Emily Bivonna-Maldonado: application to the American Ballet Theatre's Internship Program in the Major Gifts and Company Management departments. June 9, 2020

Community

Establishment of the *In Concert / In Conversation* Series, Fall Semester, 2019
Before every Queens College Orchestra Concert, Professor Emeritus Joel Mandelbaum and I join an audience in the LeFrak Concert Hall lobby to talk over the repertoire of the concert that evening, the composers involved, guests, and how what the performance will highlight relationships to other kinds of art, media, broadcasting, literature, drama, or music. The series has enjoyed a growing audience and is part of an effort to give the surrounding community an entrée to the concert and life long learning aspects of the Copland School.

Professional Development

EmTech MIT Online Conference, October 19-22, 2020

Conference attendee for this digital resources conference concentrating on the fundamental underpinnings of cloud storage, AI, and other emerging technologies. Online teaching of applied music benefits tremendously from a

greater understanding and use of key technologies and it is my intention to applied these new resources to the ACSM ensemble department in appropriate ways.

Nordic Masterclass - Jorma Panula, June 3 - 24, 2020

Summer score study and conducting seminar (online via Zoom) with my beloved teacher, [Jorma Panula](#) professor emeritus of conducting at the Sibelius Academy in Helsinki. The repertoire of Beethoven Symphony No. 4, Mozart Symphony No. 35, and Brahms Symphony No. 4, and the ways in which conductors physically address some of the conducting issues inherent in these scores were explored and discussed.

Summer @ Eastman: Music Preservation, June-July, 2020

Attended this summer workshop on the preservation, binding, and repair of printed music taught by Alice Carli of the Sibley Music Library. The sessions also included acid paper remediation, bookbinding, orchestral part preparation, archival library storage practices, and spine rebinding of various source materials.

Midwest Band and Orchestra Conference, Chicago - December 18 - 21, 2019

Attended workshops, performances, and met with faculty from The College of New Jersey, the Cincinnati College Conservatory, Oklahoma City University, the Interlochen Center for the Arts, and the Composer Diversity Initiative at SUNY Fredonia. Explored commission project with the Sinta Saxophone Quartet.

Presenting Data and Information, Seminar, November 5, 2019

Attended this workshop by Yale emeritus professor Dr. Edward Tufte. The course centered on methods for presentations, fundamental design strategies for myriad displays, assessing the credibility of a presentation and its presenter, how to detect cherry-picking, how to reason about alternative explanations, and how to identify excellent information architectures and use them as models.

ACSM Resource Development Consultations

Zoom Meeting: Barkai/Pershing Family Donors, August 2, 2020

In partnership with Professor Edward Smaldone and QC Development Officer Joann Acquista, I met with members of this ACSM supporting donor family to explore further giving possibilities and introduce them to the scholarship students they directly benefitted during the 2019-2020 academic year.

Zoom Meeting: Alexander Kouguell Donor Thank You Meeting, July 7, 2020

In partnership with Professors Edward Smaldone and Marcy Rosen, along with QC Development Officer Joann Acquista, I met Kouguell for a thank you presentation by ACSM 'cellist Aya Sasaki, who was the Kouguell Scholarship student for 2019-2020. It was during this meeting that Professor Kouguell announced the donation of his all his cellos and two François Xavier Tourte bows to the ACSM.

Zoom Meeting: Grosser Family Donor Meeting, July 2, 2020

In partnership with Professor Edward Smaldone and QC Development Officer Joann Acquista, I met with members of this ACSM supporting donor family to explore further giving possibilities and introduce them to the two scholarship students they directly benefitted during the 2019-2020 academic year.

Patron Grant, Drs. Stephen Lurie and Kathleen Holt, February 1, 2020

Secured a \$2,500 individual grant for support of the debut commercial recording of the Queens College Orchestra on Centaur Records, produced, recorded, and edited by Brad Sayles, tonmeister of the Houston Symphony.

Student and Organizational Success

Aaron Copland School of Music, Queens College

** see also the Service section of this CV*

Daniel Feng, Founder, International Chamber Orchestra of America and current ACSM MM student, was accepted into the Jorma Panula Masterclass in Finland for Spring, 2020.

Placement of ACSM Alumnus Daniel Feng with New Conductors Orchestra of Manhattan Concert Cycle II, Performance: Christopher Theofanidis: *Rainbow Body*, February 8, 9, 2019

** see also the Service section of this CV*

Placement of ACSM Alumna Audrey Edelstein with New Conductors Orchestra of Manhattan Concert Cycle I, Performance: Augusta Read Thomas: *Jubilee*, October 27, 28, 2019

** see also the Service section of this CV*

Eastman School of Music

Hannah Dick, Fulbright Fellowship, 2019 / Global Leaders Program, 2019

Hailey McAvoy, ALP Career Grant, 2017

Bridget Kinnery, Fulbright Fellowship Award, 2016

Philip Pierick, Fulbright Fellowship Award, 2014

Drew Worden, ALP Career Grant, 2015

Lisa Nickels, ALP Career Grant, 2014

Emily Wozniak, Sound ExChange Orchestra Founder, ALP Alumna

Rochester Area Community Foundation Education Grant, \$3,000 (2012)

Farash Foundation Grant, \$100,000 (2013)

ESM Advancement Office full time post, 2014-2016

Alison Thorpe, ALP Alumna

Founder of the Mt. Hope World Singers, (Summer, 2012)

Peter Ferry, ALP Alumnus (Summers, 2012 & 2013)

Undergraduate Internship and Post Graduate ALP Grants

Anyango Yarbo-Davenport, ALP Alumna (2010)

Presser Foundation Prize

Alexander Peña, ALP Alumnus

Founding Director of ROCmusic, Rochester, NY, 2011

Harley School Faculty Grant, Spring, 2011

Global Leaders Program, 2012

Hope Carlson, ALP Alumna

Appointed executive director of the San Diego Youth Ballet (Fall, 2010)

Appointed development director of the San Diego Museum of Man (Fall, 2011)

Rebecca Smithorn (private conducting studio alum)
Admission to the Fennell Conducting Workshop (Winter, 2010)
Admission to the MM program at Cincinnati College-Conservatory

Alauda Artshare

\$100,000 Cultural Creative Collision Grant, Farah Foundation, Rochester, NY (2013/5)

Uniquely Houston®

Ars Lyrica, 2010 Grammy Nomination
Musiq, 2009 NEA Grant

Ann Arbor / Interlochen / Houston (University of Houston, HSPVA)

Joseph Gramley, now professor of percussion, Indiana University
Beyonce Knowles, pop musician
Marcus Allen Cooper, active film, television, and stage career
Henry Hey, New York-based jazz pianist

Education

Undergraduate Studies

University of Michigan, Ann Arbor

Clarinet study with John Mohler / Guest clarinet study with Peter Schmidl of the Vienna Philharmonic / Conducting Study with Elizabeth Green and Thomas Hilbish / Performances with myriad wind and orchestral ensembles in the music school / Clarinet section coach, Michigan Youth Band and Orchestra

- Graduated, Bachelor of Music, December, 1993

Graduate Studies

Moore School of Music, University of Houston

Milton Katims Graduate Scholarship in Conducting / Teaching Fellow, undergraduate conducting (the only graduate student in the school's history invited to teach the course) / Music Director, New Music Ensemble / Orchestra Manager, University Symphony Orchestra

- Graduated, Master of Music, May, 1995

Doctoral Studies

Eastman School of Music, University of Rochester

Graduate Conducting Scholar / Fennell Scholarship Recipient / Teaching Fellow, Elementary & Intermediate Conducting / Assistant Conductor, Musica Nova / Walter Hagen Conducting Prize, 2019 / Graduate Instructor of Conducting, Sabbatical Replacement for Brad Lubman, Spring, 2019

- Graduated, Doctor of Music Arts in Performance and Literature, Conducting, May 2019

Post Graduate Studies (1995-2012)

Summer Conducting Institute, Eastman School of Music

- Coachings with Neil Varon
- Performances with the Rochester Philharmonic, July 2010 & 2012

The Conductors Retreat at Medomak, Washington, Maine

- Study with Ken Kiesler, Marianne Ploger, and Jerry Schweibert, July, 2005

International Jean Sibelius Symposium, Plzen, Czech Republic, October, 2001

- Performances with the Plzen Radio Philharmonic

- Coaching sessions with Jorma Panula
- Panel discussions with Glenda Dawn Goss, Breitkopf and Härtle Sibelius Editor

American Symphony Orchestra League Conducting Workshops, January & April, 2001

- Selected by Michael Tilson Thomas for his masterclass
- Filmed for production by the New World Symphony

45th Kirill Kondrashin International Conductor's Masterclass, Hilversum, August-September, 2000

- One of 16 conductors worldwide chosen via audition
- Intensive five week course of study with Peter Eötvös, Ton Koopman, and Eri Klas
- Only American on the series to perform twice

Tanglewood Music Center, Lenox, Massachusetts, July, 1998-99

- Conducting Program Auditor at the invitation of Jorma Panula
- Study with Jorma Panula and Robert Spano

Vaasa Conductor's Masterclass

- Conducting Masterclass with Jorma Panula, Vaasa, Finland, June, 1999

Moscow International Masterclass

- Conducting Masterclass with Jorma Panula, Moscow, Russia, December, 1998

Shepherd School of Music, Rice University, Houston, Texas, 1996-1997

- Conducting Seminar with Larry Rachleff

Citations

Simmons, Jade. #JadeTalks to Mark Powell: A Leading Voice in Arts Leadership. Huffington Post Arts and Culture. http://www.huffingtonpost.com/jade-simmons/jadetalks-to-mark-powell-_b_6257142.html (accessed March 3, 2020)

"Even before I interviewed Mark Powell, a Ford Foundation award-winning conductor and popular instructor in the Institute for Music Leadership at the Eastman School of Music, I already knew I would be talking to one of the true luminaries on the national discussion about leadership in the arts."

Sandow, Greg. We personalize what music is. Artsjournal: Greg Sandow on the Future of Classical Music. <http://www.artsjournal.com/sandow/2012/12/we-personalize-what-music-is.html> (accessed March 3, 2020)

"All of us are products of our experiences. I also learned so much from two other groups I was a part of here in Houston while they were around. One called American Radio Chamber Orchestra, was formed by Mark Powell, a brilliant musician with insane encyclopedic knowledge and quick wit who wanted musicians to really connect as people to audiences."

Simmons, Jade. From Our Cold Dead Hands! Artists and Their Apple Products. Huffington Post Tech. www.huffingtonpost.com/jade-simmons/from-our-cold-dead-hands-_b_1415596.html (Accessed March 3, 2020)

"Mark Powell, a conductor and educator muses, 'Apple equals form serving function. It's the ultimate elegant solution.'"

The Engines of Our Ingenuity, program 1305 A=440

Consulted with Dr. John Lienhard for this daily NPR feature exploring technology and culture. The episode described pitch centers for tuning in Western musical traditions.

Peabody Library, University of Georgia

Nominated for a Peabody Award for the 1997 - 1998 broadcast season of the Houston Grand Opera. The season's programs are now part of the Peabody archive.

Lectures, Workshops, Presentations & Papers (partial list)

Oxford Conducting Institute Conference, Sydney Music Conservatory, Australia, August, 2019

Via invitation, delivered the presentation *Conducting Ma: An Open Space for Music Making* with an Implication for Conducting Pedagogy to this international quadrennial conference sponsored by Oxford University's Conducting Studies Program. Distributed the accompanying essay "Finding and Incorporating Ma as an Element of Conducting Pedagogy" along with other resources, via [a companion book](#) produced for the presentation.

Interlochen Arts Academy, January, 2015

Guest faculty for Intersemester session on arts entrepreneurship, funding, and marketing. The week-long residency culminated in a student competition for funding of a new arts related enterprise and included film distribution, music education, and web based information projects.

University of Alabama School of Music, Tuscaloosa, November, 2014

Delivered Convocation Lecture on crowd sourced funding, the value of the entrepreneurial approach, and the crafting of successful communication of an arts content specific idea to a lay public.

Eastman School of Music / Eastman Community Music School, October, 2012

At the invitation of Dean Marie Rolf of the Eastman School of Music, I was Guest Lecturer for *The Prismatic Debussy*, a three-week festival and conference celebrating the 150th anniversary of Claude Debussy's birth. The lectures were interactive introductions to the life and work of the composer, designed to introduce the content of the festival to as broad an audience as possible.

Awty International School, Houston, Texas, April, 2008

Guest lecturer for the Energy Houston series, a workshop centering on careers in the energy industry and how the industry meshes with and supports the performing arts and other non-profit industries in the area. Similarities in approach to marketing and public relations, differences in fiduciary practices, and other facets of the business and non-profit world were explored.

St. Mary's University, San Antonio, Texas, October 16, 2007

Guest lecturer for the non-profit graduate seminar in the department of political science, presenting a lecture on *Managing Change in the Performing Arts* and how fostering change within a non-profit structure can lead to maintaining a clear mission. The class lecture included an exploration of the intent of both broadly and narrowly constructed mission statements and the impacts each approach can have on an organization's direction and ability to change its approach.

University of Texas Medical School, Texas Medical Center, Houston, March 14, 2007

Collaborated with mezzo-soprano Katherine Ciesinski on a multi-media presentation of the problems and solutions presented by the education of the gifted child; specifically, the impact of arts education on young children for Healthcare and the Arts series.

Entergy Young Texas Artists Music Competition, March 15, 2005

Presented a career workshop to the Competition's contestants concentrating on the entrepreneurial requirements of a performing career in the 21st century. Interviews with

Emily Todd of Houston Endowment, Matthew Loden, then Director of Admissions of the Shepherd School of Music, Rice University, and Andrea Moore, Artistic Administrator of Da Camera of Houston were incorporated into the written material and made available to the participants.

University of Texas School of Public Health, April 1, 2003

Editor, lecture assistant, and multi-media consultant for the lecture "The Stigma of Illness in Opera", for the Health Care and the Arts series. The lecture introduced many different aspects of the stigma of illness in opera; as plot catalyst, social commentary, illnesses real and imagined, comedy in relation to illness, the pathos of terminal illness (as well as the high jinks that can occur when faking it), in both standard repertory and in lesser known works. Also participating in the series were actress and visiting professor Megan Cole with "Illness, Stigma and Being Female: The Gender Connection", and Professor John Lienhard speaking on "Creativity and the Daemon Within".

Past Service

President of the Board, Alauda Artshare, May, 2012 - May 2017

Served as president of this Rochester based chamber music ensemble.

Artistic Advisor, Ad Hoc Music, July, 2011 - 2013

Served as program advisor to this Rochester area mixed music ensemble in the early stages of its non-profit formulation, branding, and audience building.

Mentor, AFP Genesee Valley Chapter, May, 2010 - May, 2011

Served as a mentor to entry and middle level development officers for the regional chapter of The Association of Fundraising Professionals.

Judge, Energy Houston Challenge, Rice University and Harris County Department of Education, May, 2008

Served as a primary and final round judge with colleagues from Shell, the University of Houston, and the Cooperative for After School Enrichment for group project presentations describing future sources of energy and their use. Biofuels, clean coal, solar, wind, methane, and other areas were explored and presented and ranked in a round robin interview timeline.

Advisory Panel, The Divisi String Project, Houston, Texas, January, 2008 - December, 2010

Served as advisor to this new chamber orchestra in Houston, inviting them into the Uniquely Houston® program, helping with board development, bylaw formulation, and contacts in the professional music field in Houston to assist in the healthy funding and start up of what promises to be an extraordinary ensemble with a fresh approach to programming, branding, and audience development.

Mentor, Youth in Philanthropy Day, November, 2006 & 2007

As part of the education and outreach program of the Houston Chapter of AFP, the Association of Fundraising Professionals, I have served as a mentor in the program. Contact time includes interviews, tours, career counseling, brainstorming sessions, and job introductions.

Grants Panelist, Houston Arts Alliance, May, 2007

Panelist for Multidisciplinary and Allied Arts funding evaluation panel for the Houston Arts Alliance (formerly the Cultural Arts Council of Houston / Harris County). This funding body was responsible for the adjudication and ranking of organizations applying to a grant program funded by the City of Houston's hotel occupancy tax.

Chairman of the Jury, Young Texas Artist's Competition, Conroe, Texas, March 2001 / 2002 / 2004

Fellow Jurors included Miyoko Lotto (Perlman Institute) Richard Gaddes (General Director - Santa Fe Opera), Mark Goodrich, (Chair of the Vocal Department - Boston University), Emelyne Bingham (Assistant Conductor, Nashville Symphony Orchestra), Melanie DeMent (University of Delaware), and Carmen Balthrop (University of Maryland)

Grand Teton Music Festival, January, 2001

As part of the search for a new executive director, I authored strategic recommendations for the programming, music director search, broadcast, and resource development plans for this 46 year old American music festival.

Texaco Metropolitan Opera Quiz Kids Regional Competition, Houston, Texas, February 11, 2001

Served as a judge for this regional iteration of the famed radio quiz. The age range for the competition was high school freshmen to seniors and involved participation from the Houston Opera Guild.

Opera in the Heights, Houston, Fall, 2000

Authored a strategic plan for the formulation of a voice competition to help boost the artist base for this small regional opera company. The plan included sustainable resource development, a jury pool of national prominence, and a plan for future development of both the competition and the company.

Jury Chair/Panelist, Cultural Arts Council of Houston/Harris Country, Spring, 1999 - Fall, 2006

Evaluated scores and project proposals for the Individual Artist's grant program and the Large Organization grant program

Board Member, Houston Downtown Alliance, January, 2006 - 2008

Also served on the project committee of this 501 (c) (6) to enrich the experiences of those who make their homes in Downtown Houston. Contributed regularly on behalf of Uniquely Houston® for program material and other editorial supervision of the quarterly publication.

Houston Center for Contemporary Craft, January, 2007

As part of the search for a new executive director, I authored strategic recommendations for the marketing, public relations, and resource development plans for this, the newest entity in the Houston Museum District.

Original Compositions / Transcriptions

**See Also New Published Compositions*

alxndrslkrk

alxndrslkrk.com, Premiere EP, June, 2021

Narrations & Symphony 7 / Movement 9

soundcloud.com/alxndrslkrk, June & July, 2020

Fresonelle (Wind Trio)

Maryland Wind Festival, July, 2021

Avoin Tila (Percussion Ensemble)

Brant Percussion Duo, March, 2019

Josefs Haus (Wind Dectet)

Maryland Wind Festival, July, 2018

Five Minutes for Chamber Orchestra
Houston / Hilversum

Seuraava (Mezzo-Soprano and Clarinet)
Houston, Texas

Three for Two (Cello Duets)
San Antonio, Texas, composed for Jennifer Crowell-Stomberg

Hyla Brook Dialogues (Tenor and Clarinet)
San Antonio, Texas, composed for Matthew Greer

What?! (Clarinet and Tape)
Ann Arbor, Michigan

Schmiedstück (Solo Clarinet)
Ann Arbor, Michigan, composed for Peter Schmiedl

Another Dream of Windows and Rhythm (Solo Marimba)
Composed for Andrea Wirth Ann Arbor, Michigan

June Diary Thought (Clarinet and Mezzo-Soprano)
Ann Arbor, Michigan

Disjunct Doodles for Paul and His Tuba (Solo Tuba)
Interlochen, Michigan, composed for Paul Thorpe

Hugo Wolf: *Christnacht* (Modern Performance Transcription)
Round Top / ARCO

Recent Press

Michigan Muse, Winter 2020 Edition: Current post and biography with photo

Eastman Notes, Summer 2020 Edition: Current post and biography with mention of upcoming Centaur recording with photo.

Biography

Mark Powell is Associate Professor and Director of Orchestral Studies at the Aaron Copland School of Music at Queens College. He is also the founding music director of ARCO, the American Radio Chamber Orchestra and a Ford Foundation American Conductor's Award winner. Recently he conducted the US premieres of Leif Segerstam's *Symphony No. 253* and David Horne's *Splintered Instruments* featuring RPO harpist Dr. Rosanna Moore. *The Plain Dealer* praised Powell's "exceptionally vivid" Cleveland debut, while Buffalo Philharmonic Music Director JoAnn Falletta has called Powell "a musician's conductor" of "deep musical understanding and insight." The *NRC Handelsblad* (Amsterdam) noted at his Concertgebouw debut his "impressively expressive final movements of the Mussorgsky cycle [Pictures at an Exhibition]," while Peter Eötvös wrote that Powell's "musical and personal contact with the musicians and composers left a deep impression on me. His approach to music is extremely serious and penetrating, his appreciation of structure as well as his sensibility towards the character of the pieces were remarkable." In collaborating with American composer Augusta Read Thomas, she commented "Your conducting is brilliant." at the performance of her *Galaxy Dances* with the Queens College Orchestra.

A veteran of both the Malko and Besançon conducting competitions, he was the only resident American featured twice in the Kirill Kondrashin Series with the Netherlands Radio and Chamber Orchestras. As guest conductor, he has led the Fort Worth Symphony, the Korsholm Music Festival Orchestra (Finland), the Rochester Philharmonic, and the Cleveland Chamber Symphony. While managing artistic director at the Hobby Center for the Performing Arts in Houston, he founded the *Discovery Series*, a music and arts exploration program for elementary and secondary students that to date has served over 150,000 Houston area students. He counts among his mentors Jorma Panula, Peter Eötvös, Brad Lubman, and Elizabeth Green. A noted teacher himself, Powell served as the sabbatical replacement for Professor Brad Lubman, teaching intermediate conducting at Eastman for the Spring 2019 term and regularly conducted Eastman's *Musica Nova* from 2016-2019. He returned as Visiting Associate Professor for academic year 2020-2021. In addition, Powell served on the faculty of Eastman's Institute for Music Leadership from 2010 to 2019. He will lead the Ohio All State Orchestra in 2022 and takes the helm of the new music ensemble, *Musica Nova*, at Queens College this fall.