

BROOKE A. BRYANT

www.brookebryant.com

EDUCATION

The City University of New York, Graduate School and University Center
Ph. D. in Musicology, September 2009. Interdisciplinary Renaissance Certificate Program.
Dissertation: "The Seventeenth-Century Singer's Body: an Instrument of Action"
Advisor: Professor Barbara Hanning

Queens College, the City University of New York
M. A. in Musicology, 2006

Wellesley College
B. A. cum laude in Music and Medieval/Renaissance Studies, 2003

HONORS & AWARDS

Nominee, Barry S. Brook Dissertation Award in Music, 2010
Winner, CUNY Graduate Student Essay Prize in Renaissance and Early Modern Studies, 2009
CUNY Writing Fellowship, 2007-2009
CUNY University Fellowship, 2004-2007
Anne Louise Barrett Fellowship for Graduate Studies in Music, 2003-2004
Billings Prize for Excellence in Music, Wellesley College 2003
Jerome Schiff Fellowship, 2002-2003
Winner, Wellesley College Concerto Competition, 2001

PUBLICATIONS

Review of Handel's *Admeto* (Blu-Ray) directed by Axel Köhler (Arthaus Musik, 2009), *Notes: Quarterly Journal of the Music Library Association* [forthcoming].

Review of *Music and the Myth of Arcadia* by Giuseppe Gerbino (Cambridge University Press, 2009), *Current Musicology* Fall 2009 (Issue 88) [forthcoming].

"Love Songs," *The Greenwood Encyclopedia of Sex, Love and Culture: Early Modern Period 1400-1600* [Volume 3], ed. Kristin Pederson-Chew. Westport, CT: Greenwood Publishing Group, 2008.

CONFERENCE PRESENTATIONS

"The Seventeenth-Century Singer's Body as a Locus of *Ut pictura poesis*," given at the National Early Music Association International Conference. York University, July 2009.

"The Sight of Sound: Writing About Music," with Matthew Lau, Writing across the Curriculum/Writing in the Discipline Conference. CUNY Graduate Center, April 2009.

"Imagining the Body behind the Voice," given at the 7th Annual GAMMA-UT Conference. University of Texas at Austin, March 2007; also given at the IASPM Canada and IASPM-US Joint Conference. Northeastern University, April 2007.

"Transcending the Fourth Wall: Gesture and the English Mad Song" (lecture/recital), given at the 2nd Biennial Conference of the North American British Music Studies Association. St. Michael's College, August 2006; also given at the 15th Annual Conference of the Society for Seventeenth-Century Music. University of Notre Dame, April 2007.

"Gender Performance and Conflict in the 1970s New York Punk Movement," given at the 8th Annual Feminist Theory and Music Conference. NYU and CUNY, June 2005.

“Identity and the _____ Generation: Blondie Defines New York Punk as Commercial Art,” given at the 7th Annual CUNY Graduate Students in Music (GSIM) Conference. CUNY, April 2004.

“Making History: Creating *Dido and Aeneas* at Wellesley College” (lecture/recital), given at the Ruhlman Conference. Wellesley College, April 2003.

GUEST LECTURES

“Grantseeking 101: An Overview of Grant Writing and Research,” Princeton University, October 2009.

“The Act of Looking in Early Modern Art and Music,” Art History (Elizabeth Weinfeld), Oxbridge Academic Program, Paris France (summer program for Oxford and Cambridge Universities), July 2009.

“Seventeenth-Century Mad Songs,” Music Department (Margaret Rorke), University of Utah, January 2009.

“The Music of Hildegard von Bingen,” in Medieval History (Jennifer Edwards), Manhattan College, April 2008.

“Analyzing Rock Music,” in Music Appreciation (Joe S. Bryant), Northern Oklahoma College, August 2006.

TEACHING EXPERIENCE

Voice Instructor, Daniel’s Music Foundation, 2007-present

Teach vocal technique classes to teenagers and adults with various physical and mental disabilities. Introduction to Voice (beginner instruction) and Voice Technique (classical technique and repertoire).

Adjunct Instructor, Manhattan College, 2008-2009

Teach several general education courses: LLRN 207-03 (“Roots Music: Gender and Society,” a course examining music history through the lens of gender); LLRN 207-55 (music appreciation class in LEAP, a program for dancers returning to higher education after or during professional careers); ARTS 400 (interdisciplinary special topics courses: “Shakespeare and Music” and “Medieval and Renaissance Music and Religion”).

Writing Fellow, College of Staten Island CUNY, 2007-2009

Team-taught courses in the English Department, helping students develop tools to improve their formal writing and to use informal writing as a learning method. ENH 224 (multicultural literature: GLBT and immigration topics); ENH 218 (literature survey for majors).

Director of Music Programs, St. Philip Neri School and Queen of All Saints Schools, 2004-2007

Designed and taught music classes (vocal performance, music history and percussion) in inner-city parochial schools to students in grades K-8. Presented and directed two recitals a year. Ran after-school Honors Choir for middle-school students, which performed at venues such as the Bronx Zoo. Organized and ran the Performance Club, an after-school organization rehearsing and performing scenes from musicals; instructed members in singing, acting and dance. Collaborated with art teacher to organize and teach arts enrichment classes during summer school (creative writing, theater, piano and singing).

Performance Associate, Hunter College, 2004-2005

Taught voice lessons to undergraduate and graduate students in the music department, preparing them for graded jury performances each semester. Assigned grades based on skill, effort and progress.

OTHER EXPERIENCE

Development Manager, iMentor, 2009-present

Responsible for grants management process for a nonprofit organization with 35 employees. Raise \$1,000,000 per year in grants from foundations, corporations and government sources, researching funding prospects, cultivating donors, writing grant proposals and presenting reports to funders.

HISTORICALLY-INFORMED PERFORMANCES

Artistic Director and Soprano, *Charites* (Baroque vocal trio), 2006-present

Select performances, staged with period gesture:

Artek's Midtown Music Series, February 2010; November 2008; October 2007
Snow White with Company XIV, December 2009 and January 2010
Dances of Vice Festival, November 2009 and August 2008
Senior Dance Concert, The Juilliard School, May 2009
Recital Series, St. John the Divine, May 2009
Manhattan College, May 2009
University of Utah, January 2009
St. Paul's Chapel, Columbia University, February 2008
Elebash Recital Hall, CUNY Graduate Center, May 2007; May 2006

Stage Director/Choreographer

Bach's *BWV 201*, Italian Academy of Columbia University, February 2009
Pergolesi's *Stabat mater*, Columbia University Collegium Musicum, February 2007
Columbia University Collegium Musicum Concert, December 2006
Et in Arcadia Ego: 16th- and 17th-Century Pastoral Music (Charites, debuted in 2007)
Marvelous Dust: 17th-Century Perspectives on the Dissolution of Beauty (Charites, debuted in 2006)
Star of the Sea: Baroque Conceptions of Marian Desire (Prometheus, debuted in 2005)
From Beds of Raging Fire: Baroque Mad Songs (Prometheus, debuted in 2004)
Purcell's *Dido and Aeneas* (Wellesley College, 2003)

Master Classes

"Baroque Gesture and Singing Style," University of Utah Voice Department, January 2009
"Baroque Gesture and Movement," Columbia University Collegium Musicum, November 2006
"Baroque Gesture and Movement," Wellesley College Collegium Musicum, January 2003

Appearances: Rasputina, the Clarion Music Society, Ensemble Chanterelle, La Musique de la Reine, Sendeban

SERVICE

Junior Council, Daniel's Music Foundation (2009-present)

Board of Directors, North American British Music Studies Association (NABMSA, 2008-present)

Program Chair, WAR against Human Trafficking Conference, JCC Manhattan (2008)

Writing across the Curriculum (WAC) Fellows Committee, College of Staten Island (2007-2009)

Selection and Program Committees, 10th- and 11th- Annual GSIM Conferences (2007, 2008)

Program Committee, 2nd Biennial NABMSA Conference (2006)

Instructor/Coach, Willie Mae Rock Camp for Girls (2005, 2006, 2007)

LANGUAGES

Latin, German, Spanish. Reading proficiency in French, presently studying Norwegian. Can coach singers in French, Restoration English, German, Spanish, Italian, Latin.