

MARK TEMPESTA

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TEACHING EXPERIENCE:

University of North Texas, College of Music

Starting Fall 2024

Assistant Professor of Voice and Vocal Pedagogy

Tenure track professor serving on the voice faculty. Duties include:

- Maintain a voice studio of 8 performance majors ranging from the undergraduate to the doctoral level.
- Design the curriculum for and teach the three Vocal Pedagogy classes to DMA, MM and BM students:
 - MUAG 4300/43105300 *Science and Pedagogy of Singing (Required for all Performance and Choral Music Education Majors)*
 - MUAG 5600 *Advanced Science and Pedagogy of Singing*
 - MUAG 5610 *Comparative Pedagogy of Singing*
- Serving as advisor to MM and DMA voice students with a related field in Vocal Pedagogy.
- Guiding student research.
- Establishing the first acoustics and biodynamics laboratory at the UNT College of Music.
- Serving on the dissertation committees for DMA students.
- Designing Vocal Pedagogy placement exams for MM and DMA voice students and the Comprehensive Exam in Vocal Pedagogy for DMA students to graduate.
- Mentoring the Teaching Fellows and other student teachers as they teach non-major voice students, and voice students outside UNT.
- Performing vocal pedagogy and voice science research, publishing and presenting at conferences is a major component and expectation of the position.
- A commitment to Academic Service each semester, including serving on the GPDC and Scholarship committees in the 2024-2025 academic year.

Awards and achievements earned in this position:

- Establishing UNT College of Music's first Biodynamics and Acoustics Voice Laboratory in my inaugural year.
- Given the *Junior Faculty Summer Research Support Award* for my inaugural year in recognition of the value and special skillset I bring to the College of Music.

Private Voice Studio

2009 – Present

- Private studio comprising amateur, precollege and professional students. Students have ranged all voice types, a range of styles including classical, pop, choral and musical theater, and spanned from ages 12 to 75.
- Students have sung main stage roles at New York City Opera, Santa Fe Opera, and Opera Philadelphia and been accepted at high level Young Artist Programs such as Santa Fe Opera and Opera Theater of St. Louis.
- Students have been accepted at conservatories including Curtis Institute of Music, Oberlin Conservatory, Peabody Conservatory, UCLA and Eastman School of Music.
- Students include non-binary students and trans students in transition with exogenous hormones.

New England Conservatory

Fall 2022 – Present

Interim Manager of Vocal Pedagogy

Currently I am the manager of the Vocal Pedagogy Area at NEC, and am responsible for recruiting students for pedagogy classes, teaching the classes in the department, inviting and managing guest speakers and masterclass teachers for the academic year, and mentoring students through voice science research experiments.

- Projects mentored ranged from literature review to fully fleshed experiments using advanced acoustic, biometric and statistical analysis. For a full list of student projects see "Student Papers" and "Student Conference Presentations" section of this CV.
- In the 2022-2023 and 23-24 academic years the Pedagogy area ran 8 graduate level pedagogy classes.
- The Vocal Pedagogy Area also runs the Voice for Non-Majors program, which trains and mentors between 10 and 25 student teachers and serves over 100 conservatory non-major voice students each year.

- During this period, the pedagogy area hosted 11 masterclasses and guest lectures in the realms of singing, voice teaching, speech language pathology, voice research and the psychology of teaching and singing.
- Classes and events brought in cross-departmental attendance from not only the Voice and Opera Departments, but also the Jazz, Contemporary Improvisation, Choral Conducting and Theory departments.
- Managed residency of guest researcher Mathias Aaen both in 2023 and planned for 2024, which also connected with the Berkley and Boston Conservatory pedagogy and voice departments.

New England Conservatory **Faculty Teaching Fellow**

2021 – Present

At New England Conservatory, a teaching fellow is a Doctoral student or candidate who has been hired as full faculty on classes for which they are contracted, before they have graduated. Teaching fellows are the only faculty on classes they teach, and manage one or more teaching assistants under them in each class taught.

- Taught 8 undergraduate and 21 graduate level course sections in the Voice Department and Voice Pedagogy area. Courses titles included Intro to Vocal Pedagogy, Vocal Pedagogy and Vocal Health, Pedagogy Colloquium, and Voice for Non-Majors. Class sizes ranged from 5 to 22 students.
- Designed and taught the curriculum of the graduate courses “Intro to Vocal Pedagogy,” and “Vocal Pedagogy and Vocal Health.” Each span anatomy and physiology, practical acoustics, motor learning theory, theories of registration, and vocalizes and exercises to address technical issues for students of classical and musical theater styles. For the latter course, I engaged Speech Language Pathologist Carol Kruzemark from the Mass general voice center to co-teach a third of the course for the benefit of students in several departments.
- Voice faculty for “Voice for Non-Majors”: In that position, I managed all student voice teachers, ran final juries. In 2023, I transferred direct management of Voice for Non-Majors to another DMA student, but retained oversight through my position as Interim Manager of Vocal Pedagogy.
- Voice teacher to students outside the Voice Performance department, including those and taught a small studio of students voice lessons, including students whose primary instrument was voice but had a non-performance degree route such as music theory or choral conducting. (studio size of approximately 5 students per semester).
- As Professor Jane Eaglen’s doctoral student, I run her studio class when she was unable to attend, and also co-teach one of her voice major undergraduate students that needs extra technical and musical guidance.

New England Conservatory **Teaching Assistant**

2020 – Spring 2023

Assisted Dr. Ian Howell and Kayla Gautereaux in Graduate Level Pedagogy Classes.

- Classes assisted included Intro to Vocal Pedagogy, Advanced Vocal Pedagogy, Voice Science and Writing about Singing, all graduate level classes. Responsibilities included research mentorship, review sessions, homework grading, administering oral exams and occasional lecturing.
- Over 31 Student research projects were conducted in these courses, in which I helped students to brainstorm and conduct research and in many cases experiments. In the case of pedagogy majors, these projects iterated over the course of two years each. Some of these projects went on to be presented at major conferences.
- See “Student Conference Presentations” and “Student Papers” section of this CV for a list of student projects and conference presentations.
- As a TA, I helped Dr. Howell implement low latency technology (Soundjack) at NEC during the pandemic by troubleshooting and training faculty and students to use the software and set up their audio hardware.

Boston University Tanglewood Institute **Resident Teaching Artist in Body Awareness**

2014, 2015

- Taught masterclasses and individual sessions to students on breathing coordination and body freedom as they pertain to performance.
- Taught all voice students and some groups of instrumentalists. Teaching load included five masterclasses per week, with class sizes ranging from 5 to 40.

Boston University Tanglewood Institute **Voice Faculty**

2013

- The Boston University Tanglewood Institute is a high-level program, and graduates feed the top conservatories. It gives very gifted high school aged musicians a conservatory like experience, preparing them for auditions and for conservatory level training in an intense 8-week summer program.
- Ran a studio of 11 voice students who performed in opera scenes final recitals and a chorus concert at the Boston Symphony Orchestra's Tanglewood venue.
- Taught movement class for 50 students.
- Directed 3 opera scenes.
- Received stellar student feedback. Because I could not return for the entire summer following due to other engagements, the Resident Artist position was created so that I could come back and still work with students for a two-week period the following two summers.

Oberlin Conservatory
Secondary Voice Teacher

2007 – 2009

- Taught Oberlin College Students who were majoring in music with voice as their primary instrument.
- Other students included Oberlin Conservatory instrumentalists who wished to take voice lessons, and Oberlin community members who wished to take lessons through the conservatory.

Otto B. Schoepfle Vocal Arts Center at Oberlin Conservatory
Laboratory Assistant

2005 – 2009

- Established and directed by Richard Miller.
- Engaged in acoustical and biometric research on singing, and aided others in their research.
- Research projects included formant tuning in the tenor voice and Mongolian throat singing.
- Presented the lab capabilities to high profile visiting acoustics experts, visiting professors and prospective students.
- Held office hours to assist conservatory voice students and other visitors to improve their technique using the lab's biofeedback equipment.
- Trained new lab assistants.

**ACADEMIC SERVICE, MASTERCLASSES, CONFERENCE PRESENTATIONS,
PUBLICATIONS AND STUDENT PUBLICATIONS**

MASTERCLASSES:

University of New Hampshire, Department of Music	April 2024
Lone Star State College, Department of Music	April 2025

CONFERENCE PRESENTATIONS:

The Voice Foundation, Symposium, Philadelphia Faculty Presenter: "Comparing Pitch-Matched Classical and CCM Tenor Strategies Across Their Range using Laryngostroboscopic Imaging, Acoustics, and EGG"	June 2024
The Voice Foundation, Symposium, Philadelphia Poster Presenter: "Small Timescale Acoustics of Vocal Onset: Vowel Rise Time"	June 2022
New England Conservatory Pedagogy Symposium Presenter: "Small Timescale Acoustics of Vocal Onset: Two Novel Methods"	May 2022

ACADEMIC SERVICE:

Judge, Maine NATS competition, Division 5, and Avocational Division, Nordica Prize	April 2023
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Judge, Maine NATS competition, Musical Theater Division 2, Classical Divisions 2, 4, 5,
Avocational, and Underrepresented Composer Prize
(*NATS competition delayed to 2024 due to external circumstances)

***October 2023**

ACADEMIC PAPERS:

Dissertation: "REFRAMING REGISTRATION: A STUDY EXAMINING THE LARYNGEAL CONFIGURATION AND PERCEIVED ACOUSTICAL STRATEGIES OF WESTERN OPERATIC SINGERS FROM THE PERSPECTIVE OF THE COMPLETE VOCAL TECHNIQUE."	2024
"Meditation and Onset: A Literature Review and Proposed Study Protocol"	2022
"Per Period Timbral Evolution of the Vowel in the Onset of Sound in Two Professional Tenors"	2021
"Timbral Evolution in Vocal Onsets"	2020

STUDENT CONFERENCE PRESENTATIONS:

Pan American Vocology Association Symposium, Miami FL. Poster Presenter: Maegan Hoogerhyde: "Can RespTrack be used as a visual aid in improving singers' catch breaths over time?"	2023
NATS Northeastern Regional Conference, Roslindale, MA. Poster Presenter: Emma Ujifusa: "Observing the Effect of Gender Affirming Chest Binders on Breathing for Operatic Singing Using the RespTrack System."	2023
Voice Foundation, Philadelphia, PA. Oral Presentator: Jennifer Burks: "Objective Reporting of Student Warm Up and Repertory Habits: A Pilot Study."	2023
7th International Physiology and Acoustics of Singing Conference Oral Presenter: Lauren Guthridge: "Assessing Attention and Distraction in Voice Lessons."	2022
Pan American Vocology Association Virtual Symposium Presenter: Lauren Guthridge: "Ocular Measurements and Locus of Attention in Solo Voice Instruction."	2021

STUDENT RESEARCH PAPER TITLES:

Observing Voices Treated With Exogenous Testosterone

The Effects of Chest Binders on Lung Volume and Head Position for Operatic Singing

Transgender Singers in Opera and their Perception of their Voice: A Literature Review

Self-Assessed and Acoustical Markers of Voice Quality Over Two Menstrual Cycles: The Effect of Hormonal Birth Control on Predicted Changes in Vocal Quality

Speaking Fundamental Frequency: A Look at Variation Between Tasks and Voice Classification for Sopranos and Mezzo-Sopranos

Objective Reporting of Student Warm Up and Repertory Practice Habits: A Pilot Study

A Historical Analysis of Mariachi Singers and Trends In Acoustical Registration Strategies on Mariachi Singers

A Case Study on a Cis-Gender Female Mariachi Singer Using Electroglottography and Spectral Analysis

Can RespTrack be Used as a Visual Aid in Improving Singers' Catch Breaths Over Time?

The Relationship of Gaze and Attention in Online Voice Instruction: A Literature Review and Proof of Concept

Ocular Measurements and Locus of Attention in Solo Voice Instruction

Assessing Attention and Distraction in Voice Lessons

The Effect of Vocal Training on Inhalatory Function

The Performer and the Pedagogy

Breathing: Reality Versus Perception

An Experiment in Ribcage/Abdomen Expansion and Oral Airflow

An Introductory Understanding of the Perceptual Qualities of Low Notes Sung in Gospel Music

The Superior Register: A Literature Review of the Use of Head Voice in Vocal Pedagogy

The Perception of True Italianate Singing

The Effects of Posture on Singing

Understanding Breathing in Brass Instruments

The Gay Voice: Perceptions of Homosexual and Transgender Voices, a Literature Review.

Occurrence of Timbral Changes When Jazz Vocalists Are Presented with Varied Auditory Stimuli

Changes to Vocal Timbre When Vocalists are Asked to Blend with Instruments

OTHER RESEARCH EXPERIENCE

Oberlin College

2006

Research Assistant in Astrophysics

Analyzed the impact of relativistic gravitational effects on the theoretical necessity of dark matter to explain observed stellar behavior.

- Utilized C++ and MATLAB programming languages to create three dimensional models that accounted for relativistic gravity.

Textron Systems

2004 – 2005

Engineering Assistant, Engineering Intern

Textron Systems is an aerospace and defense company which creates high-energy technologies and performs research on contracts with the Pentagon and DARPA.

- On a team that researched high-energy grade lasers.
- Aided in research on Nd-YAG lasers and performed aerodynamic modeling and testing on CO₂ lasers.
- Utilized FORTRAN and MATLAB to perform Fourier analysis, the same mathematical analysis methods that underpin modern study of musical acoustics.
- Promoted from Intern to Assistant in second year.

PROFESSIONAL APPRENTICE AND RESIDENT ARTIST POSITIONS

St. Petersburg Opera

2019

Emerging Artist

Selected as an emerging artist in the 2018-2019 season, and was invited back in the 2019-2020 season. Performed mainstage comprimario roles, covered lead roles and performed extensive outreach.

- Performed mainstage as Prince Yamadori in *Madama Butterfly*.
- Covered the role of Danilo Danilovich in *The Merry Widow*.
- Covered the roles of Bonze, Imperial Commissioner and the Official Registrar in *Madame Butterfly*.
- Performed five community outreach concerts.
- Invited back outside my Emerging Artist contract to perform in St. Pete Opera's concert series "Opera at the Dali at the Salvador Dali museum in St. Petersburg.
- Performed in masterclasses with Mark Sforzini.
- Notable contacts: Conductor Mark Sforzini, Directors Karl Hesser and Adam Cioffari.

Shreveport Opera

2018 – 2019

Resident Artist

Shreveport Resident Artists form the backbone of the company each season from August to May. I performed 4 roles in the main-stage seasons, 2 lead roles in outreach operas, and performed for about 35,000 kids in outreach concerts over the course of the year.

- Performed mainstage as Tony in *West Side Story*, Matt/Larry in *Face on the Barroom Floor*, Marcus in *Masquerade* and *The Bonze* in *Madame Butterfly*.
- Performed over 150 outreach concerts and operas and events. Resident Artists are the face of the company, constantly involved in the community and constantly in contact with donors.
- Encouraged to try baritone rep in the final part of the season, as an experiment. I was originally slated to cover Pinkerton, but instead was shifted to cover Sharpless and sing the Bonze. Because I had learned both parts, I ended up singing both Pinkerton and Sharpless in rehearsals on consecutive days when each of the main artists were sick.

Pittsburgh Festival Opera

2018

Resident Artist and Mastersinger Institute Member

*As a Resident I performed and covered lead roles in two mainstage during the 2018 summer season. Concurrently I was part of the inaugural season of the Mastersinger Program for Young Dramatic Voices headed by Jane Eaglen where I studied and performed portions of *Die Walküre* and *Der Fliegende Holländer*.*

- Performed mainstage Matteo in *Arabella* by Richard Strauss.
- Covered Loge in *Das Rheingold*.

Sarasota Opera

2017

Winter Apprentice Artist

Apprentice Artists give concerts, cover or sing roles in mainstage productions and perform in ensembles of mainstage productions.

- Was one of few Apprentice Artists selected to perform a mainstage comprimario role instead of being given a small cover.
- Sang Il Giovanetto in *L'Amore dei Tre Re*.
- Performed in the Choruses of *Madame Butterfly*, *L'Amore dei Tre Re*, *L'Italiana in Algeri* and *Les Dialogues des Carmelites*.
- Performed two outreach concerts and in the Spring Spectacular concert.
- Notable contacts: conductor Victor DiRenzi, conductor Anthony Berese, director Martha Collins, director Mark Freiman.

Opera Company of Middlebury

2016

Young Artist

Young Artists performed in the ensemble and performed outreach concerts.

- One of few Young Artists selected to also cover a mainstage role: Malcolm in Verdi's *Macbeth*.

- Notable contacts include director Doug Anderson and conductor Emmanuel Plasson.

PERFORMANCE EXPERIENCE SUMMARY

Operatic Roles

1 st Armored Man	<i>Die Zauberflöte</i>	NEC Opera	2023
Aeneas	<i>Dido and Aeneas</i>	NEC Opera	2022
Guglielmo	<i>Elisabetta Regina D'Inghilterra</i>	Odyssey Opera	2020
Danilo Danilovich*	The Merry Widow	St. Petersburg Opera	2019
Count Almaviva	Le Nozze Di Figaro	Miami Music Festival	2019
Principe Yamadori	Madama Butterfly	St. Petersburg Opera	2019
Imperial Commissario*	Madama Butterfly	St. Petersburg Opera	2019
Bonzo*	Madama Butterfly	St. Petersburg Opera	2019
Sharpless*	Madama Butterfly	Shreveport Opera	2019
Bonzo	Madama Butterfly	Shreveport Opera	2019
Pinkerton+	Madama Butterfly	Shreveport Opera	2019
Marcus	Masquerade	Shreveport Opera	2019
Matt/Larry	Face on the Barroom Floor	Shreveport Opera	2019
Tony	<i>West Side Story</i>	Shreveport Opera	2018
Matteo	<i>Arabella</i>	Pittsburgh Festival Opera	2018
Loge*	<i>Das Rheingold</i>	Pittsburgh Festival Opera	2018
Father Grenville	<i>Dead Man Walking</i> (Heggie)	Miami Music Festival	2017
Gherman	<i>Pikovaya Dame</i> (Tchaikovsky)	Russian Opera Workshop	2017
John Earl of Quorn	<i>The Dollar Princess</i>	Concert Operetta Theater	2017
Il Giovanetto	<i>L'Amore Di Tre Re</i> (Montemezzi)	Sarasota Opera	2017
Malcolm**	<i>Macbeth</i> (Verdi)	Opera Co. of Middlebury	2016
Joe	<i>Ballymore: Winners</i> (Wargo)	BU Opera Institute	2013
Narrator	<i>Owen Wingrave</i> (Britten)	BU Opera Institute	2013
Tiberge	<i>Le Portrait de Manon</i> (Massenet)	BU Opera Institute	2012
Gastone	<i>La Traviata</i>	BU Opera Institute	2012
Father Confessor	The Dialogues of the Carmelites	BU Opera Institute	2012
Paulino	<i>Il Matrimonio Segreto</i> (Cimarosa)	BU Opera Institute	2012
Young Jim Thompson	<i>Glory Denied</i> (Cipullo)	Boston Metro Opera	2011
Colonel Fairfax	<i>The Yeomen of the Guard</i>	MIT G&S Players	2011
Cornelius Oppen	<i>Tobermory</i> (Martin)	Oberlin Opera Theater	2009
1 st Armored Man	<i>The Magic Flute</i>	Oberlin Opera Theater	2009
2 nd Priest	<i>The Magic Flute</i>	Oberlin Opera Theater	2009
Secondo Soldato	<i>L'Incoronazione Di Poppea</i>	Oberlin Opera Theater	2008
2nd I Famigliari	<i>L'Incoronazione Di Poppea</i>	Oberlin Opera Theater	2008
Don Curzio	Le Nozze Di Figaro	Oberlin in Italy	2008

*Cover **Cover with Performance +Study Cover

Partial Operatic Roles Performed:

Siegmond	<i>Die Walküre</i>	Boston Wagner Society (full role prep)	2023
Erik	<i>Der Fliegende Holländer</i>	Boston Wagner Society	2022
Ruggiero	<i>La Rondine</i>	NEC Opera	2021
Erik	<i>Der Fliegende Holländer</i>	Pittsburgh Festival Opera	2018
Siegmond	<i>Die Walküre</i>	Pittsburgh Festival Opera	2018
Mario Cavaradossi	<i>Tosca</i>	Opera Company of Middlebury	2016
Idomeneo	<i>Idomeneo</i>	BU Opera Institute	2012
Don Ottavio	<i>Don Giovanni</i>	BU Opera Institute	2011
Monostatos	<i>Die Zauberflöte</i>	BU Opera Institute	2011
Roméo	<i>Roméo et Juliette</i>	Oberlin Opera Theater	2008

Eisenstein	<i>Die Fledermaus</i>	Oberlin Opera Theater	2007
Papageno	<i>Die Zauberflöte</i>	Oberlin Opera Theater (Full role prep)	2007

Concert Experience

Boston Wagner Society Concert: Act I Die Walküre	Boston Public Library	2023
Boston Wagner Society Public Masterclass.	Burnes Hal, New England Cns.	2022
Tenor Soloist, Stravinski <i>Les Noces</i>	Jordan Hall, New England Cons.	2022
Doctoral Recital (Cycles by Rachmaninoff, Debussy, Weil)	New England Conservatory	2022
St. Petersburg Opera's Opera at the Dali Concert Series	Salvador Dali Museum	2019
5 Community Outreach Concert Performances	St. Petersburg Opera	2019
150 outreach concerts, shows and performances	Shreveport Opera	2018-2019
Wagner Scenes and Arias Concert (featuring Jane Eaglen)	Pittsburgh Festival Opera	2018
Opera On Tap Philadelphia	Various Venues, Philadelphia	2018
Miami Music Festival - Opera Aria Night	Gato Gallery, Miami	2017
Sarasota Opera - Spring Opera Spectacular	Sarasota Opera House	2017
Sarasota Opera - Concerts at Noon	Sarasota Opera House Atrium	2017
Sarasota Opera - Apprentice Artist Concert	Sarasota Opera - Peterson Hall	2017
Sarasota Opera - "Stars of Tomorrow" Concert	Bradenton Opera Guild	2017
Sarasota Opera - Apprentice Artist Welcome Concert	Sarasota Opera House	2017
Opera Co. of Middlebury - Young Artist Concert	Town Hall Theater, Middlebury	2016
Opera Co. of Middlebury - Outreach Concert	Middlebury Union High School	2016
Opera Co. of Middlebury - Outreach Concert	Vergennes High School	2016
Boston University - Master's Recital	Goethe Institute, Boston	2013
Tenor Soloist - Beethoven Mass in C	Belmont, MA	2011
Tenor Soloist - Mozart Requiem -	Paul Madore Chorale Salem, MA	2011
OperaWorks - Arias in Motion	UC Northridge	2009
World Premier - "Helas!" by Clara Brasseur	Warner Hall, Oberlin	2009
Senior Recital	Kulas Hall, Oberlin	2009
Recital - Dichterliebe	Kulas Hall, Oberlin	2008
World Premier - "Last of the Giants" by Eric Michaels.	Warner Hall, Oberlin	2008
World Premier - new work by Joan Woan Foong	Warner Hall, Oberlin	2007
Studio Recital	Kulas Hall, Oberlin	2007
Studio Recital	Kulas Hall, Oberlin	2006

Awards, Competitions, Prizes:

2 nd Place ("Outstanding Performer Award") in the Metropolitan Music Competition	2018
Semi Finalist (twice) in the Shreveport Opera Singer of the Year Competition	2018, 2019
Ruth Cognan Memorial Scholarship in Vocal Performance at Oberlin Conservatory	2009
Eli Wiesel Award for Jewish Arts and Culture	2005

Discography:

Tenor Soloist "Voices of Earth and Air, Works for Chous," with Parma Records.	2012
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ACADEMIC AFFILIATIONS

NATS Member	2021-2024
Student NATS Member	2020-2022

EDUCATION

DEGREES AND TRAININGS

Complete Vocal Institute. Complete Vocal Technique 3 Year Teacher Training. Copenhagen, Denmark.

Graduation Expected **2025**

New England Conservatory. D.M.A. in Voice Performance and Voice Pedagogy. Boston, MA.

Spring 2024

Boston University College of Fine Arts. M.M. Voice Performance, Boston, MA.

2013

200 Hour Yoga Teacher Training Certification: Solaluna Yoga Studio, Oberlin, OH.

2010

Oberlin Conservatory of Music. B.A. Voice Performance. Oberlin, OH.

2009

Oberlin College. B.A. Physics. Oberlin, OH.

2009

MUSICAL MENTORS:

Teachers: Catherine Sadolin, Mathias Aaen, Jane Eaglen, Bradley Williams, Bill Schuman, Haus of Shmizzay (James Schmidt), Penelope Bitzas, Ian Howell, Mathew DiBattista

Coaches: Tony Manoli, Grant Loehning, Ghenady Meirson, Gregory Buchalter, Richard Raub, Mitchell Cirker, J.J. Penna, Brett Hodgdon, Ah Young Kim

Conductors: Mark Sforzini, Victor DiRenzi, Bradley Moore, Richard Cordova, Emmanuel Plasson, Michael Buttermann, Robert Tweeten

NON MUSICAL ACADEMIC ADMINISTRATIVE EXPERIENCE

Kaplan Inc.

2015 – 2016

Faculty Manager, Boston Metro Region, Graduate Level

Managed faculty for the Boston Metro and Providence, RI regions of Kaplan's MCAT, DAT, GRE, GMAT and LSAT classroom and tutoring operations. This position was a parallel transfer from a previous position after a company restructuring.

- Managed a team of 80 teachers.
- Staffed classes, hired, trained and mentored faculty.
- Left this position to fulfill my Young Artist contract with Middlebury Opera.

Kaplan Inc.

2013 – 2015

Tutoring Academic Manager

Main focus was development of new tutors to help them become pedagogically effective.

- Co-managed a quarter of Kaplan's tutors in the precollege division, nationally. (Approx. 380 tutors).
- Part of the three person creative team that created a new division wide organizational system called Neptune to manage tutors and students.
- Promoted from Tutoring Academic Specialist, to Tutoring Academic Coordinator, to Tutoring Academic Manager from 2013 to 2015.

