

Michael Rickelton, DMA

201 Rodgers Forge Rd. Apt. D Baltimore, MD 21212 | (615) 306-7213 | michael.rickelton@gmail.com

www.rickeltonmusic.com

EDUCATION

Doctor of Musical Arts in Composition, The Peabody Conservatory 2017

- Pi Kappa Lambda
- Composition studies with Michael Hersch
- Large Work: *Tenebrae Responsories*
 - 27 responses for the Holy Triduum
 - SSATBB a cappella
 - Duration ca. 2.5 hours
- Written Document: *THE COMPOSER'S ROLE: An examination of the role of the composer in text setting and the relationship between author and composer*
 - Document Adviser: Dr. Susan Forscher Weiss

Master of Music in Composition, The Peabody Conservatory 2010

- Composition studies with Michael Hersch

Bachelor of Music in Music Education, *cum laude*, Lipscomb University 2006

- Composition studies with Jerome Reed

ADDITIONAL EDUCATION

Ecole Normale de Musique/European American Musical Alliance, Paris Summer 2005

- Composition studies with Claude Baker and Narcis Bonet
- Keyboard studies with Michel Merlet
- Counterpoint and analysis studies with Philip Lasser

Mountain Collegium Summer Early Music Workshop, Cullowhee, NC Summer 2003

- Lute studies with Robert Castellano

TEACHING EXPERIENCE

Loyola University Maryland

Adjunct Professor of Music Fall 2021-Spring 2023

Assistant Teaching Professor of Music Fall 2023-Present

- Structures of Music Theory: Tonal harmony and theory of the common practice period with emphasis on counterpoint, figured bass, analysis, and part writing
- Music Fundamentals: Fundamentals including analysis, composition, and dictation
- Songwriting: Study of song structure, text setting, and the music industry, including the composition of original works
- Art of Listening: guided listening and an investigation of the cultural histories behind selected works from the western musical tradition -- from medieval chant to pop
- Dylan, Motown and the Beatles: Popular music as a vehicle for social and political commentary in the 1960s

- Class Piano: Group instruction in musical technique and repertoire for the beginning piano student.

The Peabody Conservatory, Adjunct Lecturer

Fall 2012; Fall 2014-Present

- Graduate Seminar: Tonal Analysis Principles
- Music Theory 1 and Music Theory 1 Intensive: Fundamentals to analysis and part writing
- Music Theory 2 and Music Theory 2 Intensive: Chromatic harmony, modulation, part writing, analysis, Jazz theory
- Music Theory 3: Baroque counterpoint
- Music Theory 4: Form and Analysis, Classical and Romantic styles

Johns Hopkins University, Adjunct Lecturer

Fall 2012-Present

Music Theory

- Rudiments of Music Theory and Musicianship: Fundamentals to analysis and part writing including ear training and dictation
- Theory 1: Tonal harmony and theory of the common practice period with emphasis on counterpoint, figured bass, analysis, and part writing
- Theory 2: Tonal and Chromatic harmony of the common practice period together with Jazz/popular music theory
- Theory 3-Song: Analysis of song literature from Baroque to 21st century including art song, musical theater, and popular music

Musicology

- Introduction to Popular Music: A survey of the stylistic features and social contexts of American popular music since the 1850s
- Dylan, Motown and the Beatles: Popular music as a vehicle for social and political commentary in the 1960s
- History of Rock Music – Study of the emergence and progression of rock and its social/cultural connections

Towson University, Adjunct Professor of Music

Spring 2013-Present

Musicology

- Elements and History of Rock Music: Study of the emergence and progression of rock and its social/cultural connections
- Music from 1914 to Present: A hybrid history/theory approach to the multiple styles, forms, and techniques of western music since 1914 with a special focus on music of living composers
- TSEM: Notable Music Makers – Nina Simone. Study of the life and socially conscious music of Nina Simone. Introduces students to the academic expectations for college-level work and to the intellectual, communication and collaborative skills needed for academic success.
- TSEM: Notable Music Makers – Radiohead. Study of the innovation in popular music through the music of Radiohead. Introduces students to the academic expectations for college-level work and to the intellectual, communication and collaborative skills needed for academic success.

Music Theory

- Music Theory and Musicianship 1: The rudiments of Western music theory, notation, and music reading, combined with the development of aural skills. Aural skills include melodic and rhythmic dictations, and sight singing.
- Musicianship 3: Aural skills through sight singing, dictation, improvisation, ear training software, and keyboard applications. Aural skills include the singing of and dictation of chromatic melodies and chord progressions.
- Instrumental and Choral Arranging: A study of instrumentation including composition and arranging techniques for all orchestral instruments and the voice.
- Music Theory for Non-Majors: Theoretical concepts through practical experiences with notation, meter, scales, intervals, and chord structures. Focus on popular music styles and the construction of melody and harmony.
- Theory 2 (Cover Teacher): A concentrated study of diatonic harmony, conventional voice leading practice, and basic reductive analytic techniques.

Go Compose North America, Lead Composition Tutor

May 2020-Present

- Develop composition workshops for young composers. We introduce our participants to fun, new music, and we encourage them to experiment with established and innovative ways to express their own unique voices.
- Develop music education programs and musical development opportunities for classroom teachers to implement music composition into their classroom teaching.

Osher Lifelong Learning Institute at Johns Hopkins University

Fall 2019

- Developed course for lifelong learning audience on music in the 21st Century
 - **The Peabody Effect: Creating and performing music in the 21st century.** This course offers students an opportunity to experience perspectives on classical music in the 21st century through discussions led by Peabody composers, performers, arts organizers, and teachers. Students will interact with musicians embodying Peabody's "Breakthrough Pillars" of excellence, interdisciplinary experiences, innovation, community connectivity, and diversity. Guest artists will provide insight into the creative process and offer their thoughts on embracing the heritage of Western classical music while celebrating music now.

Private Studio Instructor, Baltimore, MD

May 2010-Present

- Teach private composition, voice, piano, and theory/musicianship
- Current roster of eight composition students writing in various styles including traditional western classical, electronic music, and popular (including rock, hip hop, singer/songwriter, and EDM).

Junior Bach Composition Instructor, The Peabody Conservatory

2010-2013

- Taught composition to inner-city middle school children culminating in a concert of their works

St. Joseph's Catholic School, Madison, TN, Music Teacher 2007-2008

- Created lesson plans and teaching materials for grades preK through eight including topics of fundamentals and theory, sight singing/ear training and musicology
- Conducted two children's choirs
- Organized music for Friday mass and special services, including choosing and leading hymns, providing solos during Offertory and Communion, and cantoring the Psalm, Alleluia, and Mass
- Maintained active, open parent-teacher communication

Christ Church Cathedral, Nashville, TN, Interim Assistant Choirmaster Spring 2007

- Led Junior Choristers (K through fourth grade)
- Held weekly rehearsals for Sunday mass
- Assisted in conducting liturgical music for Sunday mass
- Taught fundamental theory and musicianship topics centered around the curriculum of the Royal Schools of Church Music (RSCM)

Nashville Public Schools, Nashville, TN, Substitute Music Teacher 2007

- Provided short-term and long-term coverage for music teachers
- Conducted rehearsals for middle and high school vocal and instrumental ensembles

Lipscomb University, Nashville, TN, Student Teaching Fall 2006

- Taught elementary (K-5) and high school (9-12) music
 - Julia Green Elementary School – Lauryn Moody, mentor
 - White House High School – Brian Russell, mentor
- Conducted rehearsals and programs for elementary and high school vocal ensembles
- Coached singers on vocal production, musicianship, sight reading and rhythm
- Created lesson plans and teaching materials including topics of fundamentals and advanced theory topics, sight singing/ear training, musicology, and art history

Lipscomb High School, Nashville TN, Volunteer Choral Assistant 2004-2007

- Conducted high school (9-12) choral music rehearsals
- Coached singers on vocal production and musicianship

ADDITIONAL EXPERIENCE

Development of Pedagogical Materials

- Assisted in the creation of music theory textbook: *Music Theory and Composition: A Practical Approach* by Stephen C. Stone – Rowan & Littlefield, 2009
 - Implemented lessons and materials and provided feedback and suggestions for improvement of text and pedagogy
- Assisted in the development of *Read Ahead*, an application for piano sight reading (iPad and Android) – Anacrusis, LLC (www.readaheadapp.com)
 - Created scores and videos for use in the application
 - Created short compositions to diversify style and offer new music examples

- Analyzed the effectiveness of and assisted in the creation of sight exercises based on research into behavioral motivation, brain entrainment, and memory

Contract Singer

- Grace and St. Peter's Church, Baltimore, MD Sept. 2014-Present
- Vocal Fellow – Baltimore Choral Arts Society, Baltimore, MD Sept. 2008-Present
- Bach in Baltimore, Baltimore, MD Spring 2022
- The Bridge Ensemble, Baltimore, MD Aug. 2015-Aug. 2019
- St. David's Episcopal Church, Baltimore, MD Sept. 2009-Sept. 2014
- Old St. Paul's Episcopal Church, Baltimore, MD Sept. 2008-May 2009
- Christ Church Cathedral, Nashville, TN Sept. 2006-Aug. 2008
- Nashville Symphony Association, Nashville, TN Sept. 2003-Aug. 2008
- Substitute vocal work in Washington and Baltimore area churches including The Basilica of the National Shrine of the Immaculate Conception, The Baltimore Basilica, St. John's in the Village.
- Solo engagements with the Nashville Symphony, Baltimore Symphony, and Baltimore Choral Arts including conductors Leonard Slatkin, Jack Everly, Tom Hall, and Anthony Blake Clark

Composer-In-Residence

- The Bridge Ensemble, Baltimore, MD 2016/2017
- St. David's Episcopal Church, Baltimore, MD 2016/2017

Composition Department Graduate Assistant, The Peabody Conservatory 2010-2012

- Organized and produced department events (seminars, recitals, concerts, special events) and disseminated information through various offices and departments
- Developed and maintained the Peabody Composition Department website
- Met with and provided information for prospective students and parents
- Organized prospective student meetings and informational sessions during Peabody's annual Audition Week
- Maintained contact with faculty and students and provided information and assistance to Peabody composers

Arthur Friedheim Library, The Peabody Conservatory

Interlibrary Loan Assistant 2009-2016

- Processed borrowing and lending requests for library patrons and lending libraries

Archives Student Worker 2010-2011

- Organized and cataloged scores, recordings and documents associated with the archives of the Theater Chamber Players

Freelance Music Engraver 2009-Present

Sample projects include:

- Creating score editions of the extant parts of Pierre Baillot's *Violin Concerti*

- For Dr. Suhne Ahn, University of Pennsylvania

HONORS, AWARDS, AND SCHOLARSHIPS

Third Prize in The American Prize for Choral Music Composition	2019
Induction into Pi Kappa Lambda	2017
Winner of the Peabody Conservatory Prix D'Été Composition Competition	2015
Finalist for the 2015 Utah Arts Festival Commission	2014
Peabody Career Development Grant	2014
Winner of the 2013 Robert Campbell prize from Ithaca College	2013
Randolph S. Rothschild Award in Composition – Peabody Conservatory	2012
Winner of the Pacific Chorale Choral Composition Competition	2012
Selected for inclusion in the University of Alabama-Huntsville New Music Festival	2009, 2012
Winner of the Gregg Smith Choral Composition Contest	2011
Selected for inclusion in the Baltimore Symphony Orchestra reading session	2011
Graduate assistantship in composition – Peabody Conservatory	2010-2012
Selected by the American Composers Orchestra for Nashville EarShot Program	2010
Finalist for the ASCAP Morton Gould Young Composer's Awards	2009
MTNA Southern Division winner in the Young Artist category of the Student Composition Competition	2007
Lipscomb University Composition Award	2007
Lipscomb University Whitfield Future Teacher Award for K-12 student teaching	2006
Meistersingers Choral Composition Competition finalist	2005
Lipscomb University Music Education Award	2005
Scholarship to attend the Ecole Normale de Musique in Paris, France	2005
Southeastern Composers' League Arnold Salop Memorial Composition Contest winner	2005
National Association of Teachers of Singing divisional runner-up	2005
Leavel Scholarship for the Arts—Lipscomb University	2004-2006
Ithaca College Choral Composition Contest finalist	2004
Lipscomb University Sophomore Music Award	2004
Second Place in the Bluffton College Choral Composition Contest	2004

RECORDINGS (as composer)

New Music by Living Composers (Series 1, Volume 6: Electronic Works), 6:46, Petrichor	2021
Effuse / Allure / Ancient Light, electronic sound design, Independent	2021
Time and Memory, music for solo voice and piano, Albany Records	2017
American Voices, The John Alexander Singers, John Alexander, <i>Pentecost</i> , Delos	2014
Some Quiet Majesty, prattle on, rick, arranging work for <i>The Flame</i> and <i>Hope & Promise</i>	2013
Trevecca University, Timothy Cierpke, <i>Let the people praise thee, o God</i> , Independent	2009

RECORDINGS (as vocalist) (Album/Work, Composer, Organization, Conductor, Label)

*Indicates work as a soloist

Dreamer, Baltimore Choral Arts Society, Anthony Blake Clark, Acis	2022
Christmas at America's First Cathedral, Baltimore Choral Arts Society, Tom Hall, Gothic	2012

Lincoln, The Great Commoner, Charles Ives, Nashville Symphony, Leonard Slatkin, Naxos	2007
*A Dylan Thomas Trilogy, John Corigliano, Nashville Symphony, Leonard Slatkin, Naxos	2007
Christ Hath a Garden, Christ Church Cathedral Choir, Michael Velting, Independent	2007
My Christmas, Gian Carlo Menotti, Nashville Symphony, George Mabry, Naxos	2006
Porgy and Bess, George Gershwin, Nashville Symphony, John Mauceri, Decca	2006

CONFERENCE PRESENTATIONS

Society of Composers, Inc. – University of Puget Sound Composition Presentation: <i>Fare Thee Well</i>	Feb. 2023
Society of Composers, Inc. – Syracuse University Composition Presentation: <i>To A Friend</i>	Nov. 2022
New Music Gathering Conference Composition Presentation: <i>21-Thirty-1</i>	Jan. 2016
College Music Society Mid-Atlantic and Southern Chapters 2014 Joint Conference Composition Presentation: <i>No Balm in Gilead</i> (chamber opera)	Feb. 2014
American Choral Directors Association Eastern Division Conference Composition Presentation: <i>Ubi Caritas</i> Canticum Novum Chamber Chorus	Feb. 2014
National Student Electronic Music Event Composition Presentation: <i>6:46</i>	March 2013
Tennessee Music Education Association Conference Composition Presentation: <i>Let the people praise thee o God</i> Lipscomb University A Cappella Singers	April 2011
Christian Scholars' Conference Composition Presentation: <i>The End of a Season</i> Panel Participant: <i>Issues in Text Setting</i>	June 2010
The Ascending Voice Composition Presentation: <i>Calm the Waves of This Heart</i> Pepperdine University	June 2007

INTERVIEWS AND ARTICLES

WYPR Baltimore: Choral Arts Classics, interview and broadcast of <i>Ubi Caritas</i>	2015
WYPR Baltimore: Choral Arts Classics, interview and broadcast of <i>Pentecost</i> and <i>O My Love's Like a Red, Red Rose</i>	2013
The 2010 Nashville Symphony Earshot Blog; <i>NewMusicBox.org</i>	2010

MASTERCLASSES, ADJUDICATIONS, AND SERVICE

Board Member, Towson Recreation Council	2023-Present
Youth Baseball Coach, Towson Recreational Council	2017-Present
Mentor Composer, Go Compose North America	July 2020-Present
Adjudicator, SCI/ASCAP Student Composition Competition – Graduate Division	2020
Adjudicator, Pennsylvania Music Teachers Association: Keystone Competition	2017
Adjudicator, Baltimore Choral Arts Society Student Composer Reading	2015-2017

Master Teacher, Baltimore Choral Arts Society Student Composer Reading	2012, 2015
Adjudicator, Music Teachers' National Association Eastern Division Composition Competition	2013, 2015
Adjudicator, Cantate Chamber Singers Young Composers' Contest	2013

PROFESSIONAL ORGANIZATIONS

American Society of Composers and Publishers
 College Music Society (Mid-Atlantic Chapter affiliation)
 Society of Composers, Inc.
 American Choral Directors Association
 American Composer's Forum
 American Musicological Society

RECENT COMPLETED COMPOSITIONS AND COMMISSIONS

Gravity	2019
commissioned by the Chester River Chorale (SATB chorus, piano and tuned water glasses, text by Wendy Mitman Clarke, duration ca. 6')	
Effuse/Allure/Ancient Light	2019
electronic sound design (36')	
I am sorry that it has come to this	2018
for Remembrance Day 2018 (pre-recorded electronics, piano, and voice, text from an anonymous veteran's suicide letter, 11'30")	
On the Poetic Muse	2018
commissioned by The Frederick Chorale (SATB and piano, text by George Moses Horton, 6')	
To a Friend, Fare Thee Well	2018
for Ellen Clayton and the Baltimore Choral Arts Society (SATB and piano, texts by Amy Lowell and George Moses Horton, 12')	
Transformational etude No. 1	2018
electronic sound design (10')	
It is Finished	2017
commissioned by Lipscomb University for pianist Jerome Reed (solo piano, 10')	
Tenebrae Responsories	2016
written for the completion of the D.M.A. (SSATBB a cappella, 2.5 hours)	
The Lark at Heaven's Gate Sings	2016
commissioned by The Maryland Choral Society and the Harford Choral Society (SATB and piano, text by William Shakespeare, 4')	
Into The Darkest Hour	2016
commissioned by St. David's Episcopal Church – Baltimore (SSATB and organ, text by Madeleine L'Engle, 8'15")	
Psalm (a poem by Paul Celan)	2016
commissioned by The Bridge Ensemble (SSSAAATTTBBB a cappella, text by Paul Celan, translated by Michael Hamburger, 6'40")	
21-Thirty-1	2016
commissioned by the Sonar New Music Ensemble (B-flat Cl, Perc, and Electronics, 3')	

Rage against the dying of the light 2016
commissioned by The Bridge Ensemble (SSAATTBB a cappella, text by Dylan Thomas, 10')

WORKS IN PROGRESS

Norfolk Letters

Voice and piano, commissioned by Ross Tamaccio and a consortium of 32 singers, pianists, and arts supporters (duration ca. 1.5 hours)

New work

SATB chorus, commissioned by the Baltimore Choral Arts Society (duration TBD)

New work

Solo guitar for Jeremey Lyons (duration TBD)

Living With the Loss of a Child

Voice and piano – Mezzo version for Sonya Knussen; Soprano version for Julie Bosworth (duration ca. 25')

New work

collaboration with sound artist Joff Pincher (metal bars, voice, cello, and computer, duration TBD)

Transformational Etudes

electronic sound design (duration ca. 60')

SELECTED REVIEWS AND QUOTES

“What’s immediately clear is the piano’s fine narrative role – it’s never used as an adjunct in exploring the texts but is rightly employed as an active agent. The vocal line is extremely attractive and thoughtfully shaped.”

Music Web International – 2018

“A great and clear gift for writing for the voice.”

Composer Lori Laitman – 2017

“A beautiful voice—honest, vulnerable, and selfless. These were the words that came to mind the first time I heard Michael’s music. Now years later, these songs have the same affect.”

Soprano Ah Young Hong – 2017

“There is a quality that distinguishes his music, catching one’s ear in beauty and style.”

Soprano Phyllis Bryn-Julson – 2017

“Engrossing, engaging, and consistently compelling. Rickelton writes with a distinctive and expansive voice.”

Tom Hall – Music Director Emeritus - Baltimore Choral Arts Society – 2017

“[Rickelton’s music] seizes the ear”

Gramophone – 2015