

William Robin, Curriculum Vitae

Academic Appointments

2016–present Assistant professor of music, University of Maryland School of Music

Educational Background

2011–2016 University of North Carolina, Chapel Hill
Ph.D. in musicology
Dissertation: “A Scene without a Name: Indie Classical and American New Music in the Twenty-First Century”
M.A. in musicology
M.A. thesis: “Pleyel’s Hymns Across the Atlantic: Travel, Migration, and American Psalmody Reform in the Early Nineteenth Century”

2010–2011 Freie Universität Berlin
Attended graduate seminars in musicology as part of DAAD Study Scholarship

2006–2010 Northwestern University
Bachelor of Music
Double-major in musicology, saxophone performance; minor in German

Research, Scholarly, Creative and/or Professional Activities

Book

Forthcoming *Industry: Bang on a Can and New Music in the Marketplace.*

Refereed Journals

Single-Authored, Refereed Journal Articles

Fall 2018 “Balance Problems: New-Music Ensembles, the University, and Neoliberalism.” *Journal of the American Musicological Society* 71, no. 3: 749–94.

Spring 2018 “The Rise and Fall of ‘Indie Classical’: Tracing a Controversial Term in Twenty-First Century New Music.” *Journal of the Society for American Music* 12, no. 1: 55–88.

Spring 2015 “Traveling with ‘Ancient Music’: Intellectual and Transatlantic Currents in American Psalmody Reform.” *Journal of Musicology* 32, no. 2: 246–78.

Published Conference Proceedings

Refereed Conference Proceedings

Forthcoming “Totalism, Indie Classical, and the Politics of Naming in American New-Music Criticism.” In *Music Criticism in the Twentieth Century*, conference proceedings.

2017 “Formalizing a ‘Purely Acoustic’ Musical Objectivity: Another Look at a 1915

Interview with Stravinsky.” In *The Rite of Spring at 100*. Bloomington: Indiana University Press, 138–45.

Recipient, the American Musicological Society’s Ruth A. Solie Award (2018)
Finalist, Society for Music Theory Publication Award

Conferences, Workshops, and Talks

Invited Talks

- May 2019 “‘There’s Money in New Music’: Bang on a Can and the Post-Górecki Record Industry in the 1990s.” University of Chicago.
- April 2019 “‘There’s Money in New Music’: Bang on a Can and the Post-Górecki Record Industry in the 1990s.” Wesleyan University.
- March 2019 “Public Musicology and Public Writing.” Public Intellectuals in A Changing World, Oberlin Center for Languages and Cultures, Oberlin College.
- Feb. 2019 “‘There’s Money in New Music’: Bang on a Can and the Post-Górecki Record Industry in the 1990s.” Oberlin College Conservatory.
- Nov. 2018 “Training Musicians Today, Tomorrow and Beyond.” Panel participant, National Association of Schools of Music Annual Meeting, Washington, DC.
- April 2018 “Opera for the 80s and Beyond, the Orchestra Residencies Project, and Institutional Experiments in American New Music in the 1980s.” Experiments in Opera Today, Heyman Center for the Humanities, Columbia University.
- Feb. 2018 “A New Romanticism? The New York Philharmonic’s 1983 Horizons Festival and the Composer in the Marketplace.” Catholic University of America.
- Feb. 2016 “The Rise and Fall of Indie Classical.” University of Maryland, College Park.
- Jan. 2016 “Disseminating ‘A Scene Without A Name’: New Amsterdam, yMusic, and the Pathways of Indie Classical.” University of South Carolina.

Refereed Presentations

- Nov. 2018 “Music, Disability, and the Environment: Bridging Scholarship with Activism.” Panel participant, American Musicological Society, San Antonio.
- Oct. 2018 “Lining Up the All-Stars: Bang on a Can and the American New-Music Ensemble in the ’90s.” Joint Meeting of the Allegheny, Capital, and Mid-Atlantic Chapters of the AMS, University of Delaware.
- May 2018 “An Oral History of New Amsterdam Records.” Panel moderator and participant, New Music Gathering, Boston Conservatory.
- Feb. 2018 “‘A New Romanticism?’ The New York Philharmonic’s 1983 Horizons Festival and the Composer in the Marketplace.” Society for American Music, Kansas City.

- Nov. 2017 “In Search of New Music.” Panel chair and participant, American Musicological Society, Rochester.
- Sept. 2017 “Indie Classical and the Branding of American New Music.” Branding “Western Music,” Bern University.
- June 2017 “Bang on a Can and Minimalism.” Sixth International Conference on Music and Minimalism, University of Tennessee, Knoxville.
- May 2017 “Scholarly Perspectives on Supporting New Music.” Panel participant, New Music Gathering, Bowling Green State University.
- May 2017 “Failure.” Panel organizer and participant, New Music Gathering, Bowling Green State University.
- March 2017 “‘A Little Taste of the Way the Institutional World Works’: The Academic and Orchestral Pre-History of Bang on a Can.” Society for American Music, Montreal.
- Sept. 2016 “What They Talk About When They Talk About New Music.” What We Talk About When We Talk About New Music, University of Massachusetts Amherst.
- June 2016 “Totalism, Indie Classical, and the Politics of Naming in American New-Music Criticism Since 1990.” Music Criticism in the Twentieth Century in America and the English Speaking-World, Paris.
- March 2016 “The Rise and Fall of Indie Classical: Branding An American New-Music Scene, 2007–2013.” Society for American Music, Boston.
- March 2016 “Indie Classical and Its Limits: The Contested Politics of Naming an American New-Music Scene, 2007–2013.” Yale Graduate Music Symposium, Yale University.
- Jan. 2016 “Scholarly Perspectives on American New Music Since 1960.” Panel organizer and participant, New Music Gathering, Peabody Institute.
- Oct. 2015 “Paying For and Playing With Indie Classical: The Branding of an American New-Music Scene, 2007–2013.” Frederick Loewe Symposium in American Music, University of Redlands.
- Nov. 2014 “Towards a Theory of Music Patronage Post-1900.” Panel participant, American Musicological Society, Milwaukee.
- May 2014 “Songs for Shara: Pop-Classical Collaboration as Process.” Music as Process: Nief-Norf Research Summit, Furman University.
- May 2014 “Capturing Cross-Genre Sounds: Shara Worden, Pop-Classical Collaboration, and Recording Technology.” Technology in Music: Production, Preservation, and Dissemination, University of North Carolina, Chapel Hill.
- April 2014 “Songs for Shara: The Cosmopolitan Pop Voice as New Performance Technique.” Northwestern New Music Conference, Northwestern University.

- Oct. 2013 “Post-Prohibitive or Post-Minimalist? Minimalism as Model for Muhly, Mazzoli, and Greenstein.” Society for Minimalist Music: 4th International Conference, Cal State Long Beach.
- March 2013 “‘A More Graceful Style’: Pleyel’s Second and American Psalmody Reform.” Society for American Music, Little Rock, March 2013.
- Sept. 2011 “Staging the Apocalypse: The Atomic Bomb in B. A. Zimmermann’s *Die Soldaten* and *Les Rondeaux*.” Music in Divided Germany, UC Berkeley.

Refereed Posters

- May 2010 “Keeping in Touch: The Collaborations of Nico Muhly.” Poster Presentation, Undergraduate Research Day, Northwestern University.

Non-Refereed Presentations

- May 2013 “Stravinsky in America: The 1910s and the 2010s.” Musical College of the Moscow Conservatory.
- June 2012 “Prater His First Love: Arnold Schoenberg’s Op. 43 and the Austrian Military Band Tradition.” Arnold Schoenberg Summer Academy, Arnold Schoenberg Center.

Significant Works in Public Media

Explanatory, Investigative, or Long-Form Journalism

- “Making Peace with the Music Left Behind by an Omnivorous Young Composer.” *New York Times*, 4 January 2019.
- “At 80, Joan Tower Says Great Music Comes ‘in the Risks.’” *New York Times*, 9 November 2018.
- “Embodying High Culture, Crankily.” *New York Times*, 25 May 2018.
- “Uncomfortably Serious and Disarmingly Fun: The Irreplaceable Matt Marks.” *NewMusicBox*, 16 May 2018.
- “The Pioneering Modernist Who Wrote an Audacious String Quartet.” *New York Times*, 13 October 2017.
- “Amy Beach, a Pioneering American Composer, Turns 150.” *New York Times*, 1 September 2017.
- “New Horizons, Old Barriers.” *NewMusicBox*, 30 August 2017.
- “‘Hamilton’ Is Known For Its Music, but What Did Alexander Hamilton Listen To?” *New York Times*, 11 August 2017.
- “The Electronic Music That Tom Wolfe and the Kennedys Frugged To.” *New York Times*, 13 July 2017.
- “How a Somber Symphony Sold More Than a Million Records.” *New York Times*, 9 June 2017.
- “What Du Yun’s Pulitzer Win Means for Women in Classical Music.” *The New Yorker*, 13 April 2017.

“Tony Conrad Was Such a Good Minimalist, He Was Almost Forgotten.” *New York Times*, 24 March 2017.

“Q2 Music’s Brilliant ‘Meet the Composer’ Podcast.” *The New Yorker*, 4 March 2017.

“Philip Glass Celebrates His 80th Birthday With an 11th Symphony.” *New York Times*, 27 January 2017.

“To Help Women in Opera, Several Institutions Arise.” *New York Times*, 14 December 2016.

“Women Are Making Opera, and It’s Not Easy.” *New York Times*, 14 December 2016

“The Secret Muse of the Downtown Scene? Turtles.” *New York Times*, 8 November 2016.

“A Macarthur for the Composer Julia Wolfe.” *The New Yorker*, 22 September 2016.

“Colin Kaepernick and the Radical Uses of the Star-Spangled Banner.” *The New Yorker*, 29 August 2016.

“For Black Lives Matter, Classical Music Steps In.” *New York Times*, 10 July 2016.

“Imagining Community at Bang on a Can’s First Marathon.” *NewMusicBox*, 22 June 2016.

“Asking Whether Copland’s Abstruse Works are the Exception or the Rule.” *New York Times*, 13 April 2016.

“Hans Abrahamsen: Fame and Snow Falling on a Composer.” *New York Times*, 13 March 2016.

“Protecting Alberto Ginastera From Oblivion.” *New York Times*, 6 March 2016.

“Making Milton Babbitt’s Legacy Less Fearsome.” *New York Times*, 13 January 2016.

“That Sweeping Sense.” *New York Times*, 29 November 2015.

“Where the Limo Comes With an Opera.” *New York Times*, 31 October 2015.

“SONiC: A 21st Century Snapshot.” Commissioned essay. Published in program book for SONiC Festival, American Composers Orchestra, October 2015.

“Classical Duets of a Singular Nature.” *New York Times*, 30 September 2015.

“Searching for Beauty Amidst Brokenness.” *New York Times*, 23 August 2015.

“Patiently Playing on a Glacial Scale.” *New York Times*, 23 August 2015.

“Mexico’s Envoy to Modernism.” *New York Times*, 2 August 2015.

“A 50-Year-Old Still Plays in Parks.” *New York Times*, 14 June 2015.

“They’re Always Borrowing His Stuff.” *New York Times*, 8 February 2015.

“Revisiting Our Neo-Classical Moment.” *New York Times*, 31 October 2014.

“Great Divide at the Concert Hall.” *New York Times*, 8 August 2014.

“Philip Smith, Master Trumpeter.” *The New Yorker*, 1 July 2014.

“How the National Anthem Has Unfurled.” *New York Times*, 27 June 2014.

“His Music, Entwined With His Faith.” *New York Times*, 16 May 2014.

“Classical Music Isn’t Dead.” *The New Yorker*, 29 January 2014.

“Beethoven Again.” *The New Yorker*, 17 January 2014.

“Reinvention and Collaboration: Austrian Music in the U.S.” Commissioned essay. Published in *Our Haus: Austrian Cultural Forum New York, The First 10 Years*. New York: Verlag Anton Pustet, 2013.

“Nico Muhly’s Team Spirit.” *The New Yorker*, 20 October 2013.

“Classical Saxophone, an Outlier, Is Anointed by John Adams Concerto.” *New York Times*, 18 September 2013.

“From the Shed to the Stars: Reflections on the Boston University Tanglewood Institute.” *NewMusicBox*, 17 October 2013.

“Secrets Found Online, Shared Softly.” *New York Times*, 4 August 2013.

“Shape Notes, Billings, and American Modernisms.” *NewMusicBox*, 24 July 2013.

“Looking Back at ‘Lenny’s Playlist.’” *New York Times*, 2 June 2013.

“Traveling 48 States, By Orchestra.” *New York Times*, 21 April 2013.

“Sounds Heard: Ernst Krenek—Complete Symphonies.” *NewMusicBox*, 4 September 2012.

“A Renaissance Man, and Many Eras Besides.” *New York Times*, 2 August 2012.

“Moondrunk for a Century: A History of the Pierrot Ensemble.” *NewMusicBox*, 25 July 2012.

“New Kind of Online Dating: Classical Competitions.” *New York Times*, 12 February 2012.

“Bridging Genres and Generations on the Fly.” *New York Times*, 3 February 2012.

“Haunting Unpredictability.” *New York Times*, 4 August 2011.

“Muhly’s ‘Two Boys’ Debuts at ENO.” *Washington Post*, 27 June 2011.

“An Operatic Conundrum Untangled.” *New York Times*, 6 May 2011.

Commentary / Analysis

Interviewee, [“The Star-Spangled Banner: A Radical History.”](#) *On The Media* (WNYC), 29 September 2017.

Curator, “Reflections on the Rite,” year-long blogging project focused on *Rite of Spring* centennial. Carolina Performing Arts, 2012–2013.

TV / Radio Broadcast

Curator, [“Symphomania Redux.”](#) 24-hour marathon broadcast of 21st century orchestral music. Q2 Music, WQXR, April 2016.

Curator, [“Symphomania.”](#) 24-hour marathon broadcast of 21st century orchestral music. Q2 Music, WQXR, March 2015.

Ongoing Articles / Columns in Newspapers

“Week Ahead” feature, *New York Times*, Sunday Arts & Leisure section.

Other – Liner notes

“Collider: Orchestral Music by Daníel Bjarnason.” Iceland Symphony Orchestra. Bedroom Community, October 2018.

“Music by Nico Muhly and Philip Glass.” Angela and Jennifer Chun, violins; Nico Muhly, piano. Harmonia Mundi, April 2016.

“Paul Epstein: Piano Music.” R. Andrew Lee, piano. Irritable Hedgehog, December 2015.

“Manfred Werder: *Stück 1998*.” Cristián Alvear, guitar. Irritable Hedgehog, October 2015.

“Jürg Frey: *Pianist, Alone*.” R. Andrew Lee, piano. Irritable Hedgehog, September 2014.

“Britten: Cello Symphony, Cello Sonata.” Zuill Bailey, cello; North Carolina Symphony. Telarc, January 2014.

“Eva-Maria Houben: Piano Music.” R. Andrew Lee, piano. Irritable Hedgehog, October 2013.

“Jürg Frey: Piano Music.” R. Andrew Lee, piano. Irritable Hedgehog, November 2012.

“William Duckworth: *The Time Curve Preludes*.” R. Andrew Lee, piano. Irritable Hedgehog, October 2011.

“Ann Southam: *Soundings for a New Piano*.” R. Andrew Lee, piano. Irritable Hedgehog, August 2011.

Other Research / Scholarship / Creative Activities

Research Fellowships, Prizes and Awards

- Summer 2017 University of Maryland Summer Graduate School Research and Scholarship Award
- 2017 University of Maryland Research Communicator Impact Award for the op-ed “Colin Kaepernick and the Radical Uses of the Star-Spangled Banner”
- 2016–17 Mellon/ACLS Dissertation Completion Fellowship (declined)
- 2015 Paul R. Judy Center for Applied Research Grant, Orchestra Musician Forum at the Eastman School of Music, for the study of alternative ensembles
- 2015 Kenan-Biddle Partnership Grant from UNC-CH and Duke University for founding Experimental Music Study Group
- 2014–15 North Carolina Symphony inaugural Scholar-in-Residence
- 2014 ASCAP Deems Taylor Award for the article “Shape Notes, Billings, and American Modernisms,” published by *NewMusicBox*
- 2012 James W. Pruett Research Fellow in Music, Library of Congress for master’s thesis research
- 2012 Graduate Student Opportunity Fund for participation in the Summer Academy at the Arnold Schoenberg Center in Vienna
- 2011–16 Royster Society Fellow for study at University of North Carolina, Chapel Hill
- 2010–11 DAAD Study Scholarship for independent research at the Akademie der Künste archives and study at the Freie Universität Berlin

Teaching, Extension, Mentoring, and Advising

Courses Taught at the University of Maryland

- Spring 2019 MUSC 699C: New Music, New Institutions (graduate seminar, 8 students)
- Spring 2019 MUSC 130: Survey of Music Literature (GEN-ED, non-majors, 54 students)
- Fall 2018 MUSC 330: Music History III (majors, 48 students)
- Fall 2018 MUSC 130: Survey of Music Literature (GEN-ED, non-majors, 60 students)
- Spring 2018 MUSC 499: Independent Study in Music Criticism (1 student)
- Spring 2018 MUSC 130: Survey of Music Literature (GEN-ED, non-majors, 40 students)
- Fall 2017 MUSC 330: Music History III (majors, 33 students)
- Fall 2017 MUSC 130: Survey of Music Literature (GEN-ED, non-majors, 44 students)
- Spring 2017 MUSC 699P: Public Musicology (graduate seminar, 7 students)

- Spring 2017 MUSC 485: Music in the 20th Century (majors and graduates, 19 students)
- Fall 2016 MUSC 130: Survey of Music Literature (GEN-ED, non-majors, 49 students)
- Fall 2016 MUSC 330: Music History III (majors, 40 students)

Courses Taught at the University of North Carolina

- Spring 2015 MUSC 062H: First Year Seminar – Vienna, City of Dreams (small seminar)
- Summer 2014 MUSC 143: Introduction to Jazz (small lecture course)

Courses Taught at the University of North Carolina as Graduate Teaching Fellow

- Fall 2014 MUSC 141: Survey of Western Music History (large lecture course)
- Spring 2014 MUSC 142: Introduction to World Music (large lecture course)
- Fall 2013 MUSC 232: Theory III (small lecture course)
- Spring 2013 MUSC 253: Music History After 1850 (large lecture course)
- Fall 2012 MUSC 145: Introduction to Jazz (large lecture course)

Teaching Innovations

- 2017–18 Drafted and proposed new undergraduate music history curriculum for University of Maryland music majors

Advising

PhD and MA Advisees

- Ongoing Outside committee member to Nathinee Chucherdwatanasak, “Creative Destruction, Perpetual Rebirth: Classical Music in the Early Twentieth-First Century” (University of Michigan, musicology PhD dissertation)
- Ongoing Advisor to Briana Nave for TBD project on punk in Washington, D.C. (musicology MA thesis)
- 2018 Committee member to Evangeline Athanasiou for “Benjamin Britten’s ‘The Turn of the Screw’” (musicology MA thesis)
- 2018 Committee member to Jennifer Weyman for “‘The Biggest Con in History’: American Myth-Making in the Theatrical and Musical Adaptations of Anastasia” (musicology MA thesis)
- 2017 Advisor to Anne Stickley for “Mustering Up American Ideals: Fife and Drumming in the Cold War United States (musicology MA thesis)

DMA Advisees

- Ongoing Committee member to Amanda Dusold for “The Oboe is a Lady: The Legacy of Britain’s Female Professional Oboists, 1920-2000” (performance DMA dissertation)
- Ongoing Committee member to Ryan Chow for “Neoclassicism as Generalizing Tradition: Integrating Textural, Tonal and Topical Elements at the Keyboard” (performance DMA dissertation)
- Ongoing Committee member to Amyr Joyner for “Black Composers and the Influence of Early African-American Music on the Classical Music Genre” (performance DMA dissertation)

Undergraduate Advisees

- 2018 Mentor to Zach Elgort for senior thesis on streaming technology and EDM (Individual Studies Program capstone project)
- 2018 Reader to Alexander Devereux for “From Universalization to Eternalization: Peter Weiss’s *The Investigation* and Frederic Rzewski’s *The Triumph of Death*” (Individual Studies Program capstone project)

Undergraduate Advising: Other than Directed Research

- 2017–19 Mentor to Patrick Battista for Individual Studies Program
- 2017–18 Mentor to Zach Elgort for Individual Studies Program

Professional and Extension Education

Workshops Given

- April 2018 “Public Musicology and Public Writing for Graduate Students.” Yale University.
- Feb. 2017 “Public Musicology and Writing for the Public.” University of North Carolina at Chapel Hill.

Guest Lectures

- April 2019 “Musicology and Public Writing.” Calderwood Seminar in Public Writing: Music Journalism and Public Musicology, Wesleyan University.
- April 2018 “Minimalism and 2000s Loops.” Loops and Drones in American Minimalist Music, seminar, Yale College.
- April 2018 “Experimentalism and Social Engagement.” Exploring the Power of Music in Social Engagement, lecture, University of Maryland.
- April 2017 “Minimalism in Music.” Music History & Repertory, lecture, Harvard College.
- April 2017 “Three Generations of Postminimalism.” Contemporary Music Pro-Seminar:

Minimalism, Skype lecture, Bowling Green State University.

- March 2017 “Writing Music Reviews.” Writing for the Arts, seminar, University of Maryland.
- Feb 2017 “Women and Contemporary Classical Music.” Women and Music, Skype lecture, North Carolina State University.
- Sept. 2016 “Indie Classical and Post-Classical Music in the Twenty-First Century.” Post-Classical Music in the Twenty-First Century, seminar, Harvard College, September 2016.
- Nov. 2016 “How To Write Music Reviews.” Writing for the Arts, seminar, University of Maryland.
- Nov. 2016 “Indie Classical and Genre Today.” MusicNOW, seminar, Peabody Conservatory.
- May 2016 “Indie Classical and Contemporary Music.” The History of Music from Classicism to Modern Times, lecture, Baruch College.

Other Teaching Activities

- July 2018 Faculty, Bang on a Summer Festival Media Workshop, Massachusetts Museum of Contemporary Art.
- Jan. 2018 Participant, “Virtual Workshop on Introductory Musicology Course Development,” St. Olaf College.

Service and Outreach

Editorships

- 2013–14 Editorial assistant, *Journal of the Society for American Music*

Committees, Professional & Campus Service

Campus Service – Department

- Ongoing Co-organizer, UMD Musicology and Ethnomusicology Graduate Student Workshop Series (Fall 2017–present)
- Ongoing Member, UMD Music Scholars Lecture Series committee (Fall 2016–present)
- 2016–17 Member, UMD Ethnomusicology Faculty Search Committee

Campus Service – College

- Ongoing Reader, UMD School of Music Preliminary Exams (Fall 2017–present)
- Ongoing Member, UMD School of Music IDEA [Inclusion, Diversity, Equity, and Access] Committee (Winter 2017–present)
- 2016–2018 Member, UMD Graduate Committee

Aug. 2017 Proctor, UMD School of Music Graduate Placement Exams

Campus Service – University

Ongoing Member, University of Maryland Senate Committee (Spring 2018–present)

Leadership Roles in Meetings and Conferences

2018–21 Member, Public Relations Committee, Society for American Music

Ongoing Member at large, Society for Minimalist Music (Summer 2017–present)

Nov. 2017 Panel chair, “Avant Garde and New Music,” American Musicological Society

June 2017 Panel chair, Sixth International Conference on Music and Minimalism

Other Non-University Committees, Memberships, Panels, etc.

Ongoing Advisory board, Boulanger Initiative

Nov. 2018 Speaker introduction, AMS: Library of Congress Lecture Series

2014–16 Co-founder, Experimental Music Study Group

2014–15 Graduate student representative, UNC Open Access Task Force

2012–15 Member, Royster Society Speaker Seminars committee, UNC-CH

2013–14 Chair, Carolina Symposium for Music and Culture committee, UNC-CH

2013–14 Co-organizer, Aaron Copland Symposium, UNC-CH

2011–13 Co-organizer, “Reassessing *The Rite*: A Centennial Conference,” UNC-CH

2011–12 Member, Carolina Symposium for Music and Culture committee, UNC-CH

Non-Research Presentations

Outreach Presentations

Interviewer, “Conversation with Tyshawn Sorey.” Rhizome DC, September 2018.

Panelist, “New Music and the Media.” New Music DC, Georgetown University, September 2018.

Interviewer and moderator, “New Amsterdam Records: An Oral History Panel,” Le Poisson Rouge, June 2018.

Interviewer and moderator, MusicNOW Festival, April 2018.

Interviewer and moderator, “Conversation with Alex Ross.” University of Maryland School of Music, March 2017.

Interviewer and moderator, “Glass at 80: Post-Performance Talkback with Philip Glass and Lucinda Childs.” Carolina Performing Arts, University of North Carolina at Chapel Hill, February 2017.

Interviewer and moderator, “Glass at 80: Roundtable for Early Career Artists with Philip Glass.” Carolina Performing Arts, University of North Carolina at Chapel Hill, February 2017.

Interviewer and moderator, “Glass at 80: Conversation with Pianists Timo Andres, Clara Yang, and Aaron Diehl.” Carolina Performing Arts, University of North Carolina at Chapel Hill, February 2017.

Preconcert lecturer, “Philip Glass at 80: Bruckner Orchester Linz.” Carolina Performing Arts, University of North Carolina at Chapel Hill, February 2017.

Interviewer and moderator, “Conversation with Composers Bryce Dessner and Timo Andres.” MusicNOW Festival, Cincinnati Symphony Orchestra, January 2017.

Interviewer and moderator, “Conversation with Composers Bryce Dessner and Andrew Norman.” MusicNOW Festival, Cincinnati Symphony Orchestra, January 2017.

Interviewer and moderator, “Philip Glass: Collaboration and Creativity.” National Gallery of Art, October 2016.

Scholar-in-Residence, North Carolina Symphony, 2014–15.

Interviewer, “In Conversation: Caroline Shaw with William Robin.” Duke Performances at Duke University, April 2015.

Panelist, “Arvo Part, *Journeys In Silence*: Panel Discussion.” New York Live Arts, April 2015.

Panelist, “Discussion Forum.” North Carolina NewMusic Initiative, East Carolina University, March 2015.

Interviewer, “In Conversation: Kronos Quartet’s David Harrington with William Robin.” Duke Performances at Duke University, March 2013.