

Sabine Feisst is Evelyn Smith Professor of Musicology (School of Music), Senior Sustainability Scholar (Global Institute of Sustainability), and Faculty Honors Advisor (Barrett The Honors College) at Arizona State University. She holds a Ph.D. in Musicology from the Free University of Berlin and served on the faculty of Bard College and the University of Notre Dame before joining ASU. Her research interests focus on the music of the twentieth and twenty-first centuries, ecocriticism, acoustic ecology, migration studies, and improvisation.

Feisst's publications include the books *Schoenberg's Correspondence with American Composers* (Oxford UP 2018), *Schoenberg's New World: The American Years* (Oxford UP 2011) and *Der Begriff "Improvisation" in der neuen Musik* (Studio Verlag 1997). *Schoenberg's Correspondence with American Composers* was considered a "major contribution to Schoenberg scholarship" and *Schoenberg's New World* won the prestigious Irving Lowens Book Award of the Society for American Music and was called "a pioneering work of revisionist scholarship." Her volume on improvisation was praised as "an invaluable addition to the music history literature on experimental music." She also published *Schoenberg's Early Correspondence*, co-edited and translated into English with Ethan Haimo (Oxford UP 2016). She is currently editing the nine-volume set *Schoenberg in Words* with Severine Neff for Oxford University Press. Feisst authored over 50 articles and book chapters in such journals as *Archiv für Musikwissenschaft*, *The Musical Quarterly*, and the *Journal of the Arnold Schönberg Center*. She contributed forty encyclopedia entries to *The New Grove Dictionary of Music and Musicians II*, *The New Grove Dictionary of American Music II*, and *Die Musik in Geschichte und Gegenwart*, among other reference works.

Feisst is currently preparing a monograph on music inspired by deserts in the American Southwest and editing the *Oxford Handbook of Ecomusicology*. With Garth Paine, she is co-directing ASU's Acoustic Ecology Lab <http://acousticecologylab.org/> which features such research streams as EcoRift, EcoSonics, Sound Walks and the large-scale Listen(n) Project combining artistic and scientific research, innovative technology, community workshops, and socially embedded art activities.

<https://azpbs.org/catalyst/2019/02/catalyst-acoustic-ecology-lab/>

Through the Acoustic Ecology Lab, she collaborates with researchers from other disciplines at ASU (Architecture, Arts Media and Engineering, College of Health Solutions, Global Institute of Sustainability, School of Life Sciences and School of Social Transformation) and at universities in Austria, Denmark and Germany.

Feisst has presented her research in the United States, in Canada, Europe, Asia and Australia at conferences of such organizations as the International Musicological Society, American Musicological Society, Society for American Music, and the Gesellschaft für Musikforschung. She has served as keynote speaker and been invited to speak at symposia, university seminars and music festivals.

Feisst has been awarded research fellowships, grants and publication subventions from the American Musicological Society, Avenir Foundation, National Endowment for the Humanities, The Mannes Institute for Advanced Studies in Music Theory, and the Deutsche Forschungsgemeinschaft. In 2014 she was chosen as one of five ASU professors to receive the Defining Edge Research Award in the Humanities and Literature.

In 2019 she was awarded the School of Music's Evelyn Smith Professorship to

conduct research in ecomusicology and to develop new community-engagement based classes on music in the Southwestern desert and borderlands.

Her ASU course topics include music and sustainability, experimental music, improvisation, music and the visual arts, music and film, German modernism, migration studies, Baroque music and performance practice. A nominee for several teaching awards, including the ASU Parents Association Professor of the Year award, her graduate students have presented their research at national and international conferences.

She is the U.S. editor of the *Contemporary Music Review* and on the editorial board of the *Ecomusicology Review*. She was a fellowship referee for the NEH and regularly reviews manuscripts for academic presses and journals.

Books & Edited Volumes

- ◆ *The Desert as Muse: Sonic Placemaking in the American Southwest*, monograph in progress.
- ◆ *The Oxford Handbook of Ecomusicology: Stocktaking and New Perspectives* (Oxford University Press, in progress).
- ◆ *Schoenberg's Correspondence with American Composers for Schoenberg in Words: Selected Teachings, Letters, and Other Writings (1890-1951)*, ed. Sabine Feisst and Severine Neff (Oxford University Press, 2018).
- ◆ *Schoenberg's Early Correspondence*, co-edited and translated into English with Ethan Haimo for *Schoenberg in Words: Selected Teachings, Letters, and Other Writings (1890-1951)*, ed. Sabine Feisst and Severine Neff (Oxford University Press, 2016).
- ◆ *Schoenberg's New World: The American Years* (New York: Oxford University Press, 2011, revised paperback edition, 2017).
- ◆ *Der Begriff "Improvisation" in der neuen Musik* (Sinzig, Germany: Studio Verlag, 1997, 2nd edition forthcoming).
- ◆ *Schoenberg in Words: Selected Teachings, Letters, and Other Writings (1890-1951)*, set of 9 volumes for Oxford University Press, co-ed. with Severine Neff, in progress.

Music Edition

- ◆ Arnold Schoenberg and Allen Anderson, *My Horses Ain't Hungry*, critical edition co-edited with Severine Neff (Pacific Palisades: Belmont Music, 2007).

Book Chapters

- ◆ "Hearing Borderland Temporalities: Sound Patterns of U.S.-Mexico Border Fortification," *Different Rhythms – Rhythms of Landscapes*, ed. Francesco Michi and Stefano Zorzanello (Gaad Press, forthcoming in 2020).
- ◆ "Sonic Intimacies: The Sensory Status of Intimate Encounters in 3D-Sound Art," co-authored with Garth Paine in *Handbook of Sound Art*, ed. Holger Schulze and Sanne Krogh Groth (Bloomsbury, 2019)
- ◆ "Sonic Placemaking in the American Southwest: The Listen(n) Project," *Music and Landscape, Soundscape und Sound Art*, ed. Christa Brüstle and Andreas Dorschel, volume for Studien zur Wertungsforschung (Vienna: Universal Edition, 2019).
- ◆ "'Hello! The Earth Is Speaking': Four Case Studies of Ecological Composition, Performance and Listening," in *Agency on Active Grounds in the Environmental Humanities*, ed. Robert Boschman and Mario Trono (Calgary: Winfrid Laurier University Press, 2019).
- ◆ "La musique en tant qu'écologisme: Les activités créatives de John Luther Adams, un compositeur en Alaska," in *Les Amériques créatives. Regards croisés sur les discours et*

- pratiques*, ed. Charlotte Pujol, Emilie Doré et al. (Paris: L'Harmattan, 2017), 199–218.
- ◆ “Negotiating Freedom and Control in Composition: Improvisation and Its Offshoots after 1950,” *Oxford Handbook of Critical Improvisation Studies*, ed. George Lewis and Benjamin Piekut (New York: Oxford University Press, 2016).
 - ◆ “Commemorating the Holocaust in Music: Case Studies of Four German Composers.” In *Der Holocaust in der Musik*, ed. Béla Rásky and Christian Glanz (Vienna: new academic press, 2015).
 - ◆ “Negotiating Nature, Music and Technology: Ecological Thought in the Works of Maggi Payne and Laurie Spiegel,” in *Current Directions in Ecomusicology*, ed. Aaron Allen and Kevin Dawe (New York: Routledge, 2015).
 - ◆ “The Listen(n) Project: Acoustic Ecology as a Tool for Remediating Environmental Awareness,” co-authored with Garth Paine, Leah Barclay, and Daniel Gilfillan in *International Symposium on Electronic Art 2015: Disruption Proceedings*, ed. Philippe Pasquier and Thecla Schiphorst (Vancouver: Simon Fraser University, 2015).
 - ◆ “Re-presence Jewishness in German Music Commemorating the Holocaust: Three Case Studies.” In *Jewish Music and Germany after the Holocaust*, ed. Tina Frühauf and Lily Hirsch (New York: Oxford University Press, 2014).
 - ◆ “The Listen(n) Project: Acoustic Ecologies of the American Southwest Desert(s) and Transmedia Dissemination,” co-authored with Leah Barclay, Daniel Gilfillan, and Garth Paine, in *Invisible Places – Sounding Cities: Sound Urbanism and Sense of Place*, ed. Raquel Castro and Miguel Carvalhais (Viseu: World Forum for Acoustic Ecology, 2014), 298–310.
 - ◆ “The City as Muse: Annie Gosfield’s New York City Soundscapes,” *Kongressbericht: Musik – Stadt: Traditionen und Perspektiven urbaner Musikkulturen*, Gesellschaft für Musikforschung, Leipzig, 28 September-3 October 2008 (Leipzig: Gudrun Schröder Verlag, 2012), 80–86.
 - ◆ “Music as Place, Place as Music – The Sonic Geography of John Luther Adams,” *The Music of John Luther Adams*, ed. Bernd Herzogenrath (Lebanon, NH: University Press of New England, 2012), 23–47.
 - ◆ “Schoenberg Reception in America, 1933-1951,” *The Cambridge Companion to Arnold Schoenberg*, ed. Joseph Auner and Jennifer Shaw (Cambridge: Cambridge University Press, 2010), 247–257.
 - ◆ “John Cage and Improvisation: an Unresolved Relationship,” *Musical Improvisation: Art, Education and Society*, ed. Gabriel Solis and Bruno Netti (Chicago: University of Illinois Press, 2009), 38–51.
 - ◆ “Arnold Schoenberg in America Reconsidered: A Historiographic Investigation,” in the following two volumes:
 - ◆ *The Fruits of Exile – Central European Intellectual Emigration to America in the Age of Fascism*, ed. Richard Bodek and Simon Lewis (Columbia: University of South Carolina Press, 2010).
 - ◆ *Music’s Intellectual History: Founders, Followers and Fads, Proceedings of the First International Conference of Répertoire International de Littérature Musicale*, ed. Zdravko Blazekovic (New York: RILM, 2009), 409–426.
 - ◆ “Echoes of Schoenberg’s *Pierrot lunaire* in America,” *I feel the Air of Another Planet: Schoenberg’s Chamber Music, Schoenberg’s World*, ed. James K. Wright and Alan Gillmor (Hillsdale: Pendragon, 2009), 169–186.
 - ◆ “Arnold Schoenberg – Modernist or Romantic?” *Engaged Romanticism: Romanticism as Praxis*, ed. Mark Lussier and Bruce Matsunaga (Newcastle upon Tyne: Cambridge Scholars Press, 2008), 196–207.
 - ◆ “Varèse and His New York Choruses,” *Edgard Varèse. Composer, Sound Sculptor, Visionary*

- (1883-1965), ed. Felix Meyer and Heidy Zimmermann (Woodbridge, Suffolk: Boydell & Brewer, 2006), 257–263.
- ◆ “Varèse und seine New Yorker Chöre,” *Edgard Varèse. Komponist, Klangforscher, Visionär*, ed. Felix Meyer and Heidy Zimmermann (Mainz: Schott, 2006), 257-263 (German edition of above volume).
 - ◆ Essays in *Geschichte der Musik im 20. Jahrhundert, 1925-1945*, ed. Albrecht Riethmüller (Handbuch der Musik im 20. Jahrhundert, Volume 2, Laaber: Laaber Verlag, 2006):
 - ◆ “Edgard Varèse, *Ecuatorial*,” 170–177.
 - ◆ “Olivier Messiaen, *Quatuor pour la fin du temps*,” 277–283.
 - ◆ “Leonard Bernstein, Symphony No. 1 ‘Jeremiah,’” 293–298.

Book Chapter as Edition of Texts

- ◆ “Schoenberg and America,” *Schoenberg and His World*, ed. Walter Frisch (Bard Festival Series, Volume 10, Princeton: Princeton University Press, 1999), 285–336.

Selected Peer-Reviewed and Invited Articles

- ◆ “U.S.-Mexico Border Chords and Discords: Glenn Weyant’s *SonicAnta* Project,” *Sonic Ideas*, forthcoming in 2019.
- ◆ “Acoustic Ecology Will Help to Sustain the Preserve: A Project Uses Sound to Monitor the Preserve,” co-authored with Garth Paine, *Field Institute Insider. The Scientific Magazine of the McDowell-Sonoran Preserve* (January 2017): 11–12.
- ◆ “The Desert as Muse: Maggi Payne’s Sonic Desertscape,” *Contemporary Music Review* 35, no. 3 (December 2016).
- ◆ “Animal Ecologies: Laurie Spiegel’s Musical Explorations of Urban Wildlife” *Social Alternatives*, special issue “Music and the Environment,” Vol. 33, no. 1 (2014), 16–22.
- ◆ “How Schoenberg Became Lonely: Imagination versus Reality,” *Berfrois*, in 2011, not paginated.
- ◆ “Play It Again,” *The Journal of Music*, March 2011, not paginated, online.
- ◆ “Serving Two Masters: Leonard Rosenman’s Music for Films and for the Concert Hall,” *The Cue Sheet*, 23/1-2, 2008, 31–45 (revised version).
- ◆ “Komponieren mit urbanen Klängen. Die U.S.-amerikanische Komponistin Annie Gosfield,” *MusikTexte* 115, 2007, 5–15.
- ◆ “Etwas Unvorhersehbares tun – Zur Bedeutung der Improvisation im Schaffen von John Cage,” *MusikTexte* 106, 2005, 63–71.
- ◆ “Meister der elektronischen Tondichtung: Der U.S.-amerikanische Komponist Ingram Marshall,” *MusikTexte* 105, 2005, 21–36.
- ◆ “*Pierrot lunaire* in America,” *Chamber Music America*, November-December 2004, 36-40.
- ◆ “Zur Rezeption von Schönbergs Schaffen in Amerika vor 1933,” *Journal of the Arnold Schönberg Center*, Vol. 4, 2002, 281–293.
- ◆ “Klanggeographie – Klanggeometrie. Der U.S.-amerikanische Komponist John Luther Adams,” *MusikTexte* 91, November 2001, 4–14.
- ◆ “Schoenberg and the Cinematic Art,” *The Musical Quarterly*, 38/1, Spring 1999, 93–113.
- ◆ “Henry Cowell und Arnold Schönberg: Eine unbekannte Freundschaft,” *Archiv für Musikwissenschaft*, 55/1, 1998, 57–71.

Published Discography, Bibliography, Catalog of Works

Post-Tenure

- ◆ “Arnold Schoenberg,” *Oxford Bibliographies in Music*, ed. Bruce Gustafson (New York: Oxford University Press, 2017).

Pre-Tenure

- ◆ “John Luther Adams: Selected Discography – Selected Bibliography – Catalog of Works,” John Luther Adams, *Winter Music. Composing the North* (Middletown: Wesleyan University Press, 2004), 185–198.

Keynote Presentations

- ◆ “Sounding Borders, Sounding Bodies: Perspectives on the Changing Acoustic Ecology of the U.S.-Mexico Borderlands,” Sound Forms Symposium, The Royal Danish Academy of Art, Copenhagen, Denmark, 11–13 October 2018.
- ◆ “Hearing Borderland Temporalities: Sound Patterns of U.S.-Mexico Border Fortification,” Arts, Écologies, Transitions, interdisciplinary seminar, Université de Paris 8, 9 March 2018.
- ◆ “Theory and Practice of Acoustic Ecology: The Listen(n) Project,” Art et Communs, Journée d’étude, Université de Paris 8 and Institut National d’Histoire de l’Art, 10 March 2018.
- ◆ “Chords and Discords at the U.S.-Mexico Border” Keynote at 21st Annual Symposium for Music Scholars in Finland, “Back to the Future of Music Research,” University of Jyväskylä, Finland, 19–21 April 2017.
- ◆ “Arnold Schoenberg’s Journey: How a Forbidden Composer Attained Global Reach,” 2016 Music + Festival: Schoenberg, Weill, and Winterberg, Fred Fox School of Music, University of Arizona, Tucson, 14–16 October 2016.
- ◆ “Composition as Slowed-Down Improvisation: Arnold Schoenberg’s Concepts of Improvisation, Inspiration, Intuition and Spontaneity,” Concepts of Improvisation Between the Two World Wars: Performativity, Staged Presence and Participation in Music, University of Basel, Switzerland, 30 September/1 October 2016.
- ◆ “Ecomusicological Perspectives on Sonic Environments,” “Sonic Environments,” joint conference of the Australasian Computer Music Association and the Australian Forum for Acoustic Ecology, 10–11 July 2016.
- ◆ “What Schoenberg’s Correspondence Tells us: His Epistolary Friendships with Adolph Weiss, Nicolas Slonimsky and Dika Newlin,” Conference “Arnold Schoenberg at 140,” Canterbury Christ Church University, Canterbury, England, 13–14 September 2014.
- ◆ “Schoenberg’s Relations with American Composers,” “Schoenberg in Words,” Symposium, University of North Carolina, Chapel Hill, 23–25 September 2011.

Paper Presentations at International Conferences

- ◆ “Ecorift: Experiencing American National Parks through VR,” with Garth Paine, Sound Forms Symposium, The Royal Danish Academy of Art, Copenhagen, Denmark, 11–13 October 2018, invited.
- ◆ “Teaching Acoustic Ecology and Media Art through John Cage’s *49 Waltzes for the Five Boroughs*,” Global Composition Conference, Darmstadt, October 4–6, 2018, refereed.
- ◆ “Electroacoustic Music as Creative Placemaking: The Listen(n) Project,” Electroacoustic Music Studies Network, Villa Finaly, Florence, 20-23 June 2018, refereed.
- ◆ “Monteverdi’s *Vespers* as Virtual Reality Concert,” KlingtGut! Symposium on Sound, Hamburg University of Applied Sciences, 7– 8 June 2018, poster co-authored with Garth Paine and Claude Ghez, refereed.
- ◆ “Fences as Sonic Bridges: Musical Activism at the U.S.-Mexico Border,” Musicology in the Era of (Post)Globalization, International RILM Conference, New York City, 3–6 April 2018, refereed.
- ◆ “Creative Placemaking as Immersive Desert Experiences,” IRCAM Live – Ateliers du Forum, Centre Pompidou Paris, 3 March 2018, invited.

- ◆ “A Concert of Monteverdi’s *Vespers* in Virtual Reality Format,” in Sonic 2017 Immersive Future Technologies, poster co-authored with Garth Paine and VR demo, Karlsruhe, Germany, 7–10 December 2017, invited.
- ◆ “Fences as Sonic Bridges: Musical Activism at the U.S.-Mexico Border,” Conference, Social Theory, Politics and the Arts, Minneapolis, 12–14 October 2017, refereed.
- ◆ “Hearing Borderland Temporalities: Sound Patterns of U.S.-Mexico Border Fortification,” “Different Rhythms” Biennial Conference, Forum Klanglandschaften, Cagliari, Italy, 27–30 September 2017, refereed.
- ◆ “U.S.-Mexican Border Chords and Discords: Glenn Weyant’s *SonicAnta Project*,” Sound + Environment Conference, University of Hull, 29 June–2 July 2017, refereed.
- ◆ “Sonic Placemaking in the American Southwest: Theory and Practice of the Listen(n) Project,” co-authored with Garth Paine, International Musicological Society, Kunitachi University, Tokyo, Japan, February 2017, refereed.
- ◆ “Art and Advocacy in Environmentalist Musicianship: An Evening of Engaging Performance and Interactive Discussion,” discussant contribution, Annual Meeting, American Musicological Society, Vancouver, November 2016
- ◆ “Music and Landscape,” Musik und Landschaft, Kunstuniversität Graz, 27–29 October 2016, refereed.
- ◆ “Listening to Deserts in the American Southwest: Garth Paine’s Explorations of Sonic Placemaking,” Conference of the Australasian Computer Music Association/Australian Forum for Acoustic Ecology/New Interfaces for Musical Expression: “Sonic Environments,” Queensland Conservatorium of Music/Griffith University, Brisbane, Australia, 10–11 July 2016, refereed.
- ◆ “Sonic Placemaking in the American Southwest: The Listenⁿ Project,” Australasian Computer Music Conference/Australian Forum for Acoustic Ecology/New Interfaces for Musical Expression: “Sonic Environments,” Conference, Queensland Conservatorium of Music/Griffith University, Brisbane, Australia, 10–11 July 2016, refereed.
- ◆ “Sonic Placemaking in the American Southwest: The Listenⁿ Project,” Ecomusicologies 2016, Rider University, NJ, April 2016, refereed.
- ◆ “Rainforest Remix for Global Environmental Stewardship,” collaborative Panel with Leah Barclay, Garth Paine, and Niyanta Spelman, South by Southwest Eco Conference, Austin, Texas, 5–7 October 2015, refereed.
- ◆ “The Listenⁿ Project: Acoustic Ecology as Tool for Remediating Environmental Awareness,” co-written with Leah Barclay, Daniel Gilfillan and Garth Paine, International Symposium on Electronic Art, Vancouver, Canada, 14–18 August 2015, refereed.
- ◆ “The Listenⁿ Project: Embodied Experiences of UNESCO Biosphere Reserves through Acoustic Ecology and Digital Technology,” co-written with Leah Barclay, Daniel Gilfillan and Garth Paine, Balance-Unbalance 2015, ASU, 27–29 March 2015, refereed.
- ◆ “Listen(n): Exploring Acoustic Ecology,” co-written with Leah Barclay and Garth Paine,
 - ◆ International Union for Conservation of Nature World Parks Congress, 13–18 November 2014, refereed.
 - ◆ SXSW Eco: Where Urgency Meets Opportunity, Austin Texas, 6–8 October 2014, refereed.
- ◆ “Music as Environmental Protest: A Case Study of Luc Ferrari’s ‘*Allô, ici la terre...*,’” Ecomusicologies 2014, Ashville, NC, 3–6 October 2014, refereed.
- ◆ “The American Southwest as Muse: Maggi Payne’s Desert Soundscapes,” Under Western Skies 3, Calgary, Alberta, 9–13 September 2014, refereed.

- ◆ “Listen(n): Exploring Acoustic Ecology,” co-written with Leah Barclay, Daniel Gilfillan and Garth Paine, Invisible Places, Sounding Cities: Sound, Urbanism and Sense of Place, World Forum for Acoustic Ecology Conference, Portugal, 18–20 July 2014, refereed.
- ◆ “Negotiating Nature, Music and Technology: Ecological Thought in the Works of Maggi Payne and Laurie Spiegel,” Genre et création dans l'histoire: arts vivants, art de vivre/Gender and Creation in the History of Performing Arts, Paris, 12–14 December 2013, refereed.
- ◆ “Music as Environmental Protest: A Case Study of Luc Ferrari’s ‘*Allô, ici la terre...*,’” Protest Music in the Twentieth Century, Centro Studi Opera Omnia Luigi Boccherini, Lucca, Italy and Universidad de Granada, Spain, November 15–17, 2013, refereed.
- ◆ “Animal Ecologies: Laurie Spiegel’s Musical Explorations of Urban Wildlife,” Balance-Unbalance International Conference, Noosa, Queensland, Australia, May 31–June 2, 2013, refereed.
- ◆ “Negotiating Nature, Music and Technology: Ecological Thought in the Works of Maggi Payne and Laurie Spiegel,” Ecomusicologies, New Orleans, October 30–32, 2012, Tulane University, New Orleans, refereed.
- ◆ “‘Hello! The Earth Is Speaking’: Four Case Studies of Ecological Composition, Performance and Listening,” Eco-criticism panel, American Musicological Society, New Orleans, fall 2012, refereed.
- ◆ “‘Hello! The Earth Is Speaking’: Four Case Studies of Ecological Composition, Performance and Listening,” Under Western Skies: Climate, Culture, and Change in Western North America, Mount Royal University, Calgary, Alberta, 10–13 October 2012, refereed.
- ◆ “Negotiating Nature, Music and Technology: Ecological Thought in the Works of Maggi Payne and Laurie Spiegel,” 19th Congress, International Musicological Society, Rome, Italy, 6 July, 2012, refereed.
- ◆ “Commemorating the Holocaust in Music: Case Studies of Four German Composers,” International Conference “Der Holocaust in der Musik,” Wiesenthal Institut, Vienna, Austria, 4–6 October 2011, refereed.
- ◆ “La musique en tant qu’écologisme: Les activités créatives de John Luther Adams, un compositeur en Alaska,” Les Amériques créatives: regards croisés sur les discours et pratiques, International Conference, University of Toulouse, France, 6-7 October 2010, refereed.
- ◆ “John Luther Adams – An Avant-garde Composer in Alaska,” International Conference “Beyond the Centres: Musical Avant Gardes Since 1950,” Aristotle University of Thessaloniki, 1-5 July 2010, refereed.
- ◆ “Composing the North: John Luther Adams’s Sonic Geography,” Annual Conference, Society for American Music, Ottawa, Canada, 17-21 March 2010, refereed.

Selected Presentations at National and Local Conferences

- ◆ “Mapping the Sounds of the McDowell-Sonoran Preserve: New Approaches to Community Engagement through Building Sonic Awareness,” poster co-authored with A. Shaver, H. Langenhorst, and B. Reynolds, Arid Lands Symposium, Scottsdale Community College, AZ, 4–5 May 2018, refereed.
- ◆ “EcoSonics – Psychoacoustic Diversity Modeling for Environmental Management,” co-authored with G. Paine, V. Berisha, H. Rowe, K. Hoefer, A. Singh, S. Puranam, S. Hall,
 - ◆ Longterm Environmental Monitoring Conference, ASU, 5 January 2018, refereed.
 - ◆ Arid Lands Symposium, Scottsdale Community College, AZ, 4–5 May 2018
- ◆ “U.S.-Mexico Border Chords and Discords: Glenn Weyant’s SonicAnta Project,” Rocky Mountain Chapter of the American Musicological Society, 23–24 March 2018, U. of

Arizona, Tucson, refereed.

- ◆ “The Listen Project: VR for Health and Wellbeing,” co-presented w. G. Paine, Arizona Wellbeing Commons, Tempe Center for the Arts, 6 September 2017.
- ◆ “Sonic Placemaking in the American Southwest: The Listen Project,” poster co-authored with Garth Paine and Leah Barclay, Annual Meeting, Society for American Music, Boston, 9–13 March 2016, refereed.
- ◆ “The American Southwest as Muse: Maggi Payne’s Sonic Desertscape,” Annual Meeting, Society for American Music, Sacramento, 5–8 March 2015, refereed.
- ◆ “Commemorating the Holocaust in Music: Case Studies of Four German Composers,” Annual Meeting of the Rocky Mountain Chapter of the American Musicological Society, Greeley, Colorado, March 2012, refereed.
- ◆ “Negotiating Nature, Music and Technology: Ecological Thought in the Works of Maggi Payne and Laurie Spiegel,” Society for American Music, Charlotte, March, 2012, refereed.
- ◆ “Commemorating the Holocaust in Music: Case Studies of Three German Composers,” Colloquium “Jewish Music and Germany after the Holocaust,” Dickinson College, Carlisle, 25-27 February 2011, refereed.

Selected Guest Lectures, and Residencies

- ◆ Residency-Block Seminar, Media Art and the Environment, University for Applied Sciences/Technische Hochschule Ansbach, Germany, June 2015, May 2016, June 2017, May 2018, and June 2019.
- ◆ “Music and Visual Art,” featured presentation, St. Andrew Academy of Music, Plano, Texas, 7–10 December 2018.
- ◆ “Fences as Sonic Bridges: Musical Activism at the U.S.-Mexico Border,” Florida State University, Tallahassee, 9 April 2018.
- ◆ Colloquium on “Schoenberg’s Correspondence with American Composers,” Boston University, 13 December 2012.
- ◆ Residency, Kunstuniversität Graz, Austria, November 2012:
 - ◆ Talk “Problems and Perspectives in Schoenberg Research,”
 - ◆ Graduate Seminar on Schoenberg’s Female Students
- ◆ Residency, University of North Carolina, Greensboro, March 2012:
 - ◆ Honors Seminar on Birdsong in Classical Music
 - ◆ Colloquium: “Negotiating Nature and Music: Ecological Reflections in the Music of John Luther Adams”
- ◆ Colloquium on Schoenberg’s *Survivor from Warsaw*, Columbia University, New York City, 6 December 2011

Selected Courses at ASU

MHL 342	Music History II: The 18 th , 19 th and 20 th Centuries
MHL 440/598	Music Since 1900
MHL 456/598	History of Opera
MHL 691	Music, Nature and Sustainability
MHL 691	Music and Nature
MHL 691	Music and the Visual Arts in the Twentieth & Twenty-First Centuries
MHL 598	Experimental Music
MHL 598	John Cage
MHL 598	Topics in 20 th and 21 st -Century Music

MHL 691	Arnold Schoenberg in America
MHL 598	Exiled Composers in America, 1933-1950
MHL 394	Music and Film
MHL 598	Music and Film
MHL 441/598	Topics in Baroque Music
MHL 437/598	Topics in 17 th Century Music
MHL 598	Baroque Performance Practice
MUP 494/598	Interdisciplinary Conference on Water, Climate, Place
MUS 355	American Music (online course)