

CURRICULUM VITAE

Linda J. Dusman

EDUCATION

Doctor of Musical Arts	1988	The University of Maryland	Composition
Master of Arts	1981	The American University	Composition
Bachelor of Music	1978	The American University	Piano Performance
Music on Santorini (Greece) Summer Festival and Seminar			1983
The Aspen Music School (Colorado)			1982
Shawnigan Summer School of the Arts (Canada)			1978

Experience in Higher Education

2015-present	University of Maryland, Baltimore County, Chair, Dept. of Music
2000-present	University of Maryland, Baltimore County Professor, Department of Music
2009-present	Editor, I Resound Press
2000-2008	UMBC, Chair, Department of Music
2006, fall	Conservatorio di musica, "G. Nicolini", Piacenza, Italy Visiting Professor of Composition
1999	Clark University Jeppeson Chair in Music
1998-2000	Clark University Chair, Department of Visual and Performing Arts
1997-2000	Clark University Director, Music Program
1996	Clark University Co-Director, Women's Studies Program
1994-2000	Clark University Associate Professor
1991-2000	Clark University Director, <i>Sunday Afternoon Chamber Music Series</i>
1988-1994	Clark University Assistant Professor of Music
1987	University of Maryland, College Park Instructor
1984-1987	University of Maryland, College Park Teaching Assistant
1979-1981	The American University Lecturer

Entrepreneurship

2011-2016	<i>Octava</i> (formerly <i>Symphony Interactive</i>), a system for real-time delivery of audience information during concerts and events, developed collaboratively with Eric Smallwood and supported by grants from UMBC and the Maryland Innovation Initiative. Currently beta-testing with the National Orchestra Institute, River Oaks Chamber Orchestra (Houston), Houston Shakespeare Company, Baltimore Symphony Orchestra .
2006	Co-Director, Summer Arts Faculty Entrepreneurship Institute, UMBC
1990-2000	Clark University directed a variety of conferences and festivals including:

Technology and the Composer (1994), *Out of a Need for Poetry* (1994), *Culture Sounded Out: Explorations in Music and Meaning* (1994), *First Fridays* performance series (91-93), Tri-College Group for Electronic Music (GEM) (1990-2000), *Clark University Video Festival* (1990)

Fellowships, Grants, and Awards

2016	Music Teachers National Association, commissioned string trio
2015	Maryland Innovation Initiative Phase 2, with Eric Smallwood, to support development of <i>Octava</i> (\$15K)
2014	Maryland Innovation Initiative Phase 1, with Eric Smallwood and the UMCP School of Music, to support development of <i>Octava</i> (formerly <i>Symphony Interactive</i>) (\$150,000)
2013	Lipitz Professorship, College of Arts, Humanities, and Social Sciences UMBC
2011-13	College of Arts, Humanities, and Social Sciences/Vice Provost for Research in support o development of <i>Symphony Interactive</i> , an app for live program notes during music performances (\$15,000)
2011	Maryland State Arts Council Individual Artist's Award (\$3000, Music Composition)
2010	Dresher Center for the Humanities (UMBC), Summer Faculty Fellowship (\$5000)
2010	SRAIS Research Grant (UMBC), "I Resound Press: A Digital Press for Music by Women Composers (\$15,000)
2009	Virginia Center for the Creative Arts Residency
2009	Mid-Atlantic Arts Fellowship (\$3700)
2009	American Music Center Composer Assistance Program (\$350)
2007	Meet the Composer (\$500)
2006	Maryland State Arts Council Individual Artist's Award (\$3000, Media)
2004	Maryland State Arts Council Individual Artist's Award (\$1000, Composition)
2003	Composer In Residence, Summer Institute for Contemporary Piano Performance, New England Conservatory
1998	American Composers Forum Commissioning Grant
1996	Clark University, Higgins School of the Humanities Grant
1996	Clark University, Faculty Development Grant
1996	Harvestworks Digital Arts, Artist In Residence Award 1996
1995	International Electroacoustic Music Competition of Sao Paulo, Brazil, Honorable Mention
1995	Clark University, Higgins School of the Humanities Grant
1994	US Information Agency, Fellowship as a featured composer at the Latin American Music Center's <i>Words and Music</i> symposium
1994	Clark University, Hayden Junior Faculty Fellowship
1993	US Aid to Artists at International Festivals grant for participation in the Swiss festival <i>Die Spitze des Eisbergs</i>
1993	Ucross Foundation residency grant (declined)
1993	Clark University, Faculty Development Grant
1992	Clark University, Higgins School of the Humanities Grant

1992	Frauenmusik-Forum Schweiz-FMF International Composition Competition, Second Prize
1992	Clark University, Faculty Development Grant
1992/1993	National Endowment for the Arts Opera-Musical Theater Division, finalist, completion and development grant for <i>Fustina</i>
1991	Clark University Higgins School of Humanities Faculty Fellowship
1990	Clark University, Higgins School of the Humanities Grant
1989	Clark University, Faculty Development Grant
1989	D.C. Commission on the Arts and Humanities, Individual Artists Award (declined due to residency requirement)
1988	D.C. Commission on the Arts and Humanities Individual Artists Award
1986/1987	University of Maryland, College Park, University Fellowship
1983	Music Society of Athens (Greece), Scholarship to attend Music on Santorini summer music festival
1982	Aspen Music School, Music Associates of Aspen scholarship

Graduate Students

Jacob Housand, 2012, post-baccalaureate Certificate in American Contemporary Music, *Polarities*

Joseph Martone, 2011, post-baccalaureate Certificate in American Contemporary Music, *13 Ways of Looking at a Blackbird*

Mischa Salkind-Pearl, 2007, post-baccalaureate Certificate in American Contemporary Music, *4 and 1*

Helen Goldman Wright, 1996, Master of Arts in Liberal Arts, "Amateur Music-Making In Austria: A Historical Perspective," Clark University, Chair

Ph.D. Students

Linda Ioanna Kouvaras, Ph.D. in music, 1996, "Strategies of the Feminine Grotesque in a Contemporary Australian Chamber Opera," University of Melbourne, Australia (reader)

Undergraduate theses, senior projects, student awards

Zach Thomas, senior project in composition, *Redemption*, string quartet 2016

Elliott Chamberlain, *Mercurial Reflections*, mixed quintet, UMBC 2016

Austin Nam, senior project in composition, *Study for a Millenium*, string trio, UMBC 2015

Lucas Link, senior project in composition, *All Things New*, chorus and chamber, UMBC 2015

Sam Winnie, senior project in composition, *Europa*, piano trio, UMBC 2015

Karena Ingram, *Silent Hill*, soprano and mixed ensemble, UMBC 2015

Peter Lavagnino, senior project in composition, *String Quartet*, UMBC 2014

Nancy Puckett, senior project in composition, *Konigsee*, UMBC 2014

Sean McFarland, senior project in composition, *Circumnambulation*, UMBC 2013

Drew Wright, senior project in composition, *Sellout Police*, string quartet, UMBC 2012

Jacob Foster, senior project in composition, *My Kingdom*, mixed ensemble, UMBC 2012

Jennifer Roberts, senior project in composition, *Rising Sun, Shooting Tzar*, wind ensemble, UMBC 2012

Sam Garrett, senior project in composition, *Meta*, 8-piece mixed ensemble, UMBC 2011

Rob Wolk, senior project in composition, *Meditation and Fugue*, string quartet, UMBC 2011

Shane Parks, senior project in composition, *To Be or Not To Be*, tenor solo, male chorus, small ensemble, UMBC 2011

Jacob Housand, senior project in composition, *Portrait of a Man*, string quartet, UMBC 2011

Eric Brightfield, senior project in composition, *Totient Etudes*, 2 pianos, UMBC 2011

Krisztina Der, Undergraduate Research Award, *Kodaly's Hary Janos Suite arranged for small ensemble*, 2010

Joe Martone, senior project in composition, *Heavy Metal*, quartet, UMBC 2008

Sarah Crowell, senior project in composition, *A Woman Like Me*, for voice and 5 instruments, UMBC 2006

Chris Wilt, senior project, creation of a "radio organ," along with a notation system and composition for the instrument, UMBC 2005

Avril Waye, honors in composition, *Brass Quintet in Five Movements*, Clark University 1997

Compositions and Sonic Art (selected)

2015	<i>Lake, Thunder</i> , clarinet and trombone
2014	<i>Lake, Thunder</i> solo trombone <i>Thundersnow</i> , piano trio
2013	<i>Subterranea</i> , percussion quartet
2012	<i>Susurrus</i> , for disklavier

- 2011 *Interiors*, solo piano
 2011 *Eclipse*, orchestra
 2010 *Miss Furr and Miss Skeene*, solo percussion for audio recording by Wendy Salkind of the Gertrude Stein short story
 2009 *Diverging Flints*, piano trio. Requested by the New Music Ensemble at Towson
magnificat 4: Ida Ida, 5.1 surround sound
Skra, amplified Bb clarinet and fixed audio
Triptych of Gossips, soprano and violin
 2008 *Unsubstantial Territories*, stereo electronics
 2007 *An Unsubstantial Territory*, for piccolo and alto flute. Requested by the InHale Duo.
 2006 *Soundscape for Ida*, sonic environment for a theatrical performance of Gertrude Stein's *Ida*
 2005 *O Star Spangled Stripes* for piano and percussion. Requested by the Hoffmann/Goldstein Duo.
magnificat 3: lament for violin and electronics (5.1 surround sound), with interactive animation by Alan Price. Commissioned by violinist Airi Yoshioka.
 2004 *Mixed Messages* sound installation for six-channel surround sound with interactive telephone switchboard.
 2003 *magnificat 2: still* for clarinet and piano. Requested by the Tanosaki-Richards Duo.
States for solo piano. Commissioned by the Summer Institute for Contemporary Piano Performance at New England Conservatory
 2002 *magnificat 1: variations* for alto flute, bass clarinet, and marimba. Requested by the RUCKUS ensemble
 2000 *Becoming Becoming Gertrude 2* for stereo sound (re-mix of *Becoming Becoming Gertrude*)
 1999 *Sorry, Your Call Did Not Go Through* sound installation
 1998 *Suite Sweet Errata* for solo piano
 1997 *Solstice* for symphonic wind ensemble
 1996 *The Voice in Rama* interactive sound installation
 1996 *Fustina* chamber opera
 1994 *and a voice was heard in Rama* musique concrete
 1993 *Persephone and Demeter* for soprano, contralto, piccolo, alto flute, piano, and percussion
 1991 *Thunder, Perfect Mind* for coloratura soprano, flute, and piano
 1990 *Time and Time Again* for six actors and optional video
 1989 *Dindirindin* for soprano and tape
 1988 *Becoming Becoming Gertrude* for quadraphonic tape
 1987 *Red Willow* for flute and piano
 1986 *Atrium Piece* sound installation
 1985 *Elio: Visions of Light* for soprano, flute, piano, percussion, and cello
 1983 *To Sappho* for solo flute
 1983 *Nightwatch* for soprano and piano

Performances (selected)

- 2016 *Elio: Visions of Light II*, Ana Spasic, Gamo International Festival, Florence, Italy

- Skra*, Fuse Ensemble, The Firehouse, Brooklyn, NY
An Unsubstantial Territory, inHale Duo, Washington, DC
- 2015 **Lake, Thunder** (premiere), National Gallery of Art, Washington, DC
 Music for *Kerrmoor*, Interrobang Theater, Baltimore, MD
Elio: Visions of Light II, Fiuggi 2015, Italy
Interiors, Audrey Andrist UMBC
- 2014 **Thundersnow** (premiere), Trio des Alpes, Genoa, Italy
Thundersnow, UMBC and St. Mary's College
Elio, soprano Ana Spasic, Serre Toriginai, Florence, Italy
Triptych of Gossips, soprano Christie Finn, UMBC
- 2013 **Interiors**, Livewire Festival, Baltimore
Subterranea, (premiere), Umbilicus percussion quartet, Baltimore
An Unsubstantial Territory, Dahlia Duo, Women in Music Festival, University of Hartford
magnificat 3: lament, International Festival for Contemporary Performance, New York
 Spectrum NYC, Caroline Chin, violin
magnificat 3: lament, Scotia Festival of Music, Halifax, NS, Airi Yoshioka, violin
Diverging Flnts, Sounds New, Berkeley, CA
An Unsubstantial Territory, International Festival for Contemporary Performance, NY
- 2012 **Diverging Flints**, Helix! Ensemble, Rutgers University
Interiors (premiere), Corrado Greco at the Livewire 2012 Festival
magnificat 3, Lausanne Summer Festival, Switzerland
magnificat 1, Summer Institute For Contemporary Performance, Boston
- 2011 **Eclipse** (orchestra), UMBC Symphony Orchestra (premiere)
magnificat 3: lament, Verge Ensemble at The French Embassy, Washington, DC
Solstice (wind ensemble), International Congress on Women in Music, Flagstaff, AZ
An Unsubstantial Territory, International Congress on Women in Music, Flagstaff
Miss Furr and Miss Skeene, performance version, UMBC
- 2010 **Miss Furr and Miss Skeene**, solo percussion for audio recording by Wendy Salkind of the
 Gertrude Stein short story
magnificat 3: lament, Women's Work, Greenwich Settlement School, New York; 7th Annual
 New Music Festival, University of North Carolina, Greensboro; The Catholic
 University of American, Washington, DC
magnificat 4: Ida Ida, Roulette, New York (premiere); Ninth Festival of Women Composers,
 Indiana University of Pennsylvania
Diverging Flints, Damocles Trio at Third Street Settlement School, New
 York and at LIVEWIRE Festival, UMBC; Institute and Festival for
 Contemporary Performance, Mannes School of Music, New York
O Star Spangled Stripes, Hoffmann/Goldstein Duo at LIVEWIRE Festival, UMBC
An Unsubstantial Territory, The Dahlia Duo at Institute and Festival for Contemporary
 Performance, Mannes School of Music, New York; ARTSCAPE, Baltimore,
 MD; Baldwin-Wallace College Conservatory, Berea, Ohio
- 2009 **Triptych of Gossips**, Chiu/LaBarbara Duo, UMBC Interarts Series (premiere)
O Star Spangled Stripes, John Donald Robb Composers Symposium, New Mexico
Diverging Flints, Towson University, Loyola University in Baltimore
- 2008 **Skra**, TAF Gallery, Athens, Greece; UMBC, Baltimore; University of Virginia
Ida, Rutgers University
Ida, Rep Stage, Columbia, Maryland
An Unsubstantial Territory, Conservatorio di musica, "G. Nicolini", Piacenza, Italy
magnificat 3: lament, ElectroMusicWorks 08, Athens, Greece

- 2007 ***O Star Spangled Stripes I***, Women and Music Festival, Zetigeist ensemble, California State University, Fullerton
Ida, UMBC
- 2006 ***magnificat 2: lament***, XI Festival International de Musica Electroacustica, Havana, Cuba
magnificat 3: lament, The International Alliance for Women and Music Congress 2006, Florida International University, Miami
O Star Spangled Stripes I, Creative Alliance, Baltimore, MD
- 2005 ***O Star Spangled Stripes I***, UMBC (premiere), Hoffmann-Goldstein Duo
O Star Spangled Stripes I, Biblioteca Berio, Genova, Italy
O Star Spangled Stripes I, Conservatorio di Musica "G. Nicolini," Piacenza, Italy
O Star Spangled Stripes I, Rive Gauche Concerti, Torino, Italy
magnificat 2: still, Festival of New American Music, Sacramento State University, CA
magnificat 3: lament, Festival di Pulcheria, Piacenza, Italy
magnificat 3: lament, Conservatorio di Musica "G. Nicolini," Piacenza, Italy
magnificat 3: lament, Women in the Arts Conference, University of Missouri-St. Louis
magnificat 3: lament, Feminist Theory and Music 8, New York University
magnificat 3: lament, In and Out of Sound Festival, Montreal, Canada
magnificat 3: lament, UMBC (premiere), Airi Yoshioka, violin
- 2004 ***Mixed Messages***, University of New Mexico Museum of Art
magnificat 2: still, North River Music, NYC
magnificat 2: still, University of New Mexico Composers Symposium
magnificat 2: still, UMBC (premiere), Tanosaki-Richards Duo
- 2003 ***Suite Sweet Errata***, University of Central Florida, Jacques Linder, pianist
Mixed Messages, choreographed by Carol Hess for the Phoenix Dance Company, UMBC
Suite Sweet Errata, UMBC, Kazuko Tanosaki, pianist
- 2002 ***magnificat 1: variations***, UMBC (premiere), RUCKUS ensemble
magnificat 1: variations, University of Maryland, College Park
magnificat 1: variations, University of Virginia
Suite Sweet Errata, Bemidji State University, Shannon Wettstein, pianist
Suite Sweet Errata, Minnesota State University Moorehead, Shannon Wettstein
Suite Sweet Errata, New England Conservatory, Shannon Wettstein, pianist
States, Third Street Settlement School, New York (premiere)
Four Gestures, UMBC Streaming Umbrella Group
- 1999 ***Sorry, Your Call Did Not Go Through***, Nobles eXperimental interMedia Studio, St. Paul, MN
Solstice, Hildegard Festival of Women in the Arts, California State University at Stanislaus
Solstice, Musica della Donne Festival, CSU-Hayward
- 1998 ***Suite Sweet Errata***, Clark University
Solstice, New England Conservatory Wind Ensemble
The Voice in Rama, Trustman Gallery, Boston, MA
The Voice in Rama, SEAMUS '98, Dartmouth College, Dartmouth, NH
- 1997 ***Solstice***, Southwestern High School Symphonic Band, PA (commission)
The Voice in Rama, the alternative (alternative) show, Wall Street, New York
- 1996 ***The Voice in Rama***, International Computer Music Conference, Hong Kong
The Voice in Rama, Pierogi 2000, Brooklyn, New York
and a voice was heard in Rama, choreographed by Nancy Kane, National Dance Association Eastern District Gala, Stanford, Connecticut, and New York University Spring Dance Concert

- 1995 ***and a voice was heard in Rama***, Open-air Electroacoustic Concerts, Brasilia, Brazil
and a voice was heard in Rama, Society for Electroacoustic Music in the United States (SEAMUS) National Conference, Ithaca College
- 1994 ***and a voice was heard in Rama*** Concert Hall of Radio and Television Luxembourg
and a voice was heard in Rama, "Technology and the Composer Conference," University of Maryland at College Park
Fustina (excerpts), Indiana University School of Music, Bloomington, Indiana
Thunder, Perfect Mind, Indiana University School of Music
Dindirindin, Museum of Art, Indiana University
- 1993 ***Persephone and Demeter***, Suffolk University, Boston, MA
- 1992 ***Elio: Visions of Light***, The Contemporary Music Forum, National Museum of Women in the Arts, Washington, DC.
Thunder, Perfect Mind, League-ISCM, First and Second Church, Boston, MA,
Thunder, Perfect Mind, Festival Die Spitze des Eisbergs, Bern, Switzerland, produced by the Swiss National Radio
Time and Time Again, Southeast Missouri State University
Fustina, Scenes 1 and 2 (version 2), workshop production at Clark University
Dindirindin, National Museum of Women in the Arts, Washington, DC
- 1991 ***Thunder, Perfect Mind***, Montenea Music Festival International Composers Conference, Tailloires, France
Time and Time Again, Third Symposium on the Arts & Technology, Connecticut College, New London, CT
- 1990 ***Elio***, The Elio Ensemble, Zurich, Switzerland
Elio, Holy Cross Chamber Players, Mechanics Hall, Worcester, MA
Time and Time Again, New Hampshire Music Festival Composers Conference, Plymouth, NH and Beyond Television, Clark University
Dindirindin, 10th International Congress on Women in Music, New York, NY
- 1989 ***Elio***, Contemporary Music Forum, Corcoran Gallery of Art, Washington, DC
Fustina (version 1), American College Theater Festival, State University of New York at Binghamton
Dindirindin, Montenea Summer Music Festival Composers Conference, Leukerbad, Switzerland
- 1988 ***Fustina***(version 1), The Catholic University of America, Washington, DC
Becoming Becoming Gertrude, New Hampshire Music Festival Composers Conference and Montpelier Cultural Arts Center, Laurel MD
- 1986 ***Elio***, Inter-American Arts Festival, the Organization of American States, Washington, DC
- 1984 ***Nightwatch***, Tufts University Conference on Women in Music, Medford, MA
- 1983 ***To Sappho***, Music on Santorini Festival, Santorini, Greece
- 1983 ***Nightwatch***, American Women Composers at the Piccolo Spoleto Festival, Charleston, SC; AWC at The Corcoran Gallery of Art, Washington, DC

Recordings

- 2014 ***"I need no words,"*** re-release on Neuma Records
- 2012 ***magnificat 3: lament***, on "Stolen Gold," Airi Yoshioka, violin, Albany Records
- 2011 ***"I need no words"***, works by Linda Dusman, I Resound Press
- 2010 ***magnificat 4: Ida Ida***, Everglade Records
- 2008 ***magnificat 3:lament*** with animation by Alan Price, DVD, Capstone Records

- 2005 *Solstice*, recorded by the New England Conservatory Wind Ensemble, Bill Drury conductor, Albany Records
- 2004 *Suite Sweet Errata*, Capstone Records, Jacques Linder, piano
States, Capstone Records, Jacques Linder, piano
- 2000 *Becoming Becoming Gertrude (2000)*, Capstone Records
- 1996 *and a voice was heard in Rama*, Maximal Music Vol. 2, CD MM-002, Studio PANaroma Recordings, Sao Paulo, Brazil
- 1996 *and a voice was heard in Rama*, NEUMA Compact Discs
- 1994 *Dindirindin* for soprano and tape, NEUMA Compact Discs

Publications

Interactive Media:

Program notes for 30 orchestral works, delivered through the *Octava* system

Peer-Reviewed Articles:

"Unheard-of: Music as Performance and the Reception of the New," *Perspectives of New Music*, Volume 32 #2, summer 1994

"The Individual as Structure in Cornelius Cardew's *The Great Learning, Paragraph 7*," *Interface*, February 1988

Peer-Reviewed Chapters in Books:

"Insubordinate Space: Thomas DeLio's *think on parch*," in *The Music of Thomas DeLio*, Mellon Press, 2007

"Sound Art," Encyclopedia on Women in Music in the United States, Kristine Burns, editor, Greenwood Press 2002

"No Bodies There: Absence and Presence in Acousmatic Performance," in *Music and Gender: Negotiating Shifting Worlds*, University of Illinois Press, 1999

Conference Proceedings:

"To Persist is to Ignore: Women Composers and the Denial of the Body," Proceedings of the International Alliance for Women in Music International Congress on Women in Music, Florida International University, Miami, FL 2006

Non-Peer-Reviewed Articles:

"Going to Concerts to Rejuvenate," New Music Box, February 2, 2009,
<http://www.newmusicbox.org/chatter/chatter.nmbx?id=5863>

“Building a House vs. Painting a Landscape,” New Music Box, January 12, 2009,
<http://www.newmusicbox.org/chatter/chatter.nmbx?id=5831>

“Song of Herself,” New Music Box, December 15, 2008,
<http://www.newmusicbox.org/chatter/chatter.nmbx?id=5807>

“In Praise of the Discerning Ear,” New Music Box, November 17, 2008,
<http://www.newmusicbox.org/chatter/chatter.nmbx?id=5775>

“Do As I Say, Do As I Do (If It Helps),” New Music Box, November 3, 2008,
<http://www.newmusicbox.org/chatter/chatter.nmbx?id=5756>

“Composer vs. Sound Artist,” New Music Box, October 20, 2008,
<http://www.newmusicbox.org/chatter/chatter.nmbx?id=5735>

“Listening for the Soul in the Machine,” New Music Box, October 6, 2008,
<http://www.newmusicbox.org/chatter/chatter.nmbx?id=5725>

“To Tell the Truth,” New Music Box, September 22, 2008,
<http://www.newmusicbox.org/chatter/chatter.nmbx?id=5708>

“Something to Talk About,” New Music Box, September 8, 2008,
<http://www.newmusicbox.org/chatter/chatter.nmbx?id=5698>

“Do You Hear What I Hear?” New Music Box, August 18, 2008,
<http://www.newmusicbox.org/chatter/chatter.nmbx?id=5670>

“Memory ReMembered: Composers as Sound Artists,” *Link: A Critical Journal on the Arts*, Vol. 9, 2004-5, pp. 140-148

Presentations

“Why So Slow?: The Advancement of American Women Composers,” *Feminist Theory and Music* 10, University of North Carolina, Greensboro, May 2009; updated for the International Congress on Women in Music, University of Arizona, September 2011

“To Persist is To Ignore: Women Composers and the Denial of the Body,” Women and Music Festival, California State University at Fullerton, March 2007

“My Music”, Conservatorio di musica, “G. Verdi”, Milan, Italy, November 2006

“My Music”, Conservatorio di musica, “G. Nicolini”, Piacenza, Italy, December 2006

“To Persist is To Ignore: Women Composers and the Denial of the Body,” International Alliance for Women in Music Congress 2006, Florida International University, Miami, FL, May 2006

“To Persist is To Ignore: Women Composers and the Denial of the Body,” *Feminist Theory and Music* 8, New York University, July 2005

"My Music," Festival of New American Music, Sacramento State University, November 2005

"Memory ReMembered: Thomas DeLio's *think on parch*," University of Virginia Graduate Symposium, April 2002

"My Music," Summer Institute for Contemporary Piano Performance, New England Conservatory, 2002

"No Bodies There: Absence and Presence in Acousmatic Performance," SEAMUS '98, Dartmouth College, Dartmouth, NH, April 1998

"No Bodies There: Absence and Presence in Acousmatic Performance," First National Performance Studies Conference, New York University, March '95

"No Bodies There: Absence and Presence in Acousmatic Performance," Feminist Theory and Music III, University of California at Riverside, June 1995

"Unheard-of: Music as Performance and the Reception of the New," "Anything Goes: Gender, Sexuality, and Performance" symposium, University of California, Berkeley, October 1993

"Unheard-of: Music as Performance and the Reception of the New," "Lectures in the History and Theory of Music" series, University of Maryland at College Park, February '94

"Feminism and Music: Creating New Modes of Reception for Contemporary Music," Feminist Theory and Music II: The Continuing Dialogue, Eastman School of Music, Rochester, NY, June 1993

"Toward a Reception Theory of Music," Thirteenth Annual Women's Studies Conference, Western Kentucky University, September 1992

"Language and Music: *Dindirindin* for soprano & tape," Clark University Interdisciplinary Conference on Scholarship on Women, April 1990

"Language and Music: *Dindirindin* for soprano & tape," "New Music '90 Festival," Western Illinois University, February 1990

"On the Compositional and Recording Procedures in *Becoming Becoming Gertrude*," New Hampshire Music Festival Composers Conference, August 1988

Bibliography

Moore, Thomas in *UMBC Magazine*, "Taking Note," Winter 2013. Article on *I Resound Press*.

Clement, Tanya in *Digital Studies/Le champ numérique*, "Distant Listening: On Data Visualizations and Noise in the Digital Humanities," Vol. 3, #2 (2012). Extensive interview about my pre-compositional analysis of Gertrude Stein's *Miss Furr and Miss Skeene*

NewMusicBox, "Linda Dusman—Leading a Creative Life," video and interview by Molly Sheridan, March 21, 2012

The Art of the States, WGBH Radio (Boston), *Becoming Becoming Gertrude* included on a compilation broadcast distributed worldwide, Matthew Packwood producer, 2006

The Journal of Aesthetics and Art Criticism, Vol. 55 #2 Spring 1997, Theodore Gracyk: "Listening to Music: Performances and Recordings"

Inquiry, interviews with artists and scientists hosted by Mark Lynch, National Public Radio, WICN, Worcester, MA, March 1996

Living in Sound series, National Public Radio, WICN: one-hour broadcast and composer interview, September 1995

Perspectives of New Music, Vol. 32 #2, summer 1994, Susan McClary: "A Response to Linda Dusman"

Clark Now Magazine, Worcester, MA: Cover story and interview, Winter 1993

Worcester Magazine, Worcester, MA: "Profiles," September 1992

Other Honors Received

2002	The American University, Distinguished Alumni in the Arts
1991/1992/1993	Clark University, nominated Teacher of the Year
1989	The American College Theater Festival and the Kennedy Center for the Performing Arts, Citation of Merit, National Level, for music for <i>Fustina</i>
1988	Act One Institute (Lake Ozark, Missouri), Artist in Residence
1988	The American College Theater Festival, Citation of Merit, Northeast Region, for music for <i>Oedipus Rex</i>

Service

2012	Adjudicator, IAWM Annual Concert
2011	Adjudicator, McKnight Composer Fellowships, St. Paul, Minnesota
2010	Adjudicator, IAWM Annual Concert
2009-present	Board of Directors, International Festival for Contemporary Performance
2008-2011	Executive Board, International Alliance for Women in Music (IAWM)
1997-present	Associate Editor, <i>Perspectives of New Music</i>
1995-2013	Editorial Board, <i>Women and Music: A Journal of Gender and Culture</i>
1997	Programming Committee, <i>Feminist Theory and Music IV</i> , University of Virginia
1990-93	Board of Directors, American Women Composers, Inc.

University Service (selected)

UMBC (University level):

2013	Member, Search Committee for the Dean of the College of Arts, Humanities, and Social Sciences
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2012-13	Member, University Faculty Review Committee (Chair 2013)
2006-14	Member, Performing Arts and Humanities Building planning committee
2010	Member, search committee, Associate Provost for Faculty Affairs
2009	Member, search committee, Interim Associate Provost for Faculty Affairs
2007	Member, Provost Search Committee
2006	Convener, Informal Chairs Discussion Group
2006	Member, Reorganization Planning Committee, College of Arts, Humanities and Social Sciences
2005	Member, Review of Director of the Linehan Artist Scholars Program
2004-present	Member, New Media Advisory Committee
2004-2007	Member, Planning and Leadership team (Office of the Provost)

UMBC (Departmental level):

2009-present	Director, Music Department exchange program with the Conservatorio "G. Nicolini", Piacenza, Italy
2009-11	Chair, concert committee; Director of Livewire Festival
2010	Member, search committee for music technology tenure track
2009	Member, search committee for voice/choral conducting tenure track
2008	Member, search committee for jazz lectureship
2000-present	Chair, Theory Committee
2000-present	Member, technology committee
2000-present	Member, composition committee
2000-2005	Coordinator, Concert Series
2000-present	Member, Department Promotion and Tenure Committee
2000-2008	Chair, search committees for tenure-track faculty in clarinet, flute, music technology, voice, cello

Clark University (University Level):

1999-2000	Member, Search Committee, University President
1997-2000	Member, planning and design committee for The Traina Center for the Visual and Performing Arts
1994-98	Member, Planning and Budget Review committee
1995-06	Member, curriculum planning for a new major in Communication, Culture, and Society
1995-2000	Member, Women's Studies Advisory Committee

Clark University (Departmental level)

1990-2000	Member, search committees for positions in computer music, film, painting, technical director (theater), art history
1995-2000	Member, promotion and tenure committees for faculty in film, visual arts, and music
1990-92	Member, curriculum revision committee for the music major

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