

ROGER EVANS
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General work in music and media

- *since February 1, 2012* Director of Music, the Church of Notre Dame and Columbia University Catholic Ministry
- *currently* engaged in editing, for publication in one volume, the Yale Oral History of American Music interviews with George Perle
- *since June 2011* literary and media consultant to Thornwillow Press
- *completed for early-2012 publication by Pendragon Press* biography of the iconic 20th-century Catalan composer (*Xavier Montsalvatge: A Musical Life in Eventful Times*), with the support of the Generalitat of Catalonia's Institut Ramon Llull
- *July–October 2010* new-media consultant to The New York Festival of Song
- *January 2008–present* active blog on music, literature, and media: RogerEvansOnline.com
- *2001–present* partner in a boutique recording label, Fleur de Lis Recordings
- *1999–2001 and 2010–2012* Deputy Organist, the Church of Notre Dame, Morningside Heights
- *2008–2010* Promoted composers of Peermusic Classical, New York
- *2008–2009* Managing Director, The Hampsong Foundation
- *2006–2007* Director of Music Ministry, Holy Trinity Church in Georgetown, Washington, D.C.
Overseeing and developing the music of a large (3,500 registered households) and historic (1787) Jesuit parish with diverse styles of liturgies, large numbers of special events, and collegial staff interaction • at least seven Sunday liturgies with music each Sunday • 100 weddings and 40 funerals per annum • shared organ-playing duties with Assistant • extensive consultation, cooperation, and musical participation in Georgetown University events

- *2003–2006* Director of Music, the Church of the Holy Comforter, Charlottesville, VA
Music ministry for an active downtown Catholic community; including preparing liturgical-music materials and catechesis, playing the pipe organ, and training the choirs, instrumentalists, and cantors; concerts and other special musical events • special summer programs • intensive work with talented young singers and instrumentalists, who played a major rôle in the music leadership

- *2001–2003* Director of Liturgy and Music, the Church of St. Raphael the Archangel, Raleigh, NC

Seeing to the effective functioning of all aspects of public worship and music programs for a quickly expanding Jesuit parish • seven Sunday Masses (five in English and two in Spanish) amidst a parish community of very great diversity (200 Bengali speakers, many African nationalities, notable communities of Vietnamese and Filipinos, thousands of Spanish-speakers, for example) • enabling, supporting, and training large numbers of volunteer musical performers, vocal and instrumental, throughout the community • performing at the organ

- *1996–2001* Deputy Organist, Trinity Church, Wall Street

- *1999–2001* Consultant, New Media, Sony Classical

- *1998–1999* United States Publicist for Angel Records/EMI Classics/Virgin Classics

In charge of all domestic publicity and public relations (print, radio, television, internet) for international releases of major artists such as Claudio Abbado, Roberto Alagna, Leif Ove Andsnes, Martha Argerich, Manuel Barrueco, Ian Bostridge, Sarah Brightman, Sarah Chang, David Daniels, Natalie Dessay, Plácido Domingo, Angela Georghiu, Bernard Haitink, Thomas Hampson, Barbara Hendricks, Mariss Jansons, Kiri Te Kanawa, (Nigel) Kennedy, the Choir of King's College Cambridge, Sir Paul McCartney, Itzhak Perlman, Sir Simon Rattle, Mstislav Rostropovich, Ravi Shankar and Anoushka Shankar, Vanessa Mae, Winchester Cathedral Choir

- *January–April 1998* artistic and marketing Consultant to the Executive Director of the Brooklyn Philharmonic Orchestra

- *June–December 1997* Consultant, Editorial, Sony Classical

- *1996–97* Director of New Media, BMG Classics

Interpreted the general mission, repertory, artists of classical music in a compelling way for a large Internet audience (in what was then the largest classical-music site) • integrated multimedia resources through Classics World, BMG Classics's site on the World Wide Web • created and maintained features that promote access to the recordings of BMG Classics, and to its artists, for an international public; facilitated communication of that public with BMG Classics • integrated these activities with other multimedia opportunities for the company, keeping abreast of technological, social, and business developments that affect opportunity in these areas

- 1992–95 Editor, RCA Victor Red Seal, BMG Classics

Conceived, commissioned, and edited three-language materials (English, French, German) for classical CDs and videos with a view to their effectiveness in a large variety of cultures and languages • coordinated with artists, producers, marketing, and art department the strategies, style, and content of all verbal components of package

- 1989–96 Director of Music, The Church of St. Monica, East Seventy-Ninth Street, New York

Administered the music for *ca.* 370 liturgies each year, coordinating the musical activities of professional musicians and parishioners of a medium-sized urban Catholic parish • overseeing all aspects of rebuilding an important 19th-century organ • lecture series

- 1981–87 The Church of St. Ignatius Loyola, Park Avenue, New York

Director of Music (1984–87), Organist and Choirmaster (1981–84)

Refounded the St. Ignatius Choir School as a highly successful daily program for boys and girls in grades 3–8 • administered an extensive concert series and provided year-round liturgical music for a Jesuit church nationally known for its musical standards • trained and maintained professional choir and assistant organists • close involvement in music education of the two high schools and the grammar school connected with the parish

- 1981–84 Associate Director, the Loyola Pastoral Institute

Lectured, wrote articles, led workshops in a national forum for the rôle of arts and liturgy; went into communities to work with local personnel in developing ongoing programs.

Substantial substitute work (a dozen times or more) at such institutions as (all in Manhattan): the Church of Corpus Christi, the Church of St. Agnes, St. Luke's Lutheran Church, the Cathedral Church of St. John the Divine, St. Paul's Chapel of Trinity Parish

- 1976–81 Assistant Professor of Music, the University of Pittsburgh
(on leave as Mellon Fellow, 1979–80)

In charge of studies in music for undergraduate music majors and M.A. and Ph.D. students • teacher of the required graduate courses in research techniques and historical notation systems • public lectures on many aspects, styles, and periods of music

Courses Taught Undergraduate: Music History survey, Medieval survey, Renaissance survey, Latin for music scholars, sixteenth-century counterpoint, eighteenth-century counterpoint, General introduction to music repertory, Introduction to the symphony. Graduate: Machaut seminar, Tudor seminar, Medieval notation, Renaissance notation, Bibliography and research techniques.

- 1977–81 Director of Music, Rodef Shalom Congregation in Pittsburgh

Provided choral and organ music for Sabbaths, Sundays, and holy days (and a concert series that became and remains the leading chamber series in the city) for one of the largest and most historic Reform synagogues • introduction of traditional cantoral-style music for the first time in the Congregation's history • commissioning and performing new works • overseeing restoration of an important Romantic organ • supervision of a staff of six

Baruch College (Adjunct Lecturer), Yale University (summer Visiting Faculty), University of California at Los Angeles (summer Visiting Faculty)

Other professional work

- Solo harpsichord CD, "In the Italian Manner" (Thornwillow), 2011
- Wrote the contents dealing with music in the widely-used 2006 *Sourcebook for Sundays and Seasons* (Chicago: LTP Publications, 2005) providing musical guidance for American parishes.
- Book, *Amalarius of Metz and the Singing of the Carolingian Offices* (Google Books)
- Book, *Music and Power*, available at <http://rogerevansonline.com/music-power/>
- Articles and reviews for popular publications including *America* (March 2005 review of Joseph Horowitz, *Classical Music in America: A History of Its Rise and Fall*); *Opera News* (reviews of the Gran Teatre del Liceu, Barcelona; tribute to Marilyn Horne, etc.), *National Review* (during student days: article on the International Josquin Festival, interview with Eleanor Steber, reviews of recordings of Purcell opera, Bach cantatas, Wagner libretto translations), *Hosanna*, etc.
- April 1996–98 Two continuing weekly zine columns on the World Wide Web for Mediapolis.com (one on books and one on arts and entertainment)
- Featured speaker at the media forum of Musik Komm., Cologne, September 1996
- Article on production of *Leonore* (the Lincoln Center Festival), *The Beethoven Quarterly* (fall 1996)
- Moderator of panel on the future of classical recording at the Annual Meeting of the American Musicological Society, New York, 1995
- Many papers for the American Musicological Society, Music Library Association, etc.
- Dozens of sets of liner notes for internationally-released CDs (recordings by Kissin, Galway, Von Stade, Isserlis, Pavarotti, Perahia, Richter, Slatkin, Zukerman, Temirkanov, etc.)
- Published interviews with Régine Crespin, Renata Scotto, Siegfried Jerusalem, Frederica von Stade (twice), Anne Akiko Meyers, Esa-Pekka Salonen (as composer)
- 1991–92 Researcher, Condé Nast, Inc.
- Contributor ("Cantor") to the *Dictionary of the Middle Ages* (Scribner's)
- Performed and/or was interviewed on four NPR broadcasts; interviewed on BRAVO network about Yehudi Menuhin
- Musical consultant to BBC/PBS Shakespeare series

Numerous solo recitals (organ or harpsichord), concert accompaniments (piano or continuo), conductor for many hundreds of high-profile choral services at St. Ignatius Loyola and Holy Trinity, including nationally televised liturgies; extensive private teaching of harpsichord and organ playing

- **Education** Ph.D., historical musicology (Graduate School of the City University of New York); Mus.M., pipe organ and harpsichord playing (Yale); B.Mus, organ (Stetson); further study in Oxford, London, Cambridge (choral music), Amsterdam (organ with Gustav Leonhardt); three years as Gustave Reese's teaching and research assistant and his last Ph.D.
- **Awards** Winner of three National Endowment for the Humanities grants and an Association for Cultural Exchange grant; NDEA Fellow (three years); Andrew W. Mellon Postdoctoral Fellow • Internship, the Smithsonian Institution, Washington • winner of the young artist's award of the Cambridge Society for Early Music (the Erwin Bodky International Competition) • First Prize, Faculty Research Award, the University of Pittsburgh
- **Languages** Catalan, French, German, Latin, Spanish