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ARTISTIC DIRECTOR, [Stile Nu](#) (2017 - present)

Unite financial, academic and artistic stakeholders behind business plan for experimental baroque orchestra that empowers creative risk-taking without sacrificing financial stability.

Manage artistic personnel from US, Canada and Netherlands associated with ensembles including Lyric Opera of Chicago, Toronto Symphony Orchestra, Eighth Blackbird and ACRONYM Ensemble

Secure performance opportunities at The Arts Club, Constellation, Cliff Dwellers and similar venues; maintain recording partnership with Soundscape Studios.

Raise \$20,000 annual budget from individual donors.

PROGRAM ASSISTANT, [Chicago Center for Contemporary Theory \(3CT\)](#), [University of Chicago](#) (2019 - present)

Manage publicity for 3CT lectures, conferences, workshops, teach-ins, and publications via social media, email marketing, and cross-promotions with other University of Chicago research centers.

Lead on development of new 3CT website to improve UX flow across the Center's diverse output.

Arrange travel and accommodation for guest speakers of 3CT and the Committee on African Studies.

PRODUCTION SUPERVISOR, [Chicago Philharmonic](#) (2019 - present)

Liaise on-site with stage hands, live sound crew, lighting technicians, clients and partner organizations at venues including Orchestra Hall, Harris Theater, and Auditorium Theatre to ensure orchestral musicians' needs are met and all performances attain a high level of artistic quality and professionalism.

PRODUCTION COORDINATOR, [International Music Foundation](#) (2016 - 2020)

Identified need to steer DIY music festival Make Music Chicago (MMC) more resolutely toward participatory programming to better fulfill its mission and afford it a stronger position within the cultural landscape of the city; increased annual participatory events from 17 to 85 in three years.

Initiated and managed UX overhaul of makemusicchicago.org to streamline artist and venue sign-up process and re-focus user attention from attendance to participation.

Increased MMC-specific revenue by 40% by expanding collaborations with CBRE and Chicago Park District and developing new partnership with Hickory Street Capital.

CONCERT VIDEOGRAPHER, [VOF Videotape](#) (2016 - 2017)

PRODUCTION INTERN, [Rush Hour Concerts](#) (2013 - 2015)

TECHNICAL STAFF, [Pick-Staiger Concert Hall](#), [Northwestern University](#) (2012 - 2016)

PHD, [Universiteit Leiden](#) & [Orpheus Institute](#) ([docARTES](#)) (2018 - present)

Dissertation: *Historical Imaginaries: Early Music Outside the Work Concept*

MASTER OF MUSIC, [Conservatorium van Amsterdam](#) (2016 - 2018)

Subject: Composition

Thesis: *Reuse Music: A Galant Model for a New Compositional Practice*

Grade: 8/10

BACHELOR OF MUSIC, [Northwestern University](#) (graduated June 2016)

Majors: Composition, Interdisciplinary Arts

Minor: Music Technology

GPA: 3.85/4

S K I L L S	WEB	UX Design, UX Writing, Copywriting, html, css, javascript, Wordpress, Squarespace
	EMAIL	Constant Contact, Mailchimp
	PRINT	Concept-to-Press Print Production Management, InDesign, Illustrator, Photoshop
	VIDEO	Premiere, Multi-Camera Video Recording, Audio Synchronization, Color Correction
	AUDIO	SoundForge, ProTools, Audition, Multi-Channel Audio Recording, Live Sound
	EVENT	Production Timelining, Contract Negotiation, Adaptive Problem Solving
	OFFICE	Microsoft Office, G Suite (Google)

O T H E R LEADERSHIP ROLES

Department of Cultural Affairs and Special Events (DCASE), City of Chicago

Member, Festivals & Special Events Working Group, 2020 Year of Chicago Music

Orpheus Institute

Team Leader, Organizing Committee, Orpheus Doctoral Conference “Imagining the Non-Present”

Oosterkerk Amsterdam

Artistic Director, Past Futures Festival

E X P E R I E N C E CONFERENCE PRESENTATIONS

Autonomous University of Puebla, Mexico

International Network for Theory of History (INTH): “Media, Mediations and Mediators: (Re) Mediating History in the 21st Century” (May 2020, applied)

NOVA University, Lisbon; in partnership with IRCAM, Paris

“Tracking the Creative Process in Music” (TCPM) (October 2019, applied)

Orpheus Institute, Ghent, Belgium

Seminar for Artistic Researchers from the Conservatory of Rome (August 2019, invited)

University of Aveiro, Portugal

“Hidden Archives, Hidden Practices” (June 2019, applied)

Gheorghe Dima Music Academy, Cluj-Napoca, Romania

Association Européenne des Conservatoires (AEC), European Platform for Artistic Research in Music (March 2019, applied)

R E F E R E N C E S KUANG-HAO HUANG, Associate Artistic Director, International Music Foundation

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