



BRAM WAYMAN

Conductor • composer • scholar

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CURRENTLY (OCT. 2022)

Doctoral student, conducting, THE OHIO STATE UNIVERSITY (autumn 2020–spring 2023)

ADVISOR: Dr. Robert Bode.

POSITION: Graduate Teaching Associateship in conducting and musicology.

TEACHING: Assistant for: undergraduate conducting, History of Rock 'n' Roll, sight-reading, and Women's Glee Club, two semesters each; Men's Glee Club and University Chorus, one semester each.

RECITALS: • Bernstein's *Chichester Psalms*, March 10th, 2022
• Overture, Mozart's *The Marriage of Figaro*, October 20th, 2022
• Carissimi's *Jonah*, February 27th, 2023.

THESIS: Demonstration-/lecture-recital of Baroque methods of musical expression ("musical rhetoric") using a new edition of Carissimi's *Jonah*.

OPERA AT OHIO STATE

Chorusmaster and coach, *Sweets by Kate*

OSU's annual opera, February 2022. Faculty directors: Lara Brooks, Edward Bak. Conducted some staging rehearsals, directed chorus, coached individual singers in musicianship and dramatic expression.

Chorusmaster, *Dido and Aeneas*

OSU's annual opera, April 2023. Faculty director: Eric Gibson. Duties yet to be specified.

PAST WORK

Music faculty, WATKINSON SCHOOL, 2017–2020

Sole music teacher at a small college-preparatory school that specializes in differentiated education.

CONDUCTING: Taught high school chorus, high school orchestra, and middle school "Ensemble," a combined vocal-instrumental group, for three years. Orchestrated music for all players to meet students' individual skill levels and learning needs. Led mainly from the podium, and occasionally from the piano. Coached student arrangers.

THEATER: Music-directed the high school musical, *Hello, Dolly!*, 2019. Student instrumentalists played from Broadway parts.

CLASSROOM: Designed and taught "Social Music-Making: Past, Present, and Future" in lieu of a music history course, for 11th and 12th grades, two semesters.

Designed and taught a composition curriculum free from dependency on Western notation, for 8th through 12th grade, one trimester. The course also included musicianship training.

Designed and taught a general music curriculum, centered on hands-on musical creativity and musicianship, for 6th grade, two trimesters.

SERVICE: Academic advisor to several high school students, three years.

Served as Tenth Grade Exhibitions faculty, guiding a cohort of students in creating retrospectives on their entire body of ninth- and tenth-grade academic work, extracurricular achievement, public service, &c.

Apprentice to KENT TRITLE, 2016–2017

Conducted professional and amateur ensembles in rehearsal and performance, arranged and researched music, played rehearsal piano, determined bowings and prepared parts, &c. Ensembles included the Oratorio Society of New York and the Cathedral Church of St. John the Divine.

Assistant to the conductor, FINGER LAKES OPERA COMPANY, July–August 2016

Mentor: Gerard Floriano. Worked with a professional production of *La Traviata*, conducting lead and chorus scenes, preparing parts, creating transitory material, receiving coaching, and running supertitles.

Intern conductor, VILLAGE PRESBYTERIAN CHURCH, 2014–2016

Served as chorusmaster for Vaughan Williams' *Dona Nobis Pacem*, April 2015.

Director of Music Ministries, SECOND PRESBYTERIAN CHURCH, Kansas City, MO, 2012–2014

ENSEMBLES



Founder and director, MUSICAL RHETORIC WORKSHOP, November 2019–present

A practicum on expression in music, using Baroque methods of oratory, for students and developing professional performers. Repertoire: Carissimi's *Jonah*; Purcell's *Dido and Aeneas*. www.musicalrhetoric.org.

Founder and conductor, CONSORT, 2013–2015

Post-classical mixed chamber chorus, unaccompanied, mostly college students. Performed classical repertoire with popular-music trappings to serve “un-classicaled” audiences: audience interaction, casual venues, informal dress, digital publicity, popular terminology, &c.

Founder and conductor, COLLEGIUM MUSICUM, 2010–2012

Unaccompanied mixed chamber chorus, a student classical ensemble at UT–Austin. Performance mostly highlighted lesser-known repertoire from the Western choral tradition, spread evenly from the Renaissance to the present day.

Assistant/Associate Conductor, UNIVERSITY OF TEXAS MEN'S CHORUS, 2009–2011

INVITED POSITIONS



Guest assistant conductor, YALE INTERNATIONAL CHORAL FESTIVAL, June 2018

Guest assistant conductor, NEW YORK SYMPHONIC ARTS ENSEMBLE, spring 2017

Repertoire: Max Bruch's *Scottish Fantasy*; Dvořák's sixth symphony.

Guest conductor/clinician, Queens College Choir, CITY UNIVERSITY OF NEW YORK, April 2017

Invited to work with the chorus in their preparation of Haydn's *Creation*.

Guest conductor, KANSAS CITY BAROQUE CONSORTIUM, June 2016

Repertoire: Vivaldi's “Summer” (*The Four Seasons*).

Assistant Musical Director, STRATFORD FESTIVAL SHAKESPEARE SCHOOL, August 2008

**BOOK
MANUSCRIPT
IN REVIEW**

Let the Triumphs Be Shown: Dido and Aeneas, Baroque Music, and Learning to Conduct It

Book manuscript, approximately 160 pages. Topic: practical guidance for young conductors in their first forays into directing Baroque music, drawing on sources of Purcell's time and using *Dido and Aeneas* as a guide. In review at GIA PUBLICATIONS, INC.

**PRESENTATIONS
AND PAPERS**

"Privilege in the House of Mirrors: What you can do to shatter structural barriers in classical music"

Selected as closing lecture, MIDWEST GRADUATE MUSIC CONSORTIUM, April 2021. International call for student papers. Topic: Post-classical performance and practical methods that break privilege barriers to concert music.

"Estimable Rhetoric: How one cross-disciplinary approach can revolutionize music performance"

Edward F. Hayes Graduate Research Forum, OSU, April 2021. Paper and lecture topic: musical rhetoric and techniques for creating and communicating emotion in music. See "Awards and grants," below.

"Golden Retriever, Picket Fence: The aesthetics of exclusionary communities"

WATKINSON SCHOOL Social Justice Day, March 2020. Topic: inequities arising from post-war American civic design and architecture; alternatives for building more robust, inclusive, and worthy places to live in. The participatory session closed with an opportunity to draft a livable downtown.

Guest lecturer, music appreciation, EASTERN MICHIGAN UNIVERSITY, 2011, 2016, 2018

Panelist and presenter, "The Artist in Society," UMKC, November 2014

Topic: Consort and the intersection of art and American youth culture in the twenty-first century

Selected to present on post-graduation work, YALE UNIVERSITY class reunion, May 2014

Topic: Consort, classical music, and making a difference to the twenty-first century audience

"Justorum Animæ," composition, presented by Craig Wright, THE JUILLIARD SCHOOL, June 2008

**AWARDS AND
GRANTS**

Second-place prize in the arts, Edward F. Hayes Graduate Research Forum, OSU, April 2021

Recipient of grants, NO CHILD LEFT BEHIND and WATKINSON SCHOOL, 2019

April, for research into Chinese choral music for performance at Watkinson School, and July, for development of an interdisciplinary course ("Social Music-Making: Past, Present, and Future")

David Holdt Faculty Spirit Award, WATKINSON SCHOOL, 2017–2018

Swing Out Award for Best Artistic Organization (the Collegium Musicum), University of Texas at Austin LEADERSHIP AND ETHICS INSTITUTE, 2012

Fenno Heath Award for composition, YALE UNIVERSITY, October 2008

Joseph L. Selden Memorial Award for artistic excellence, YALE UNIVERSITY, April 2008

Abraham Beekman Cox Prize for composition, YALE UNIVERSITY, April 2008

EDUCATION



M.M., conducting, UNIVERSITY OF MISSOURI – KANSAS CITY, 2016

ADVISOR: Dr. Robert Bode. RECITAL: Handel's *Judas Maccabaeus*, November 3rd, 2015. THESIS: a young conductor's guide to historically-informed performance practice in Purcell's *Dido and Aeneas*. ADDITIONAL EMPHASIS on anti-privilege classical performance: see Consort, under "Ensembles," above.

M.M., composition, UNIVERSITY OF TEXAS AT AUSTIN, 2012

B.A., music (intensive, with honors), YALE UNIVERSITY, 2009

SELECTED SYMPOSIA



Student, "Orchestral Conducting for the Choral Director," DCINY, January 2020, 2017

Invited to participate at the highest level in both years. Lead instructor: Michael Adelson.

Auditor, OREGON BACH FESTIVAL Masterclass in Conducting, June–July 2016

Invited on scholarship. Focus on eighteenth-century performance practice for singers and instrumentalists. Instructors: Edward Maclary, Matthew Halls.

Conducting Fellow, recitative masterclass, UMKC, April 2016

Worked with professional singers and continuo players on Baroque and Classical recitative.

Fellow/singer, choral conducting workshop, NORFOLK CHAMBER MUSIC FESTIVAL, August 2011

Pedagogy student, WALDEN SCHOOL, Teacher Training Institute, August 2011

Topics included guided improvisation, musicianship, and composition.

Composition student, WALDEN SCHOOL, Creative Musicians Retreat, June 2011

SERVICE



Member of the Board of Directors and webmaster, Choir School of Hartford, 2019–present