

# *Michael L. Braz*

## *Education*

**Ph.D.**, Florida State University (College Teaching Fellow, Graduate Assistant)

**M.M.**, University of Miami (Graduate Assistant)

**B.M.**, *cum laude*, University of Miami

**Certification:** CELTA, Florida Teaching Certificate

## *Experiences in Higher Education*

Georgia Southern University, Statesboro—Professor Emeritus

University of Southern Maine, Gorham—Lecturer in Theory, Piano, Chorus.

Miami-Dade Community College, Miami, FL —Lecturer in Theory, Piano, Chorus

Barry University (Miami, Florida), Instructor: Theory, Piano

## *International Teaching*

St. Benedict Catholic School and Performing Arts College, Derby, England  
(annual residencies since 2007).

Balaton High School, Gyumri, Armenia, 2011.

Nepal Music Center, Kathmandu, Nepal, 2008.

Huazhong Normal University, Wuhan, China, 2008 (Lecturer in Education, Music).

***Specific Skills:*** Teaching (classroom and studio), music theory, composition/arranging (have composed two operas, in addition to a number of other works), piano (accompanying, chamber music, sightreading in all styles), music notation software (*Finale*).

## *Nonprofit Community Music Experiences*

Statesboro Youth Chorale, Statesboro, GA—Founder, Music Director

The Boy Singers of Maine, Portland, ME—Conductor, Music Director

Capitol Children's Chorus, Tallahassee, FL—Founder, Music Director

Miami Choral Society/Miami Boychoir, Miami, FL—Associate Music Director

## ***Teaching***

### ***A. New Courses Developed at Barry and Georgia Southern Universities***

1. Richard Wagner and *The Ring of the Nibelung*
2. Music in Recreation
3. Curriculum and Methods in Music: K-12
4. 20th Century Music Education Methods
5. Advanced Choral Arranging
6. Introduction to *Finale* (computer music notation)
7. Selected Topics: Mozart, Wagner, Richard Strauss
8. History of Rock and Jazz

### ***B. Other Courses Taught***

1. Music Seminar
2. Freshman Seminar: Introduction to College
3. Freshman/Sophomore Sightsinging, Eartraining (4-semester sequence)
4. Music Fundamentals (Theory for the Non-Major)
5. Freshman Music Theory (2-semester sequence)
6. Music Appreciation
7. Vocal Ensemble (Chamber Singers)
8. Chorus (University Chorus)
9. Music for Teachers: K-4 (elementary education majors)
10. Music in the Elementary School (music education majors)
11. Choral Music Practicum
12. Choral Conducting
13. Student Teacher Supervision
14. Special Problems in Music
15. Composition Class
16. Composition/Advanced Composition (undergraduate, graduate)
17. Analytical Techniques
18. Instrumentation

## ***Other Scholarly Activities***

### ***A. Published Chapters in Books***

“*Memoirs from the Holocaust: Opera As Artistic Response to Individual and Group Tragedy,*” *Christianity and the Holocaust Proceedings*, Rider College, Vol. 2, 1992.

*A Yankee Christmas* (coauthored music section of book), Yankee Books, Camden, Maine, November, 1990.

### ***B. Published Sound Recordings***

*Love In A New Key*, Michael Braz sound recording (CD), 2010.  
Created to benefit the Averitt Center for the Arts.

*Holidays With Friends*, Michael Braz sound recording (CD), 2005.  
Created to benefit the Statesboro Regional Library, raised about \$10,000.

“Jubilate Deo” from *Bel Canto Magnificat*, Nebraska Children’s Chorus  
(Z. Randall Stroope, conductor), 2002.

*After Noon*, Michael Braz sound recording (CD), 2001. Performance on Georgia  
Southern digital carillon. Created to benefit GSU’s Henderson Library.

“Jubilate Deo” and “Exultation” from *Celebration of American Music*,  
Raleigh Boychoir, 1999.

“Jubilate Deo” from *Passport to a World of Song*, Indianapolis Children’s Choir  
(Henry Leck, conductor), 1998.

“A La Nanita Nana” from *Songs for All Seasons*, Gulf Coast Girl Choir  
(Lynn Gackle, conductor), 1996.

“Fantasia on Scottish Folk Tunes” from *Whistle Up A Storm*, Tom Rowe,  
Outer Green Music Company, 1991.

*Classic Schooner Fare* (arranged, conducted, co-produced), Outer Green Music  
Company, 1988. Selections subsequently performed by Boston Pops  
Orchestra, Boston, MA, May 9, 1998

### ***C. Articles in Journals***

“Georgia History Inspires Opera,” *Georgia Music News*, Vol. 66, No. 2, Winter  
2005.

“Chanukah—The Reason and the Repertoire” (combined article/reviews/annotations  
of 43 choral pieces), *Choral Journal*, Vol. 32, No. 4, November 1991.

### ***D. Book or Manuscript Reviews***

*Music In Theory And Practice* (manuscript for Seventh Edition), McGraw-Hill  
Publishing Co., March 2000. Note: reviewers’ citation appears in preface.

*Theory Essentials* (manuscript), for Wadsworth Publishing Co., Belmont, CA,  
October, 1998.

*Music Theory: A Creative Approach* (manuscript evaluation), for West Educational  
Publishing, July 1995.

*Teaching Children Music* by Grant Neuman, for Brown & Benchmark Publishers, November 1993.

*Music Fundamentals, Methods, and Materials for the Elementary Classroom* by Michon Rozmajzl and Rene Boyer-White, for Longman Publishing Group, April 1993.

*Mysteries of the Seven Vowels* by Joscelyn Godwin, Rosicrucian Digest, Vol. 69, No. 3, Fall 1991.

*Coffin's Sounds of Singing*, Second Edition by Berton Coffin, Choral Journal, Vol. 30, No. 8, March 1990, p. 41.

### ***E. Choral Music Reviews***

70 Braz-authored choral music reviews appeared in the *Choral Journal* of the American Choral Directors Association between April 1990 and September 2001.

### ***F. Reviews of Braz Works in National Publications***

*The Hills of Arirang*, *Choral Journal*, Volume 43, No. 10, May 2003.

*Jubilate Deo*, *Choral Journal*, Volume 41, No. 8, March 2001.

*Follow the Light*, *Choral Journal*, Volume 41, No. 2, September, 2000.

*The Lighthouse*, *Choral Journal*, Volume 40, No. 1, August 1999.

*Variations on a Theme by Beethoven:*

*Flute Talk*, Vol. 26, No. 10, July/August 2007

*Flutist Quarterly*, Vol. 33, No. 1, Fall 2007

### ***Selected Performance Experiences***

Hilton Head [SC] Symphony (present position), Augusta [GA] Symphony, Portland [ME] Symphony: Principal Keyboard: piano, celeste, harpsichord, organ.

Soloist for Gershwin *Rhapsody in Blue* (piano), Georgia Southern University Symphonic Wind Ensemble, GSU and Amerika Haus, Munich, Germany.

Poulenc *Concert Champetre* (harpsichord), Statesboro-Georgia Southern Symphony.

*Memoirs from the Holocaust* (Braz opera in one act): Georgia Southern University, Congregation Mickve Israel, Savannah, Shorter College, Rome, GA.

Gershwin *Rhapsody in Blue* with Portland Symphony Orchestra, Portland, Maine and Auburn, Maine.

Bach *Concerto in C minor for Two Harpsichords* (BWV 1050) and *Concerto in C Major for Three Harpsichords* (BWV 1064), Portland Symphony, Portland, Maine.

Rehearsal coach and harpsichordist for New Hampshire Music Festival's *Così fan Tutte* production with Opera North (Vermont), Gilford, New Hampshire.

Staff instructor/accompanist, Dolmetsch Summer School, Bishop Otter College, Chichester, England.

Bach *Harpsichord Concerto in D minor* with Haslemere Festival of Early Music (Dr. Carl Dolmetsch, director), Haslemere, England.

Miami premiere of Poulenc's *Concert Champêtre* for harpsichord and orchestra, Masters Recital, University of Miami.

Faculty and Professional Recitals: Over 100 performances with faculty colleagues and guest artists, as collaborative pianist or harpsichordist.

## ***Professional Outreach***

### ***A. Selected Conference Presentations***

"Wagner and the Gifted Non-Music Major: Interdisciplinary Approaches to *The Ring of the Nibelung*," College Music Society National Conference, Kansas City, MO.

"Teaching the Holocaust/Denying the Deniers: The Genesis of an Original Holocaust Opera," 27th Annual Scholars Conference on the Holocaust and the Churches, Tampa, FL.

"Beyond Opera: Wagner's *The Ring of the Nibelung* in the Honors Curriculum," National Collegiate Honors Council Conference, Pittsburgh, PA.

"'Ring' Around the Curricula: Interdisciplinary Approaches to Wagner's *The Ring of the Nibelung*," National Association of Humanities Educators Conference, Cincinnati, OH.

"*Memoirs from the Holocaust: Opera As Artistic Response to Individual and Group Tragedy*," Second Biennial Conference on Christianity and the Holocaust, Rider College, Lawrenceville, NJ.

Braz, Michael, *Three Provocations* (piano): [1. A Mouse in the Carillon, 2. Languor, 3. Uneasy Lies the Head...], commissioned by Georgia Music Teachers Association, premiered by Giuseppe Lupis at GMTA State Convention, Georgia Southern University

“Beyond Theory: Writing for the Developing School/Church Children’s Choir,” convention of American Choral Directors Association (Georgia chapter), Spivey Hall, Clayton State College and State University, Morrow, GA.

“You Can Get There From Here: Improvisation for Students and Their Teachers,” Georgia Music Educators Association (GMEA) In-Service Conference, Savannah, Georgia.

“Vino, Fortuna, Amor: The *Carmina Burana* as Codex and Cantata,” FLAIR (Foreign Language for International Rapport) Conference, Augusta, GA.

“Town/Gown: Musical Outreach Strategies for Higher Education,” GMEA In-Service Conference, Savannah, Georgia.

### ***B. Workshops, Clinics, and Other Presentations***

- Conductor/clinician: community and church/synagogue choirs
- Conductor/clinician: school choirs and changing voices
- Festival and contest adjudicating
- Keyboard improvisation (historical, popular)
- Recorders (including sopranino through great bass in C)
- Composition and arranging
- *Finale* music notation software
- Guest Artist-in-Residence for commissioned compositions
- General music/music appreciation workshops
- Musical direction, keyboards for operas, musicals, symphony