

# Stephan M. Prock

## Comprehensive Curriculum Vitae

### Contact Information

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## Education

### Cornell University (1993)

D.M.A., Composition

Advisors: Steven Stucky, Karel Husa, Kofi Agawu, Ed Murray, Roger Parker

Dissertation: "Reading Between the Lines: Musical and Dramatic Discourse in John Adams's *Nixon in China*" — An analytical and critical reading exploring the relation of music and time in the opera's dramatic construction

### American Conservatory at Fontainebleau (Summer 1990)

Composition with Tristan Murail & André Boucourechliev

Theory with Isabelle Duha

### Florida State University (1988)

M.M., Composition

Teachers: John Boda, Harold Schiffman, Roy Johnson

Opera stage direction with Lincoln Clark

### University of Mobile (1984)

B.A., *cum laude*, Double major in Voice and Composition

Music Department Annual Award for Outstanding Achievement in Music

Department Award in the Humanities

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## Employment History & Teaching Experience

### Northeastern University (2016–Present)

Affiliate Associate Professor

## **New Zealand School of Music (2006–2015)**

Senior Lecturer (U.S. equivalent: Associate Professor with tenure)

### **Courses Taught:**

#### *Composition*

- Instrumental/Vocal Composition Sequence (within three-year BMus composition major)
- Instrumentation (Honours level)

#### *Film Music*

- Critical Approaches to Music in Film: Music, Gender & Subjectivity in Postwar Hollywood Cinema
- Introduction to Music in Twentieth-Century American Sound Cinema

#### *Additional Responsibilities*

- Various lectures on popular music, film music, music analysis, twentieth-century composers and compositional trends
- Graduate thesis supervision and examination (Ph.D. and Masters) in composition, analysis, and film music

## **University of Virginia (2002–2006)**

Director, UVA New Music Ensemble

Contract Faculty

### **Courses Taught:**

#### *Composition/Theory*

- Introduction to Composition
- Tonal Composition
- Class Composition
- Music Theory I
- Music Theory III
- Basic Musical Skills
- Advanced Musicianship
- Tonal Counterpoint

#### *Film & Twentieth-Century Popular Music*

- Introduction to Music in Twentieth-Century American Sound Cinema
- Music and Gender in Hollywood Cinema
- All Shook Up: Elvis Presley in American Culture

#### *Music History*

- Beethoven
- Introduction to Musical Literature

*Opera Workshop* (Assistant Director)

## **The College of William and Mary (2000–2001)**

Visiting Assistant Professor of Theory and Composition

### **Courses Taught:**

- Fundamentals of Music
- Undergraduate Composition Sequence (sophomore, junior, senior)
- Music Theory
- Freshman Writing Seminar (Music in Film)

## **University of Richmond (Spring 1993)**

Contract Faculty

### **Course Taught:**

- Analysis: Music of the Twentieth Century

## **Cornell University (1989–1991)**

Teaching Assistant

- Introduction to Music Theory
- Advanced Music Theory

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## **Compositions & Performances**

### **Gloria (2025)**

Choral setting of the Latin text for chorus, soloists, and chamber orchestra

### **Suck It Up! (2015)**

Film score for Italian director Jordan Beresford

- Paramount Theatre, Wellington, New Zealand, 7 July 2015

### **Watercolours (2014)**

Lyric suite for solo trumpet, solo celesta, and chamber orchestra (c. 14')

### **Shakespeare Bitters (2013)**

*Version for high voice and chamber orchestra (c. 9')*

- Recorded by Lisa Harper-Brown (soprano) with New Zealand Symphony Orchestra, Wellington, 14 April 2014

*Version for high voice and piano (c. 9')*

- Janet Brown (soprano) and Fred Karpoff (piano), The Crane School of Music, SUNY Potsdam, 11 February 2014
- Lisa Harper-Brown (soprano) and David Wickham (piano), Perth AU, 27 April 2013

### **Baci sul vento (2012)**

Solo flute or alto flute (c. 7')

- Roberto Fabbriciani (flute), Victoria University of Wellington, Wellington NZ, 4 October 2012

### **Stradivariazioni (2011)**

Violin and piano (16:22)

- Martin Riseley (violin) and Diedre Irons (piano), Adam Concert Room, Te Kōkī, New Zealand School of Music, Wellington, 23 August 2013
- Martin Riseley (violin) and Diedre Irons (piano), Chamber Music New Zealand National Tour (six concerts, nationwide)

### **Cages for the Wind (2010–2011)**

Five songs for high voice with orchestral or piano accompaniment, poems by Alistair "Te Ariki" Campbell (c. 23')

*Orchestral version: 3,3,3,3; 4,3,3,1; timpani; 3 percussion; harp; piano; soprano; strings*

- Margaret Medlyn (soprano) and The New Zealand Symphony Orchestra (Hamish McKeich, conductor), Town Hall, Wellington, 10 May 2011

*Piano-vocal version*

- Margaret Medlyn (soprano) and Bruce Greenfield (piano), Hunter Council Chamber, Victoria University of Wellington, Wellington, 11 July 2010
- Margaret Medlyn (soprano) and Bruce Greenfield (piano), Ilott Theatre, Town Hall, Wellington, 23 July 2010

### **The New Dam Busters March (2011)**

Orchestra: 3,2,2,2; 4,3,3,1; timpani; 3 percussion; harp; piano; strings (3:35)

- The Vector/Wellington Orchestra in Collaboration with StarJam (Marc Taddei, conductor), St James Theatre, Wellington, 11 November 2011

### **Wellsprings (2008)**

Flute, clarinet (Bb/A/Bass), percussion, celesta, voice, cello (c. 13')

- New Music Delaware Festival, Newark DE, 24 October 2008

### **Open Waters (2004)**

An inclusive orchestral experience with and for people with disabilities

Orchestra: 3,2,2,2; 3,3,3,1; timpani; 2 percussion; harp; piano; strings (c. 14')

- Symphony of the Mountains, Kingsport TN, 2 November 2014
- The Vector/Wellington Orchestra in Collaboration with StarJam, St James Theatre, Wellington, 11 November 2011
- The Oak Ridge Symphony, Knoxville TN, 23 May 2010
- The eXceptional Orchestra, Richmond VA, 16 May 2004

### **Labyrinth (2003)**

2 flutes, oboe, Bb clarinet, bassoon, horn in F, trumpet in C, trombone, tuba, 2 percussion, harp, piano, 2 violins, viola, cello, bass (c. 10')

- Duquesne Contemporary Ensemble (David Stock, conductor), Pittsburgh PA, 9 October 2003

### **Aerial Display (2003)**

2 flutes, oboe, Bb clarinet, bassoon, horn in F, trumpet in C, trombone, tuba, 2 percussion, harp, piano, 2 violins, viola, cello, bass (c. 5')

- Duquesne Contemporary Ensemble (David Stock, conductor), Pittsburgh PA, 9 October 2003

### **Night Rite (2003)**

2 flutes, oboe, Bb clarinet, bassoon, horn in F, trumpet in C, trombone, tuba, 2 percussion, harp, piano, 2 violins, viola, cello, bass (c. 7')

- Duquesne Contemporary Ensemble (David Stock, conductor), Pittsburgh PA, 9 October 2003

### **Danza recuerda (2003)**

Solo cello (8:30)

- New Music Delaware Festival, Newark DE, 24 October 2008
- Juanita Wilson Duquette and the Wilson Dance Company (David Gee, cello), Charlottesville Performing Arts Center, Charlottesville VA, 10 May 2003
- University of Virginia New Music Ensemble, Charlottesville VA, 3 April 2003

### **And Flights of Angels (rev. 2002)**

Orchestra: 3,3,3,3; 4,3,3,1; timpani; 3 percussion; harp; piano; strings (c. 14')

- Alternate, Minnesota Orchestra Reading Sessions and Composer Institute, Minneapolis MN, 25-31 October 2002

### **Garden Varieties: Four Dance Vignettes (2000–2001)**

Duration: c. 14'

*Orchestral Version (2001): 2,2,2,2; 3,3,3,1; timpani; 2 percussion; harp; piano; strings*

- New Zealand Symphony Orchestra (Hamish McKeich, conductor), Wellington NZ, 6 November 2006
- Special Commendation, Masterprize (International Orchestral Competition), 28 January 2003
- Minnesota Orchestra Reading Sessions and Composer Institute (Scott Turrell, conductor), Minneapolis MN, 14 March 2002

*Ensemble Version (2000): flute, Bb clarinet, bassoon, piano, violin, viola, cello*

- North/South Consonance, Christ & St. Stephens Church, New York NY, 18 January 2004
- Society of Composers Inc., Region III conference, Peabody Conservatory of Music at Johns Hopkins University, 12 October 2002
- New Music Ensemble, University of Virginia, Charlottesville VA, 9 April 2001

- CURRENTS (Fred Cohen, conductor), multiple venues: The College of William and Mary (28 February 2000), University of Richmond (27 February 2000), Washington and Lee University (26 February 2000), University of Virginia (25 February 2000)

### **Bankruptcy Blues (2000)**

Original music soundtrack for Virginia Bar Association video short  
Guitar, violin, bass, piano, synthesizer (11")

- Recorded at PMD Recording, Charlottesville VA, 2 April 2000

### **When Love Walks In (1999)**

Original music soundtrack for Paladin Pictures feature film  
Flute, Bb clarinet, horn in F, piano, 2 violins, viola, cello, bass (46')

- Recorded at Virginia Arts Recording, Charlottesville VA, 16 August 1999

### **The Snail (Sarabande) (1999)**

Flute, Bb clarinet, bassoon, piano, violin, viola, cello (c. 4:30)

- CURRENTS, University of Richmond, Richmond VA, 19 March 1999

### **Selfportrait (1997)**

NeXT-generated tape (5:45)

- New Music Ensemble, University of Virginia, Charlottesville VA, 20 April 1998

### **Pygmalion and Galatea (1997)**

Flute, Bb clarinet, bassoon, piano, violin, viola, cello (2:30)

- CURRENTS, University of Richmond, Richmond VA, March 1997

### **Portable Kisses (1996)**

Flute, clarinet, percussion, piano, mezzo-soprano, violin, cello (12:30)

- Bakersfield Symphony New Directions Concerts, Bakersfield CA, 26 February 2006
- Mimmi Fulmer (soprano), University of Wisconsin, Madison WI, 19 September 1997
- CURRENTS (Fred Cohen, conductor), University of Richmond, Richmond VA, 17 & 19 April 1996

### **The Comedy of Errors (1995)**

Incidental music: MIDI-controlled Korg Wavestation (9:45)

- Christ's College, Cambridge University, Cambridge UK, April 1995

### **Good Night, Desdemona, Good Morning, Juliet (1994)**

Songs and Incidental Music: MIDI-controlled Korg Wavestation and Yamaha SY99 with NeXT-generated Sound Effects (13:50)

- Culbreth Theater, University of Virginia, Charlottesville VA, 3-5 & 8-12 November 1994

### **Twelfth Night (1993)**

Songs and Incidental Music: soprano, baritone, chorus, Yamaha SY99 synthesizer (16')

- Culbreth Theater, University of Virginia, Charlottesville VA, 2-4 & 7-11 December 1993

## **Two Songs on Poems of Tess Gallagher (1993)**

Mezzo-soprano (or baritone) and piano (c. 7')

- New Music Ensemble, University of Virginia, Charlottesville VA, November 1993

## **Heroine (1990)**

Original music soundtrack: MIDI-controlled synthesizers (29')

- Film Forum, Cornell Center for the Performing Arts, Ithaca NY, October 1990

## **Architectonics (1990)**

Small ensemble (4:15)

- American Conservatory at Fontainebleau, Fontainebleau FR, August 1990

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# **Publications & Recordings**

## **Recordings (DVDs, CDs, and Streaming Media)**

*Baci sul vento* (*Flute XXI*, Tactus-980090, 2020)

*Sojourn* (Available on Spotify, December 2017)

*Born into This: The Music of Rattle* (RAT-D038, June 2012)

*Shakespeare Bitters*, Lisa Harper-Brown (soprano) with New Zealand Symphony Orchestra (Radio New Zealand Concert, May 2017; recorded Michael Fowler Centre, Wellington, 14 April 2014)

*Stradivariasioni*, Martin Riseley (violin) and Diedre Irons (piano) (RAT-D032, December 2011; streaming video of New Zealand School of Music performance: [vimeo.com/73910471](https://vimeo.com/73910471))

*When Love Walks In* instrumental soundtrack (DVD, duration c. 55'), Paladin Pictures, Inc. (2005)

*When Love Walks In* instrumental soundtrack (CD, duration c. 30'), Paladin Pictures, Inc. (2005)

## **Published Scores**

*Baci sul vento* [*Kisses on the Wind*], music score, SOUNZ Music Publishing (2013)

*Cages for the Wind*, orchestral score and parts, SOUNZ Music Publishing (2013); piano-vocal score, SOUNZ Music Publishing (2013)

*Garden Varieties: Four Dance Vignettes*, orchestral score and parts, SOUNZ Music Publishing (2013); small ensemble score and parts, SOUNZ Music Publishing (2014)

*Open Waters*, orchestral score and parts, SOUNZ Music Publishing (2013)

*Shakespeare Bitters*, orchestral score and parts, SOUNZ Music Publishing (2013); piano-vocal score, SOUNZ Music Publishing (2013)

*Stradivariazioni*, music score and solo violin part, Promethean Editions (June 2012)

*Watercolours*, orchestral score and parts, SOUNZ Music Publishing (2014)

## Articles and Book Chapters

"Man to Man: Music and Masculine Relations in Miklós Rózsa's score for *Ben-Hur*." *A Companion to Ancient Greece and Rome on Screen*, edited by Arthur Pomeroy, 291–308. Hoboken, NJ: John Wiley and Sons, Inc., 2017.

"Audible Interiors: Music and Emotion in the Hollywood Film Score." *The Avid Listener Blog*, W. W. Norton & Company, Inc., 16 March 2010. [<http://www.theavidlistener.com/2015/03/audible-interiors-music-and-emotion-in-the-hollywood-film-score.html>]

"Strange Voices: Subjectivity and Gender in *Forbidden Planet*'s Soundscape of Tomorrow." *Journal of the Society for American Music* 8, Special Issue: *Music and Sound in American Cinema, 1927–1956*, no. 3 (August 2014): 371–400.

"Music, Gender and the Politics of Performance in *Singin' in the Rain*." *Colby Quarterly* 36, no. 4 (December 2000): 295–318.

## Significant Citations

Timothy A. Johnson, *John Adams's Nixon in China: Musical Analysis, Historical and Political Perspectives* (Burlington, VT: Ashgate, 2011): 79, 181, 194, 235, 247, 249.

Steven Cohan, *Incongruous Entertainment: Camp, Cultural Value, and the MGM Musical* (Durham: Duke University Press, 2005): 175, 186, 223.

Phil Powrie, Ann Davies, and Bruce Babington, eds., *The Trouble With Men: Masculinities in European and Hollywood Cinema* (London and New York: Wallflower Press, 2004): 31, 32.

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## Fellowships, Grants, Competitions, and Awards

Boston Metro Opera Composer's Competition 2014: "Festival Award" for *Shakespeare Bitters* (piano/vocal), Art Song Category

Oticons International Film Music Composition, Finalist, 6 July 2014

Boston Metro Opera Composer's Competition 2013: "Director's Choice Award" for *Cages for the Wind* (piano/vocal), Art Song Category

U.S. Embassy Grant (Wellington), substantial grant to sponsor extended residency for electroacoustic composer/performers Tomie Hahn and Curtis Bahn (Rensselaer Polytechnic Institute), 1–21 August 2010. Residency included masterclasses, lectures, performances, and culminated in performance of *The Machine Orchestra* in Ilott Theatre, Wellington.

Best Original Motion Picture Soundtrack for *When Love Walks In*, Bare Bones International Independent Film Festival, 24 April 2005

Finalist for *Garden Varieties* (orchestral version), The Columbia Orchestra American Composers Competition, 2003

Special Commendation for *Garden Varieties* (orchestral version), Masterprize (International Orchestral Competition), 28 January 2003

Composer Alternate for *And Flights of Angels*, Second Annual Minnesota Orchestra Reading Sessions And Composer Institute, 25–31 October 2002

Composer Participant for *Garden Varieties*, First Annual Minnesota Orchestra Reading Sessions And Composer Institute, 9–14 March 2002

MacDowell Colony, Residency Award, 19 March–23 April 1992

Cornell University Sage Graduate Fellowship, 1991–92; Graduate School Summer Fellowships, 1989, 1990, 1991, 1992

American Conservatory at Fontainebleau Scholarship Award for study in France, 1990

University of Mobile Music Department Annual Award for Outstanding Achievement in Music, 1984

Department Award in the Humanities, 1984

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## Peer-Reviewed Conference Presentations and Invited Lectures

### "An Island in the Abyss of Freedom: Symmetry and Process/Theory and Practice in My Recent Compositions"

- The Musicological Society of Australia, Melbourne AU, 2 December 2014
- Composers Association of New Zealand, Auckland NZ, 12 April 2014
- Cornell University, Ithaca NY, 20 September 2013 (Invited)
- Setnor School of Music, Syracuse University, Syracuse NY, 18 September 2013 (Invited)

### **"Music and the Modern Subject in Hitchcock's *Psycho*"**

- Department of Art and Music Histories, Syracuse University, Syracuse NY, 16 September 2013 (Invited)
- The Eastman School of Music, Rochester NY, 12 September 2013 (Invited)
- National Meeting of the American Musicological Society, New Orleans LA, 1 November 2012
- New Zealand Musicological Society Annual Conference, Wellington NZ, November 2011

### **"Roman Forum: Music and Masculinity in Miklos Rozsa's Score for *Ben-Hur* (1959)"**

- New Zealand Musicological Society Annual Conference, Auckland NZ, 30 November 2012
- International Musicological Society, Rome IT, 6 July 2012

### **"The Experience of *Open Waters*: Collaborative Efforts Towards Musical Inclusion"**

Strand: Practice-based research with specific community groups

- Performing and Inquiring Conference, Wellington NZ, 13 November 2011

### **"Hollywood 'Liebestod': Music and Masculinity in Jean Negulesco's *Humoresque*"**

- New Zealand Musicological Society Annual Conference, Wellington NZ, 26 November 2006
- University of Delaware, Newark DE, 23 October 2008 (Invited)
- National Meeting of the Society for Ethnomusicology, Honolulu HI, 19 November 2006
- National Meeting of the American Musicological Society, Washington D.C., 30 October 2005

### **"Electronic Music, Modernism and the Body in *Forbidden Planet*"**

- University of Maryland–Baltimore County, Baltimore MD, 3 October 2003 (Invited)
- National Meeting of the American Musicological Society, Atlanta GA, 16 November 2001
- Royal Music Association Annual Conference, University of Southampton, Southampton U.K., 20 April 2001

### **Poster Session (co-author with Jane Penner): "All Shook Up: Implementing Web-based Audio Reserves at the University of Virginia"**

- Music Library Association Poster Session, Los Angeles CA, March 1999

### **"Voice-over/Voice Under; or, The Not-So-Silent Star of Billy Wilder's *Sunset Boulevard*"**

- National Meeting of the American Musicological Society, Boston MA, 30 October 1998
- Mid-Atlantic Chapter of the Society for Ethnomusicology, The College of William and Mary, Williamsburg VA, 4 April 1998
- Feminist Theory and Music 4, The University of Virginia, Charlottesville VA, 6 June 1997

### **"Music, Gender and the Politics of Performance in *Singin' in the Rain*"**

- The 21st Annual Conference on Literature and Film: Genre and Gender in Film and Literature, Florida State University, Tallahassee FL, 27 January 1996

## "Crossing Time Zones: Time and Music in *Nixon in China*"

- The National Meeting of The Society of Composers, Inc., The University of Memphis, Memphis TN, 26 March 1996
  - Capital Chapter Meeting of the American Musicological Society, The University of Richmond, Richmond VA, 14 September 1996
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## Other Lectures, Panels, and Workshops

### New Zealand Symphony Orchestra Pre-Concert Talks

#### "Leaping off the Screen: Tracing the Evolution of Tan Dun's *Crouching Tiger, Hidden Dragon Concerto*"

- Wellington, 14 February 2013
- Auckland, 15 November 2013

**Pre-concert panel: Fritz Lang's 1927 film *Metropolis*** (Peter Walls, convenor; with Frank Strobel, conductor and Frank Stark, Chief Executive, The New Zealand Film Archive)

- Wellington, 5 November 2011
- Auckland, 12 November 2011

### Workshops and Invited Lectures

Composition Mentor (declined), Nelson Composers Workshop, July 2012

Composition Mentor, Nelson Composers Workshop, Nelson NZ, 2–5 July 2007

"Electronic Music, Modernism and the Body in *Forbidden Planet*," University of Maryland–Baltimore County, Baltimore MD, 3 October 2003

"Voice-over/Voice Under; or, The Not-So-Silent Star of Billy Wilder's *Sunset Boulevard*," University of Wisconsin–Madison, Madison WI, 19 September 1997 (Invited)

Panel discussion with Eric Lott on *The Jazz Singer*: "Immigrants in Blackface," Virginia Festival of American Film, The University of Virginia, Charlottesville VA, 26 October 1995

Panel discussion with Ann Lane on *Now Voyager*: "The Woman's Film and '40s Feminism," Virginia Festival of American Film, The University of Virginia, Charlottesville VA, 30 October 1994

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## Interviews for Print Media, Internet, and Radio Broadcast

*Upbeat!*, interview with Eva Radich, Radio New Zealand, Wellington NZ, discussion of upcoming performance of *Open Waters* at St. James Theatre, 9 November 2011

*Upbeat!*, interview with Charlotte Wilson, Radio New Zealand, Wellington NZ, "Music for Film," 18 September 2006

*Daily Progress*, "UVA professor explains Elvis' lasting appeal," by Eric Swensen, 16 August 2002

*CNN.com*, "Bigger than life, even in death: The iconography of Elvis," by Todd Leopold, 9 August 2002

*Sacramento Bee*, "Love me tender, Love me sweet, Never let me go: A quarter-century after his death, we're all still stuck on Elvis Presley," by J. Freedom du Lac, 16 August 2002

*With Good Reason*, interview with Sarah McConnell, "Elvis!" recorded by Virginia Foundation for the Humanities for Virginia Public Radio, October 2002

*Arts & Sciences Online*, University of Virginia, "Presley Power," by Lee Graves, August 2002

*Charlottesville Live* with Nancy King, WINA Radio, Charlottesville VA, "Elvis Presley on his 66th birthday," January 2001

*Charlottesville Live* with Nancy King and Les Sinclair, WINA Radio, Charlottesville VA, "Music in Film," 30 June 1998

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## Scholarly Service

Referee for journal *American Music* (University of Illinois Press), 2011

Essay commission: "On the Musical Significance of Elvis Presley," written at request of WGBH Boston for proposed documentary, July 2002

Reader for Oxford University Press

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## Professional Affiliations

BMI (Broadcast Music Incorporated)

CANZ: Composers Association of New Zealand

SOUNZ: Centre for New Zealand Music — Fully Represented Composer

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