

WILLIAM KENLON

composer and teacher

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EDUCATION

- 2013–2017 **University of Maryland:** Doctor of Musical Arts, Composition
Composition studies with Mark Edwards Wilson
- 2010–2012 **Tufts University:** Master of Arts, Music
Composition studies with John McDonald
- 2005–2009 **James Madison University:** Bachelor of Music, Composition
Minors in jazz studies, music industry, vocal performance
Magna cum laude, with distinction in music
Composition studies with John Hilliard, Jason Haney, Chuck Dotas
- 2003–2005 **Germanna Community College:** Associate of Arts & Sciences, Education
Summa cum laude

COLLEGE TEACHING EXPERIENCE

- 2022– **Howard University**, Washington, DC
Lecturer and Coordinator of Theory & Composition (2022–2025);
Online Adjunct Lecturer (2025–)
- **Ear Training & Sight Singing I–IV** (MUSB-003, 004, 011, 012). Instructor for all semesters of aural skills for undergraduate music majors (online and in-person).
 - **Harmony I, II, IV** (MUSB-021, 022, 042). Instructor of the first, second, and fourth semesters of the standard undergraduate theory sequence.
 - **Systems of Counterpoint** (MUSB-043). Executed complete redesign of counterpoint curriculum, expanding online course to cover West African polyrhythms, jazz & funk arrangements, 16th- & 18th-century European polyphony, and 20th-/21st-century classical and popular music.
 - **Graduate Theory Review** (MUSB-044). Designer and instructor of course for entering master's students, focusing on quickly reviewing necessary theory skills for graduate work.
 - **Instrumentation & Arranging** (MUSB-102). Designer and instructor of introductory-level course in writing for strings, winds, brass, and percussion (online and in-person).
 - **Orchestration** (MUSB-103). Designer and instructor of advanced course in writing for chamber, orchestral, and wind ensembles.
 - **Form & Analysis** (MUSB-124). Designer and instructor of upper-level undergraduate course studying large- and small-scale musical structures (online and in-person).
 - **Advanced Analysis** (MUSB-125) and **Graduate Analysis** (MUSB-351). Designer and instructor of course for graduate and advanced

undergraduate students focusing on diverse analytical approaches to modal and post-tonal repertoire.

- **Composition** (MUSB-151, 152, 153, 154). Studio instructor and mentor of up to six undergraduate composition majors, focusing on completing and refining chamber music projects that culminate in live performances. Additional duties include co-planning and execution of degree capstone recitals.

2025

George Mason University, Fairfax, VA

Adjunct Applied Professor of Composition

- **Composition** (MUSI-228, 448). Studio instructor and mentor of seven undergraduate composers (majors and minors) per term, guiding students through the completion of acoustic and electronic projects, including degree capstone recitals.

2018–2023

Catholic University of America, Washington, DC

Lecturer

- **Music Theory Genre Studies** (MUS-753). Designer and instructor of graduate seminar on the intersection of film music, popular music, and celebrity circa 1958–74, focusing on the music of Henry Mancini, Burt Bacharach, and Quincy Jones.
- **Analytical Techniques I** (MUS-711). Instructor of graduate seminar focusing on the analysis of Medieval, Renaissance, and early Baroque literature.
- **Harmony I–IV** (MUS-123, 124, 223, and 224), **Ear Training & Sight Singing III** (MUS-221). In-person and online instructor of the full undergraduate theory sequence for music majors, teaching lectures and managing graduate teaching assistants, during regular semesters and summer sessions.

2019–2022

American University, Washington, DC

Professorial Lecturer

- **Masterpieces of Music** (PERF-205). Designer and instructor (in-person and online) of course on major works of Western classical and popular music from the Medieval period to the present.
- **Understanding Music** (PERF-110). Designer and instructor (in-person and online) of general-education course introducing students to the principles of timbre, texture, melody, harmony, rhythm, form, and referentiality through lecture, reading, and listening.
- **Music Fundamentals** (PERF-120). Designer and instructor (online) of basic musicianship class, covering written concepts of rhythm, pitch, harmony, and aural skills.

2016–2023

University of Maryland, College Park, MD

Lecturer

- **Musical Form** (MUSC-450). Designer and instructor of upper-level undergraduate course studying large- and small-scale musical structures.
- **Music Theory I–IV** (MUSC-150, 151, 250, 251). In-person and online instructor of the complete undergraduate theory sequence for music majors. Duties include curricular design, giving lectures, working with graduate assistants, and teaching first-year aural skills labs.

- **Technology and a Career in Music** (MUSC-463). Designer and instructor of upper-level elective course in music notation, recording techniques, editing skills, and software applications.
- 2017 **St. Mary's College of Maryland**, St. Mary's City, MD
Visiting Professor of Music
 - **Music Theory II** (MUS-204), **Orchestration** (MUS-340), **Music as Communication** (MUS-112), and applied **Applied Composition**. Visiting Professor for one-month term of entry- and upper-level courses for music majors and non-majors.
- 2014–2016 **University of Maryland**, College Park, MD
Graduate Teaching Assistant
 - **Fundamentals of Music** (MUSC-140). Instructor of record for introductory musicianship course for non-music majors.
 - **Aural Skills I–IV** (MUSC-150, 151, 250, 251). Graduate teaching assistant for first- and second-year ear training lab sections.
- 2011–2012 **Tufts University, Somerville, MA:**
Graduate Teaching Assistant
 - **Music Recording and Production** (MUS-66), **Film Scoring** (MUS-197). Graduate teaching assistant for third- and fourth-year courses on recording and mixing music and sound, and on composing for visual media.
 - **Introduction to Music Theory** (MUS-10). Graduate teaching assistant of foundational course for non-music majors and first-semester freshmen.
 - **History of Jazz** (MUS-42). Graduate teaching assistant for upper-level elective course on the historical and musical development of jazz music from 1890 to the present.

OTHER TEACHING EXPERIENCE

- 2015– **1101 Music**
 - Self-employed/freelance teacher of private composition lessons for composers ranging in age from 14–76. Meet with students on a weekly or bi-weekly basis to supervise self-directed creative work on classical and jazz works, arrangements, and electronic music projects. Students have been accepted to Yale, NYU, Berklee, Boston Conservatory, SUNY Stony Brook, Tanglewood, Mostly Modern, Atlantic Music Festival, and other music programs for further (undergraduate, graduate, and non-degree) composition studies.
- 2021–2022 **Foundation for the Advancement of Music & Education (FAME)**
 - Instructor of annual summer course introducing children in middle and high school to music technology, basic composition, and songwriting.
- 2017–2019 **Cardon Studios**
 - Teacher of private lessons in theory, voice, and beginning piano to students ages 5–60.
- 2012–2013 **Tufts Community Music School**
 - Teacher of private composition lessons for composers aged 8–13. Met with students on a weekly basis and oversaw performances of

projects for solo instruments and small ensembles.

2012 **Cambridge Center for Adult Education**

- Instructor of course for adult learners on the historical, sociological, and musical history of jazz from ca. 1890 to 2010.

RECENT COMMISSIONS

- 2025 Percussionist Christopher Boxall (Shenandoah, VA): *Dessécher*
2024 Harmonicist Sais Kamalidiin (Washington, DC): *I Walked Alone And Then...*
2023 Soprano Jessica Harika (Washington, DC): *Ancient Woes*
2022 University of Georgia Repertory Singers (Athens, GA): *Last Lines*
Trombonist Daniel Wood (Kansas City, MO): *Uncanny Valley*
2021 Guitarist Bill Chandler (Knoxville, TN): *Blue Not Blue*
Clarinetist Ryan Espinosa (Los Angeles, CA): *Curtailment*
Soprano Amy Broadbent (Washington, DC): *The Hag*
2020 Saxophonist Evan Smith (Seattle, WA): *Dead Reckoning*
Theorbist Cameron Welke (Baltimore, MD): *Où le lac deviant des montagnes...*
2019 Santa Clara University Chorale and Wind Ensemble (Santa Clara, CA): *No Hay Camino*
All Souls Choir (Washington, DC): *Whitman Mosaic*
Trombonist Riley Matties (Philadelphia, PA): *Semicolon*
Soprano Hayley Abramowitz (Bloomington, IN): *Longfellow Mosaic*
2018 Silver Finch Arts Collective (Washington, DC): *Dreamless* (chamber opera)
Vento Chiaro wind quintet (Boston, MA): *Memory Attic*
2017 Soprano Karly Ritland (Fargo, ND): *Words From Friends*
Mezzo-soprano Lori Sen (Washington, DC): *Two Sephardic Songs*
2016 Just Duet (Cynthia Goosby, clarinet, and Scott Charvet, marimba; Bowling Green, OH): *Short Strange Sad Songs*
Saxophonist Kate Duncan (Boulder, CO): *Bright Duo*

SELECTED RECENT AND UPCOMING PERFORMANCES

- 2026 *Dessécher* premiered by Christopher Boxall, percussion. Shenandoah Conservatory, Winchester, VA. March 28, 2026.
2025 *Whitman Mosaic, A Sunday Evening, Need/Love*, selections from *Little Dream Pieces* Vols. 4 and 5, *Four Duos And Two Solos, From December To December, Ritual In The Form Of A Haiku, Wells Street No. 2, Backlight*, and *Cantilevered Waltz* performed by various musicians. Lost Generation Brewery, Washington, DC. July 29, 2025.
Foghorn for fixed media. Howard University, Washington, DC. April 17, 2025.
Ritual In The Form Of A Haiku premiered by Daniel Rodriguez, oboe. Live at 10th and G, Washington, DC. February 21, 2025.
I Walked Alone And Then... premiered by Sais Kamalidiin and Cyrus Chestnut. Howard University, Washington, DC. February 6, 2025.
2024 *Words From Friends* performed by Joanna Zorack-Greene and Elizabeth Hill. Woman's Club of Chevy Chase, MD. December 3, 2024.
Last Lines performed by KC VITAs. Kansas City, MO. November 8 and 10, 2024.

- Five Opera Scenes* workshopped and performed at The Alliance for New Music-Theatre Composer-Librettist Studio, University of the District of Columbia, July 15–30 and November 3, 2024.
- Ancient Woes* premiered by Jessica Harika, mezzo-soprano. Gildenhorn Hall, College Park, MD. March 29, 2024.
- 2023 *Short Strange Sad Songs* performed by the St. George String Quartet. Howard University, Washington, DC. November 29, 2023.
- Uncanny Valley* performed by Raymond Schleien, trombone. Howard University, Washington, DC. April 28, 2023.
- Selections from *Little Dream Pieces Vols. 1–5* performed by Alex Chan. Howard University, Washington, DC. April 28, 2023.
- Uncanny Valley* performed by Raymond Schleien, trombone. Ulrich Recital Hall, College Park, MD. April 10, 2023.
- Bright Solo* performed by Jolene Blair, bassoon. Gildenhorn Hall, College Park, MD. March 13, 2023.
- Selections from *Four Duos and Two Solos* performed by members of the National Symphony Orchestra. Woodridge Library and Lincoln Cottage, Washington, DC. March 9, 2023.
- Four Duos and Two Solos* performed by George Mason University New Sound Collective. DeLaski Performing Arts Center, Fairfax, VA. March 3, 2023.
- Selections from *Little Dream Pieces Vols. 1–5* performed by Alex Chan. Gildenhorn Hall, College Park, MD. February 28, 2023.
- Où le lac deviant des montagnes* premiered by Cameron Welke, lute. Private concert. January 28, 2023.
- 2022 “From December To December” from *Six Christmases* premiered by Jennifer Hayman, piano. All Souls Unitarian Church. December 24, 2022.
- Last Lines* premiered by the University of Georgia Repertory Singers. Ramsey Concert Hall, University of Georgia Hugh Hodgson School of Music. November 7, 2022.
- Sviat Vechir* performed by Francesca Hurst and Ivo Kaltchev, piano. Ukrainian Catholic National Shrine of the Holy Family, Washington, DC. April 25, 2022.
- Desire Paths: Chamber Symphony For Double Wind Quintet and Piano* premiered by Ignis Quintet and Pressez Sextet. Gildenhorn Hall, College Park, MD. April 18, 2022.
- Uncanny Valley* premiered by Daniel Wood, trombone. University of Missouri–Kansas City. April 15 and 23, 2022.
- 2021 “Sviat Vechir” from *Six Christmases* premiered by Jennifer Hayman, piano. Online, due to COVID-19. December 24, 2021.
- Whitman Mosaic* performed by the Choral Arts Society of Washington, conducted by Scott Tucker. Live at 10th and G, Washington, DC, November 13, 2021.
- Curtailment* performed by Ryan Espinosa, clarinet. Online, due to COVID-19. May 25, 2021.
- The Hag* premiered by Amy Broadbent and Thomas Hunter. Gildenhorn Hall, College Park, MD. May 12, 2021.
- Hereupon* (collaboratively composed acousmatic work) with Hayley Abramowitz, soprano, and Al Rise, horn. Online, due to COVID-19. March 26, 2021.
- 2020 “Labour’s Reward” from *Six Christmases* premiered by Jennifer Hayman, piano. Online, due to COVID-19. December 24, 2020.

- Four Uncollected Songs* performed by Katelyn Aungst, soprano. Online, due to COVID-19. November 20, 2020.
- "Kleines Tryptichon" from *Five Number Pieces* performed by Elizabeth Hill, piano. Online, due to COVID-19. June 1, 2020.
- Dreamless Counterpoint* performed by Francesca Hurst, piano. Online, due to COVID-19. April 25, 2020.
- "Murmures de Mélodies" from *Trois mélodies hypnotisées* performed by Erin Snedecor and Mark Meadows. All Souls Unitarian Church, Washington, DC, February 29, 2020.
- Cello Quartet* performed by the Maryland Cello Ensemble. ArtHouse, College Park, MD, February 25, 2020.
- 2019 "Let Christmas boast her customary treat" from *Six Christmases* premiered by Jennifer Hayman, piano. All Souls Unitarian Church, Washington, DC, December 24, 2019.
- Die Blinde* performed by Tim Keeler, tenor. Gildenhorn Hall, College Park, MD, December 4, 2019.
- Semicolon* premiered by Riley Matties, trombone. Gildenhorn Hall, College Park, MD, March 25 and November 20, 2019.
- Whitman Mosaic* premiered by the All Souls Choir, conducted by Jennifer Hayman. John F. Kennedy Center for the Performing Arts, Washington, DC, May 14, 2019.
- Longfellow Mosaic* (piano/vocal version) premiered by Hayley Abramowitz, soprano. Merrill Hall, Bloomington, IN, April 22, 2019.
- Memory Attic* premiered by members of Vento Chiaro (wind quintet). Distler Hall, Medford, MA, February 19, 2019.
- Four Duos and Two Solos* performed by members of Fifth House Ensemble. Red Note New Music Festival, Illinois State University, Normal, IL, February 10, 2019.
- 2018 "Make We Mirth" from *Six Christmases* premiered by Jennifer Hayman, piano. All Souls Unitarian Church, December 24, 2018.
- Bonsais* performed by Yeji Oh, piccolo. Ward Hall, Catholic University of America, Washington, DC, December 10, 2018.
- Words From Friends* performed by Joanna Zorack-Greene and Elizabeth Hill. Gildenhorn Hall, College Park, MD, November 27, 2018.
- Dreamless Counterpoint* premiered by Thomas Stumpf, piano. Distler Hall, Medford, MA, October 15, 2018.
- Dreamless* premiered by Silver Finch Arts Collective. Capital Fringe Festival, Washington, DC, July 14–26, 2018.
- Words From Friends* premiered by Karly Ritland and Hong Liang Ng. Beckwith Hall, Fargo, ND, April 21, 2018.
- Longfellow Mosaic* (chamber version) performed by Hayley Abramowitz, soprano, with DC-area musicians. Gildenhorn Hall, College Park, MD, April 17, 2018.
- Wood/Water* performed by the Anacostia String Quartet. Denizens Brewing, Silver Spring, MD, March 4, 2018; St. George's Episcopal Church, Arlington, VA, April 6, 2018; University of the District of Columbia, Washington, DC, April 29, 2018.
- Two Sephardic Songs* premiered by Lori Sen, mezzo-soprano. Tawes Auditorium, College Park, MD, February 24, 2018.

- "Yellow Room" from *Words From Friends* premiered by Karly Ritland and Hong Liang Ng. Icehouse, Minneapolis, MN, January 11, 2018.
- 2017 "In This Night" from *Six Christmases* premiered by Jennifer Hayman, piano. All Souls Unitarian Church, December 24, 2017.
Bright Solo performed by Noah Bedrin, baritone saxophone. Bürgerhaus Kelter Entringen, Ammerbuch, Germany, October 15, 2017.
Selections from *Little Dream Pieces, Vols. 2–5* performed by Regina Stroncek, soprano. Casa Thomas Jefferson, Brasília, Brazil, October 4, 2017.
"Kleines Triptychon" from *Five Number Pieces* performed by Jennifer Hayman, piano. All Souls Unitarian Church, Washington, DC, September 17, 2017.
Short Strange Sad Songs performed by Just Duet (Cynthia Goosby, clarinet; Scott Charvet, marimba). Kelly Hall, Bowling Green, OH, May 11, 2017.
Bonsais performed by Kayla Hanvey, piccolo. Housewright Hall, Tallahassee, FL, April 28, 2017.
Bright Duo premiered by Robert Durie, clarinet, and Jon Clancy, marimba. Gildenhorn Hall, College Park, MD, April 25, 2017.
- 2016 *Little Dream Pieces, Vol. 5* premiered by Sarah Best, mezzo-soprano. Gildenhorn Hall, College Park, MD, November 29, 2016.
Danna's Dreams For D'anna performed by Kris Anne Weiss, mezzo-soprano. MacPhail Center for Music, Minneapolis, MN, August 12, 2016.
Five Fantasies on Bach Chorales performed by Triad Choral Collective. Harvard-Eppley United Methodist Church, Cambridge, MA, May 14 and 16, 2016.
Piano Trio performed by Anto Meliksetian, Brain Kim, and Pablo Salazar. University of Maryland, College Park, MD, May 4, 2016.
Lyric Suite for English Horn performed by Angela Kazmierczak, English horn, and Washington, D.C.-area musicians. Gildenhorn Hall, College Park, MD, April 11, 2016.
Little Dream Pieces, Vol. 4 performed by Ethan Green, bass. The Scott Theater, Westminster, MD, March 31, 2016.
Trois Miniatures Hypnotisées and *Trois Plus Miniatures Hypnotisées* performed by Matthew Patnode, saxophone. North Dakota State University, Fargo, ND, February 24, 2016.
Antitheses No. 2 performed by Michael Dobiel, alto saxophone. Church of the Advent, Boston MA, February 19, 2016.
Die Blinde performed by Michelle Fieschi, contralto. Corsica, France, February 16, 2016.
Bright Solo performed by Dave Berrios, baritone saxophone. Seretean Center for the Performing Arts, Stillwater, OK, January 16, 2016.

DISCOGRAPHY

- 2022 *Five Number Pieces* recorded by John McDonald, piano, on *Soundscapes*, Innova Records INNOVA870.
- 2014 "Six Shots" from *Little Dream Pieces, Vol. 3*, recorded by Daniela Diomede, soprano, on *Miniatures*, Soundiff SD-07, 2014.
Bonsais, recorded by Elizabeth Erenberg, flute, on *Ascend: A Collection of New Music*.
- 2012 *Little Dream Pieces, Vol. 1*, recorded by the Six Degree Singers on *Six Degrees of Composers*.

AWARDS/DISTINCTIONS

- 2024–2025 Howard University Distinguished Faculty Award for Outstanding Teaching
2013–2017 University of Maryland Flagship Fellowship
2014 First prize winner, Walsum Award, for *Five Fantasies on Bach Chorales*
2012–2013 Tufts University Post-Graduate Fellowship in the Recording Arts

PUBLISHED PAPERS AND INVITED PRESENTATIONS

- 2025 "Beyond Harmonic Analysis." Guest lecture at Bethesda-Chevy Chase High School. May 14, 2025.
 "The Musician in Modern Society." Guest lecture at Catholic University, April 10, 2025.
 "'From Bebop To Hip-Hop': Vocality and Embodiment in the 1960–1990 Music of Quincy Jones." Guest lecture at Howard University. February 19 and April 24, 2025.
- 2020 "Short Strange Sad Songs: Deciding To Sound Like Yourself (And What 'Yourself' Is)." Guest lecture at the University of Maryland. September 29, 2020.
 "Approachable Music Theory: Tools For Performers." Summer Online Flute Intensive. June 15, 2020.
- 2019 "Laying the Groundwork For a Career in Music After Graduation." Guest lecture at the University of Maryland. March 12, 2019.
- 2016 "Translations and Musical Settings of Poems by Martial," co-authored with Tyler Goldman. *The Cortland Review*. November 2016.
 "Case Studies in Programmatic Music." Guest lecture at the American University in Dubai. March 15, 2016.
- 2015 "Assessing the Influence of Early Twentieth Century Microtonalists on Charles Ives's *Three Quarter-Tone Pieces*." humanitiesNOW Conference, University of Cincinnati. March 5, 2015.
- 2012 "Music For a While," After a While: Digital Reconstruction, Musical Analysis, and Authorial Intent in the Age of the CD Reissue." Tufts Graduate Research Symposium, Tufts University. April 27, 2012.

UNIVERSITY AND PROFESSIONAL SERVICE

- 2024– **Advanced Placement Testing:** Serve as grader for AP Music Theory tests, ensuring fair, accurate, and consistent evaluation of student responses.
- 2024–2025 **Audition Committee:** Planned and assisted in the execution of twice-annual in-person audition days for prospective and incoming music majors at Howard University.
- 2023–2025 **Curriculum Committee:** Represented the theory/composition area on this critical committee in the Department of Music within the Chadwick A. Boseman College of Fine Arts at Howard University. Evaluated course revisions and new course proposals, and advocate for diversification of degree programs in music history, composition, and performance.
- 2022–2025 **Area Coordinator, Theory & Composition:** Served as member of the College of Fine Arts executive committee; advise six undergraduate

- composition majors; created and managed teaching schedules of five faculty members; liaised with local and visiting musicians to create a robust program of guest presentations, reading sessions, and performances in the Theory & Composition area at Howard University.
- 2017–2023 **District New Music Coalition:** Co-Founder and Administrator. Promoted the performance and appreciation of contemporary music by connecting performers, composers, institutions, and audiences located in the Washington, DC metropolitan area through concerts, conferences, and inclusive community-building.
- 2014–2017 **Dean's Graduate Advisory Board:** Board Member. Represented the University of Maryland School of Music and its interests in monthly conferences with the Dean of the College of Arts and Humanities.
- 2015–2016 **Composers' Colloquium:** Founder and Director. Initiated, planned, and implemented weekly meeting of composers at the University of Maryland, including student and faculty presentations, discussions of readings, and invitation and handling of guest composers.
- 2014–2016 **Tempo New Music Ensemble:** Board Member (2014–2015) and Artistic Director (2015–2016). Interfaced with departmental leadership and university support services; organized, programmed, and/or conducted seven concerts of new music per academic year at the University of Maryland.
- 2016 **Graduate Research Day:** Chaired, moderated, and evaluated interdisciplinary conference session on information management and intellectual property, featuring presentations by graduate students in Communications, Business Management, and Physics.
Common Threads in Arts and Humanities Research Symposium: Chaired and moderated conference sessions comprising scholarly presentations by graduate students in English, Women's Studies, and Ethnomusicology.
- 2010–2012 **Tufts Graduate Student Council:** Served as Music Department liaison with the graduate student government, encouraging music student participation in university events and non-music student participation in music events.

SELECTED PERFORMING EXPERIENCE

- 2012– Freelance bass-baritone, performing with the National Symphony Orchestra (Washington, DC), Baltimore Symphony Orchestra, Choirs of St. John's Lafayette Square, St. Mark's Capitol Hill, etc.
- 2017–2023 All Souls Church, Unitarian (bass section leader and soloist)
- 2019–2021 Artifice Ensemble for new choral music (founding member; bass/baritone)
- 2013–2020 University of Maryland Chamber Singers & Concert Choir (bass/baritone)
- 2012–2013 The Oriana Consort (bass/baritone)
- 2010–2012 Tufts University New Music Ensemble (percussion, keyboards)
- 2010–2012 Tufts University Jazz Orchestra and small groups (vibraphone)
- 2011 Gamelan Rinangga Sih Tentrem (bonang, saron, slenthem)
- 2010 Tufts University Early Music Ensemble (bass/baritone)

2007–2009 James Madison University Men's Chorus, Chorale, Collegium Musicum, and Madison Singers (bass/baritone); Jazz Ensemble (vibraphone); Jazz Combo (drum set, vibraphone, keyboards)

PROFESSIONAL AFFILIATIONS

ASCAP; American Composers' Forum; Society of Composers, Inc.; Society for Music Theory; Phi Mu Alpha Sinfonia