

MICHAEL SCOTT RICHARDSON

Current Employment

- 2016—present **University of St. Thomas**, Houston, TX
Professor of Music
Chair of the Music Department
Director of Graduate Studies in Music
Instructor for:
- History of Western Music survey for music majors
 - Music History upper electives for music majors
 - Sacred Music Seminars (Master of Sacred Music)
 - Orchestra
- Prior committee member for:
- Music Theory Faculty Search
 - Drama Faculty Search
 - Doctorate of Education dissertation

Education

- 2009—2016 **Stony Brook University** (SUNY), Stony Brook, NY
PhD in Music History and Theory, May 2016
- Dissertation: “Medievalism, Historicism, and Nationalism in Early Nineteenth-Century German Opera”
- 2007—2009 **Rice University**, Houston, TX
MM in Historical Musicology
- 2001—2006 **University of St. Thomas**, Houston, TX
BA in International Studies and Music

Selected Honors and Awards

- 2012—2013 DAAD (Deutscher Akademischer Austauschdienst)
Research grant for full year of dissertation research in Germany
(based in Cologne; archival work in various German cities)
- 2009—2012 Full Teaching Assistantship, Stony Brook University
Monthly stipend and full tuition waiver
- 2007—2008 William E. Mitch Prize for Musicology, Rice University

Publications

- 2026 (submitted) “Before Tutankhamun, Tutankhaten: A Theomusicological Study of Act I in Philip Glass’s *Akhnaten*”
Stand-alone article to be published in *The Opera Journal*
- 2026 (in progress) *Intersections in German and Russian Nationalist Opera: Freischütz to Kitezh*
Stand-alone book project
- 2026 (in progress) Publishing sheet music of original musical compositions through a personal website
- 2025 (August) “A Tale of Two Cultures: Crowds, Chorus, and Nationality in Wagner’s *Die Meistersinger von Nürnberg* and Mussorgsky’s *Boris Godunov*”
Chapter in *Transcending Nationalism? Shifts of Perspective in Eastern European Music History*, published by Brepols
- 2021 (December) “Wagner’s *Tannhäuser*, Hagen’s *Minnesinger*, and the Missing *Volksbuch*”
Stand-alone article published in *The Opera Journal*
- 2021 *Medievalism and Nationalism in German Opera: Euryanthe to Lohengrin*
Stand-alone book published by Routledge
- 2020 (February) “Romantic Medievalist Nationalism in Schumann’s *Genoveva*, Then and Now”
Article in the *Oxford Handbook of Music and Medievalism*, published by Oxford University Press

Papers Delivered

- February 18, 2024 “Founding Fathers? Reassessing Weber’s *Der Freischütz* and Glinka’s *A Life for the Tsar* as ‘Cornerstone’ Nationalist Works”
Anne Schnobelen Conference, Rice University
- November 25, 2022 “A Tale of Two Cultures: *Die Meistersinger von Nürnberg* and *Boris Godunov* as National Emblems”
International Conference, “Transcending Nationalism: Music in Russia and East-Central Europe”
Virtual conference organized by Centro Studi Opera Omnia Luigi Boccherini Italian Institute for Applied Musicology

May 2022 & 2023	Talks given in Cullen Hall at St. Thomas over my book (<i>Medievalism and Nationalism in German Opera</i>) and my opera (<i>Boniface</i>), featuring a full video screening of the opera
November 5, 2016	Participant on panel “Music and Medievalism: New Critical Approaches,” American Musicological Society National Meeting (Vancouver)
April 22, 2016	“Operatic Immersion and National Identity Formation in Schumann’s <i>Genoveva</i> and Wagner’s <i>Die Meistersinger von Nürnberg</i> ” International Conference, “Operatic Immersions” Universities of Huddersfield and Leeds, UK
November 9, 2014	“Wagner’s <i>Tannhäuser</i> , Hagen’s <i>Minnesinger</i> , and the Missing <i>Volksbuch</i> ” American Musicological Society National Meeting (Milwaukee)
October 24, 2014	“Medievalism and Historicism in Franz Schubert’s <i>Fierrabras</i> ” International Conference, “Schubert as Dramatist” Oxford, UK
March 21, 2014	“Influence as ‘Evolution’: Origins and Proliferation of the Battle Music in Rimsky-Korsakov’s <i>The Invisible City of Kitezh</i> ” International Symposium, “The Triumph of Russian Music -- a Window to the World” St. Petersburg, Russia

Selected Original Compositions and Arrangements

2024—2026	Arrangement of <i>The Swan</i> by Camille Saint-Saëns for 4 cellos (performed on the Fall 2025 Chamber Concert at St. Thomas) Arrangement of two movements from Philip Glass’s opera <i>Akhmaten</i> for string orchestra and voice (performed in the Spring 2024 and Spring 2025 UST Orchestra concerts) <i>Requiem</i> (complete original musical setting of the Latin Requiem for choir and organ, with performances by the Schola Cantorum)
2021—2023	<i>Boniface</i> (original chamber opera, with performances by the Schola Cantorum)
2020	<i>Pangaea</i> (original symphonic poem for orchestra)
2019	<i>Les Cloches de Noël</i> (original symphonic poem for piano, string orchestra, and bell, with a concert performance by the St. Thomas Orchestra)

Teaching Experience

2016—present	University of St. Thomas , Houston, TX
	MUSC 3341 Music History I (Prehistory-1750)
	MUSC 3342 Music History II (1750-Present)
	MUSC 1331 Introduction to Music
	MUSC 2363 Fundamentals of Music
	MUSC 3241 Medieval Music
	MUSC 3242 Renaissance Music
	MUSC 3243 Baroque Music
	MUSC 3141 Classical Music
	MUSC 3142 The Life and Music of Beethoven
	MUSC 3344 Music from 1827 through WWII
	MUSC 3244 Music from WWII to the Present
	MUSC 4192 Undergraduate thesis advising (music history topic)
	MUSC 1120 Orchestra
	MSM 5300 Sacred Music Seminar I
	MSM 5307 Sacred Music Seminar II
2009—2015	Stony Brook University , Stony Brook, NY
	Stand-alone Instructor
	Music 305 Music in the Romantic Era
	Music 119 Elements of Music (3 semesters)
	FYS 101 First Year Seminar, Introduction to Stony Brook
	Lecture for Freshmen (2 classes)

Professional Experience

2023—present	Executive Editor for <i>The Opera Journal</i>
2023—present	Board member and author of program notes for Chamber Music Houston
2016—present	Director of Schola Cantorum (Gregorian chant vocal ensemble) at the University of St. Thomas
2015—2016	Graduate Assistant for Undergraduate Colleges, Division of Undergraduate Education (Stony Brook)

Languages

German—Speak, read, write fluently
French—Reading knowledge
Russian—Phonetic reading knowledge