Imani Danielle Mosley

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**EDUCATION**

Duke University

Ph.D., Musicology, expected 2018

PhD Dissertation: "'The queer things he said': British Identity, Social History, and Press Reception of Benjamin Britten's Postwar Operas"

A.M., Musicology, 2015

Columbia University

M.A., Historical Musicology, 2013

M.A. Essay: “I shall mutilate and silence the body where you dwell…”: Voice and

Character in Britten’s *Billy Budd*

Peabody Institute, Johns Hopkins University

M.M., Musicology, 2010

Master’s Thesis: “Poetry of Women, History of Men”: The Role of Women and Gender in Benjamin Britten’s *The Rape of Lucretia*

M.M., Bassoon Performance, 2010

Queens College, City University of New York

B.Mus., Bassoon Performance, 2007

**PUBLICATIONS**

**Other Publications**

2017 “Making Lemonade out of Strange Fruit,” *Musicology Now* (American Musicological Society)

2016 “Walking (and Singing) the Tightrope,” *Lemonade Stand*

2016 “Queer and Loathing in Las Vegas: Performing Community in Daron Hagen’s *Vera of*

*Las Vegas*,” *NewMusicBox*

2014 Ralph Vaughan Williams: An Annotated Bibliography 1996-2014, *The Ralph Vaughan*

*Williams Society*

2012 Program Notes, Sioux City Symphony Orchestra

2011 Program Notes, Sioux City Symphony Orchestra

2010 Program Notes, Sioux City Symphony Orchestra

2010 Program Notes, Kings College, Cambridge

**PAPERS AND PRESENTATIONS**

**Conference Talks**

2017 Dramaturgs — A Necessity, Not a Luxury(Opera America Conference)

2016 Radical Otherness: The Singing Body as Disruption in *A Midsummer Night’s Dream* (South Central Graduate Music Consortium, Duke University)

2016 Radical Otherness: The Singing Body as Disruption in *A Midsummer Night’s Dream*

(American Musicological Society – Southeast Chapter Meeting, Appalachian State University)

2016 Performing Hidden Communities: Singing Daron Hagen’s *Vera of Las Vegas* (New Music Gathering, Peabody Institute)

2015 Britten’s Churches: Acoustic Space, Mysticism, and Community (Hearing Landscapes

Critically Conference, Harvard University)

2014 Britten’s Churches: Acoustic Space, Mysticism, and Community (North American

British Music Studies Association Conference, University of Nevada, Las Vegas)

2014 “I shall mutilate and silence the body where you dwell…”: Voice and Character in

Britten’s *Billy Budd* (CUNY Graduate Center Graduate Conference: Music and Normativity)

2013 *AMDG*, *Sacred and Profane*, and the Cyclic Nature of Britten’s Late Style (Benjamin

Britten at 100: An American Symposium, Illinois State University)

2013 “I shall mutilate and silence the body where you dwell…”: Voice and Character in

Britten’s *Billy Budd* (Music Since 1900 Conference, Liverpool Hope University)

2013 “I shall mutilate and silence the body where you dwell…”: Voice and Character in Britten’s *Billy Budd* (Britten on Stage and Screen Conference, University of Nottingham)

2010 “It is a curious story”: Britten’s *The Turn of the Screw* and Film Adaptation (Britten in

Context Conference, Liverpool Hope University)

**Invited Talks**

2016 Hip Hop, Gender, and Philosophy, Duke University

2015 Opera and the Post-Feminine Moment, University of North Carolina at Greensboro

2014 Why Britten Matters, Peabody Institute

2014 Britten’s *Death in Venice*, Peabody Institute

**AWARDS AND FELLOWSHIPS**

2017 Harsha Murthy Fellowship in Digital Scholarship, Duke University

2017 Summer Research Fellowship, Duke University

2016 Digital Research Assistanship, Duke University

2016 Graduate Teaching Assistantship, Duke University

2015 Graduate Teaching Assistantship, Duke University

2014 Graduate Teaching Assistantship, Duke University

2013 A.J. Fletcher Graduate Fellowship in Music, Duke University

2011 Graduate Teaching Assistantship, Columbia University

2010 Columbia University Faculty Fellowship, Columbia University

2010 Irving Lowens Prize in Musicology, Peabody Institute

2009 Grace Claggett Ranney Prize in Chamber Music, Peabody Institute

2008 Musicology Fellowship, Peabody Institute

2008 Ruth Blaustein Rosenberg Orchestral Scholarship, Peabody Institute

2007 Dicimus et Serviamus Service Award, Queens College

2006 Grosser Award for Outstanding Woodwind Performance, Queens College

**TEACHING**

Duke University

2017 Graduate Assistant, Music and Modernism, Spring 2017

2016 Graduate Assistant, Music History IV, Fall 2016

2016 Graduate Assistant, Twentieth Century African American Music, Spring 2016

2015 Graduate Assistant, Hip-Hop and Rap Appreciation, Fall 2015

2014 Graduate Assistant, Musical Shakespeare, Spring 2014

2014 Graduate Assistant, Hip-Hop and Rap Appreciation, Fall 2014

Columbia University

2012 Instructor, Music Humanities, Fall 2012

2012 Graduate Assistant, Music Humanities, Spring 2012

2011 Graduate Assistant, Music Humanities, Fall 2011

Johns Hopkins University

2010 Instructor, The History of the Musical, Winter 2010

2009 Graduate Assistant, Music and Literature: Thomas Mann’s *Doctor Faustus*, Fall 2009

Peabody Institute

2010 Graduate Assistant, Music History IV, Spring 2010

2009 Graduate Assistant, Music History IV, Fall 2009

2009 Graduate Assistant, Music History IV, Spring 2009

2008 Graduate Assistant, Graduate Music History Review, Fall 2008

Other

2015 Instructor, Enloe Bassoon Ensemble, Enloe High School

2014 Instructor, Enloe Bassoon Ensemble, Enloe High School

**PROFESSIONAL MEMBERSHIP**

North American British Music Studies Association

American Musicological Society

Music Educators National Conference

International Double Reed Society

**SERVICE**

**Professional Service – Duke University**

2016 Secretary, Music Graduate Students Association

2014 Representative, South Central Graduate Music Consortium

2013 Board Member, Music Graduate Students Association

**Other Professional Service**

2016 Student Board Member, North American British Music Studies Association

2016 Panel Chair, South Central Graduate Music Consortium, Duke University

2016 Member, Newsletter/Blog Committee, North American British Music Studies

Association

2012 Editorial Board, *Current Musicology*, Columbia University

2011 Panel Chair, Literary Britten Conference, Girton College, Cambridge

2008 Member, Peabody Orchestral Committee

2007 Member, Aaron Copland School of Music Student-Faculty Committee

2006 President, Music Educators National Conference, Queens Chapter

**AREAS OF RESEARCH**

Benjamin Britten

British and American Music 1890-1945

Twentieth-Century/Contemporary Opera

Reception History

Masculinity Studies

Queer Studies

Critical Theory

Sound Studies

**FOREIGN LANGUAGES**

Italian

German

Spanish

French

**PRESS AND MEDIA**

2016, Interview, *Sonatas and Soundscapes*, South Carolina Public Radio

2013 Interview, *Soul Music*, BBC Radio