

Hilarie Clark Moore

Curriculum Vitae

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Education

1991. *Ph.D. in Music Theory*
Yale University

1987. *M. Phil in Music Theory*
Yale University

1985. *B.M. Performance degree on the French horn*
University of Connecticut

Dissertation

Title: The Structural Role of Orchestration in Brahms's Music: A Study of the Third Symphony

This study analyzes the structural role in Brahms's Third Symphony of orchestration in articulating form and voice leading. New analytical methods incorporate orchestration with voice leading.

Advisor: Professor Allen Forte

Conducting Experience

SUNY Orange Community Orchestra

January 1998 – May 2017
Founding Conductor

Willimantic Symphony Orchestra

April 2017
Guest Conductor

Cheshire Symphony Orchestra

Fall 2015 - Present
Conductor

National Woodwind Ensemble

2012 – 2015
Conductor

Hudson Opera Theatre

July 2005 – Present
Assistant Conductor

Cortland Chamber Orchestra

“New Year’s Day Gala” Concert 2013
Guest Conductor

Chamber Music by the River

Fall 2016 - Present
Founding Director

SummerStar Theatre

July 2002, Orchestra Director
Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*

New London Community Orchestra

September 2018-Present

Papers

“Orchestration’s Role in Brahms’s Compositional Process: Development of an Analytical Method,” *Society of Music Theorists*, 1993

“Brahms’s Use of Structural Registration in the Finale of the Third Symphony,” *New England Conference of Music Theorists*, 1989

Awarded

Orange County New York Arts Council’s 2012 Arts Organization Honoree

Teaching Experience

Orange County Community College

Fall 1994 – May 2017

Rank: Professor (Adjunct)

- **Orchestra**
Conductor of the SUNY Orange Community Orchestra
- **Chamber Ensemble**
Coach string, woodwind, and brass ensembles
- **Basic Musicianship I and II/ Advanced Musicianship II**
Theory course for music majors that includes 3 hours of theory lectures, 4 hours of ear training labs including sight singing, dictation, and keyboard skills
- **Introduction to the Orchestra**
A one-credit course that I developed to investigate the historical aspects of the orchestra in terms of its instrumentation, conducting, repertoire, and societal roles
- **History of Western Music to 1750, History of Western Music from 1750 to the Present**
Music history courses for music majors that traces "Classical" music from its roots to the present time

- **Fundamentals of Music**
Basic music theory for the non-musician and remedial work for music majors
- **Introduction to Music**
Music Appreciation course for non-music majors
- **Elementary Piano I**
Keyboard skills including basic music elements, scales, sight reading, and simple songs
- **Private Instruction**
French horn, piano, music theory, and conducting

Yale University

Fall 1987 – Spring 1989

- **Elementary Studies in Analysis and Composition I and II**
Theory lecture for music majors including harmony, counterpoint, and analysis
- **Introduction to the Elements of Music**
Music fundamentals course for non-music majors
- **Ear-Training Lab**
Sight Singing, dictation, and keyboard skills

French Horn Performance Experience

Hudson Opera Theatre

2005 – Present

Aida, La Bohème, Carmen, Dialogue des Carmelites, Eugene Onegin, Julius Caesar, La Traviata, Magic Flute, The Merry Widow, Mozart's Requiem, Orpheus, Tosca, Brahms's Requiem, Samson et Dalila, Faust, Norma, Verdi's Requiem, and orchestral concerts

Opera of the Highlands

2007 – 2010

La Boheme, Cavalleria Rusticana, Madame Butterfly, Pagliacci, Rigoletto

Greater Newburgh Symphony Orchestra

2000 - 2014

Classic Choral Society Orchestra

1998 – 2014

Honolulu Symphony

Substitute 1992 - 1994

Symphonische Orchester Zürich

1991 - 1992

Yale Philharmonia

1988 - 1990

Wallingford Symphony Orchestra

1985 - 1989

Eastern Connecticut Symphony

1985 – 1987

Piano Accompanist Experience

Hudson Opera Theatre

Opera Chorus Rehearsals

2010 - 2014

References

Mark Strunsky

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Orange County Community College
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Caroline Jacobs

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Ron DeFesi

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