

CURRICULUM VITAE
Marc Callahan, D.M.A.

Associate Professor
Robert and Norma Lineberger Endowed Chair in Music
Artistic Director of Opera Chapman

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[Work Samples](#)
[Scholarly and Creative](#)

Revised 5 June 2025

EDUCATION

M.B.A, Argyros School of Business, Chapman University, Jan. 2025 (start date)
Graduate Fellowship

D.M.A. Vocal Performance, Cincinnati College Conservatory of Music, 2014
Thesis: “Rameau’s *Les Indes Galantes*: A Fully-Staged Production.”
Lecture Recital: “The Songs of Henri Dutilleux Rediscovered: A Survey of
the Composer’s Neglected Works.”
Committee: Mary Stucky, Thomas Baresel, David Adams, Robin Guarino

Diplôme d’Artiste Lyrique, Schola Cantorum de Paris, 2007
Private voice with soprano Anna Maria Bondi.

Diplôme Supérieur d’Exécution, École Normale de Musique de Paris, 2007
Private voice with soprano Isabelle Garcisanz.

M.M. Vocal Performance, Cincinnati College Conservatory of Music, 2002
Teaching Assistantships: Voice Studio and House Management

B.M. Vocal Performance, Oberlin College, 2000
Advisor: Prof. Richard Miller
Laboratory Assistant: Otto B. Schoepfle Vocal Arts Center, Cleveland Clinic
Additional Training: Drama/Direction with Paul Moser and Jane Armitage

PROFESSIONAL TRAINING PROGRAMS

Centre National d'Insertion Professionnelle des Artistes Lyriques, FR (2006)
Académie François Poulenc, FR (2005)
Sarasota Opera, USA (2005)
Berkshire Opera, USA (2005)
Britten-Pears Academy, UK (2004)
Des Moines Metro Opera, USA (2004)
Santa Fe Opera, USA (2003)
Central City Opera, USA (2 seasons: 2000, 2002)
Opera Theater of Lucca, IT (2001)
Ohio Light Opera, USA (2 seasons: 1998, 1999)

PRIVATE VOICE INSTRUCTORS

Richard Miller, Gerald Martin Moore, William McGraw, Thomas Baresel, Anna Maria Bondi, Isabel Garcisanz, Paula Anglin, Raymond Connell, Gary Coward, David Roblau, Anthony Roden, Stephen Holloway, Dale Moore, François Le Roux

ADDITIONAL TRAINING

CETL January Teaching Symposium, January 2025
Bridging the Readiness Gap: A Roadmap for Empowering Student Success

Supervisor Development Series, August 2024-present.
Crucial Conversations® for Mastering Dialogue, August 2024
Masterful Leadership: The Practice of Giving and Receiving Feedback, Sept. 2024

Dance Training: Nihon Buyo, November 2023-present.
Training under the talents of Bandō Hirohichirō.

Intermediate Japanese (JAPN 201), Chapman University, Spring 2024

International Noh Institute (Kyoto, Japan), 2023
Noh theater training with the Udaka family, Kongo School.

Elementary Japanese (JAPN 101 and JAPN 102), UNC-CH, 2020-2021

Voice as Practice (Omega Institute, New York), 2019
Vocal gesture, improvisation, and sound installation with Meredith Monk.

Traditional Theater Training (Kyoto, Japan), 2018
Noh theater and Kotsuzumi training with the Kanze School.

Académie d'Ambronay (Bourg-en-Bresse, France), 2006
Baroque dance with Marie Geneviève Massé and historic diction with Hervé Niquet.

Institut de Tourraine (Tours, France), 2005

French language study. I am a fluent French speaker.

PROFESSIONAL ACADEMIC EXPERIENCE

Chapman University, Orange, CA

Associate Professor, 2022-present

Robert and Norma Lineberger Endowed Chair in Music

Artistic Director of Opera Chapman

Assistant Director of Vocal Studies

University of North Carolina at Chapel Hill, Chapel Hill, NC

Assistant Professor, 2016-2022 (Tenure Granted, March 2022)

Oregon State University, Corvallis, OR

Visiting Assistant Professor of Opera and Voice, 2015-2016

Cincinnati College-Conservatory of Music, Cincinnati, OH

Teaching Assistant, 2002-2004

HONORS AND AWARDS

The Charles Nelson Reilly Prize, Finalist, 2025

For the direction of *Fright Night!* with Opera Chapman.

The Charles Nelson Reilly Prize, Finalist, 2025

For the direction of *From the Towers of the Moon* with Opera Chapman.

The Charles Nelson Reilly Prize, Finalist, 2025

For the direction of *Il sogno di Scipione* with Opera Chapman.

American Prize: Opera Companies, Finalist, 2025

For Opera Chapman's production of *Fright Night!*

American Prize: Opera Companies, Finalist, 2025

For Opera Chapman's production of *From the Towers of the Moon*.

American Prize: Opera Companies, Finalist, 2025

For Opera Chapman's production of *Il sogno di Scipione*.

National Opera Association Award, Second Prize, 2024

For Opera Chapman's production of Moran's *From the Towers of the Moon*.

National Opera Association Award, Second Prize, 2024

For Opera Chapman's production of Mozart's *Il sogno di Scipione*.

National Opera Association Award, Second Prize, 2024

For Opera Chapman's production of *Fright Night!* (Various Composers/Callahan).

The Charles Nelson Reilly Prize, Finalist, 2024

For the direction of *Cinderella* with Opera Chapman.

American Prize: Opera Companies, Finalist, 2024

For Opera Chapman's production of *Cinderella*.

National Opera Association Award, Second Prize, 2023

For Opera Chapman's production of Massenet's *Cinderella*.

The Charles Nelson Reilly Prize, Finalist, 2023

For the direction of *A Midsummer Night's Dream* with Miami Music Festival.

The Charles Nelson Reilly Prize, Finalist, 2023

For the direction of *L'incoronazione di Poppea* with UNC Opera.

National Opera Association Award, First Prize, 2022

For UNC Opera's production of Hildegard von Bingen's *Ordo Virtutum*.

American Prize for Virtual Performance, First Prize, 2022

For UNC Opera's production of Maurice Ravel's *The Child and the Spells*.

The Charles Nelson Reilly Prize Winner, Third Prize, 2021

For the direction of Maurice Ravel's *The Child and the Spells* with UNC Opera.

National Opera Association Award, Second Prize, 2021

For UNC Opera's production of Meredith Monk's *ATLAS*.

The Charles Nelson Reilly Prize, Third Prize Larger Programs, 2021

For the direction of Mozart's *Il sogno di Scipione* with UNC Opera.

American Prize: Opera Companies, Finalist, 2021

For UNC Opera's productions of *Der Jasager* and *Il sogno di Scipione*.

The Eugene O'Neill Theater Center NMTC, Finalist, 2021

As composer on the new musical *A GOOD BOY*.

The Charles Nelson Reilly Prize, Honorable Mention, 2020

For the direction of Kurt Weill's *Der Jasager* with UNC Opera.

Winner of Outstanding Performance, 2020

For the role of Hannah Before in *As One*, Chatham Life and Style, NC.

National Opera Association Award, First Prize, 2019

First Prize for UNC Opera's production of Kurt Weill's *Der Jasager*.

The Charles Nelson Reilly Prize, Finalist, 2019

For the direction of *Cinderella* with UNC Opera.

National Opera Association Award, Second Prize, 2017

For OSU Opera's production of Louis Auber's *The Blue Forest*.

International Opera Awards, Nominee, 2016

Best New Opera category for *The Cure* at the Royal Opera House.

Prix Lili Boulanger, 2006

Concours International de la Mélodie Française, FR

Studio Artist Award, 2000, Central City Opera, USA

CREATIVE ACTIVITIES:

RECORDINGS

New Works by Borecki, Castro, Heim, Holmes, and Ivanova with pianist Janice Park. Centaur Records (CD), projected release date in 2026.

Thomas Hardy Settings by Gerald Finzi with pianist Keiko Sekino. Albany Records (CD), projected release date in 2026.

Vocalist on the track "Ritmos de Baní." *Desde Lejos*. Dominican Jazz Project with Stephen Anderson, Rahsaan Barber, and Juan Alamo. Summit Records (CD), 2021.

Associate Director on *Parade* by Eric Satie and Pierre-Yves Macé with the Théâtre du Châtelet. ARTE, 2019.

Artémidore with the Théâtre des Champs Elysées and *Les Arts Florissants*. Lully's "Armide." FRA Musica (DVD), 2011.

Albert Roussel: Intégrale des Mélodies. This is the only integral recording of the composer's songs. Passavant (CD), 2010.

Don Giovanni. Mozart's "Don Giovanni." ARTE (DVD), 2009.

Bobinet with the Opéra National de Lyon in Offenbach's "La vie parisienne." Virgin Classics (DVD), 2008.

Jupiter with the Choeur et Orchestre de l'Académie Baroque Européenne d'Ambronay in Destouche's "Le Carnaval et la Folie." Ambronay Editions (CD), 2007.

Bobby with the Ohio Light Opera. "The Arcadians" (Monkton). This is the only existing recording of this operetta. Newport Classic (CD), 1999.

Dewa Singh with the Ohio Light Opera. "The Bayadere" (Kalman). Newport Classic (CD), 23 1999.

OPERA: DIRECTION/DESIGN

| <u>Opera/Composer</u> | <u>Company</u> | <u>Year</u> |
|---|------------------------------------|-------------|
| Upcoming | | |
| <i>Into the Woods</i> : Stephen Sondheim | Opera Chapman | 2026 |
| <i>Fright Night!</i> : Various Composers | Opera Chapman | 2025 |
| <i>Le nozze di Figaro</i> : W. A. Mozart | Opera Las Vegas | 2025 |
| <i>Rusalka</i> : Antonín Dvořák | Miami Music Festival | 2025 |
| Past | | |
| <i>Alice's Adventures in Wonderland</i> : Will Todd | Opera Chapman | 2025 |
| <i>Again and Again and Again</i> : Cummings | Opera Las Vegas | 2024 |
| <i>Fright Night!</i> : Various Composers | Opera Chapman | 2024 |
| <i>Die Zauberflöte</i> : W. A. Mozart | Miami Music Festival | 2024 |
| <i>Il sogno di Scipione</i> : W. A. Mozart | Opera Chapman | 2024 |
| <i>From the Towers of the Moon</i> : Moran | Opera Chapman | 2024 |
| <i>Fright Night!</i> : Various Composers | Opera Chapman | 2023 |
| <i>L'enfant et les sortilèges</i> : Ravel | Miami Beach Music Festival, FL | 2023 |
| <i>Cinderella</i> : Massenet | Opera Chapman | 2023 |
| <i>Approaching Ali</i> : D.J. Sparr | Opera Las Vegas | 2023 |
| <i>A Midsummer Night's Dream</i> : Britten | Miami Beach Music Festival, FL | 2022 |
| <i>Ordo Virtutum</i> : Hildegard von Bingen | UNC Opera and CAM Raleigh | 2022 |
| <i>L'incoronazione di Poppea</i> : Monteverdi | UNC Opera | 2021 |
| <i>Albert Herring</i> : Benjamin Britten | Miami Beach Music Festival, FL | 2021 |
| <i>L'enfant et les sortilèges</i> : M. Ravel | UNC TikTopera | 2020 |
| <i>Il Ritorno d'Ulisse in Patria</i> : Monteverdi | Miami Classical Music Festival, FL | COVID-19 |
| <i>Into the Woods</i> : Stephen Sondheim | Miami Classical Music Festival, FL | COVID-19 |
| <i>Atlas</i> : Meredith Monk | UNC Opera | 2020-21 |
| <i>Il Sogno di Scipione</i> : W. A. Mozart | UNC Opera | 2019 |
| <i>L'Incoronazione di Poppea</i> : Monteverdi | Miami Music Festival, FL | 2019 |
| <i>Die Zauberflöte</i> : W. A. Mozart | Miami Music Festival, FL | 2019 |

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| <i>Der Jasagaer</i> : Kurt Weill | UNC Opera | 2019 |
| <i>Alcina</i> : G. F. Handel | UNC Opera | 2018 |
| <i>Lohengrin</i> : R. Wagner | Miami Music Festival, FL New World Center | 2018 |
| <i>Help, Help, the Globolinks!</i> : G. C. Menotti | Wingate University, NC | 2018 |
| <i>Flight: Unwrapped</i> : Jonathan Dove | Scottish Opera, UK | 2018 |
| <i>Cendrillon</i> : Jules Massenet | UNC Opera | 2017 |
| <i>The Marriage of Figaro</i> : W. A. Mozart | Oregon State University | 2016 |
| <i>The Blue Forest</i> : Louis Aubert | Oregon State University | 2016 |
| <i>Les Indes Galantes</i> : J. P. Rameau | Woodhouse Festival, UK | 2014 |

OPERA: ASSOCIATE DIRECTOR

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| <i>Parade</i> : Eric Satie and Pierre-Yves Macé | Théâtre du Châtelet, FR | 2019 |
| <i>A Good Boy</i> : Callahan, Harris, Layague | Hidden Voices, NC | 2018-24 |
| <i>Die Walküre</i> : Wagner (w/Antoine Wagner) | Miami Classical Music Festival, FL | 2018 |
| <i>Il Barbiere di Siviglia</i> : Rossini | Grange Festival, UK | 2018 |
| <i>Flight</i> : Jonathon Dove | Scottish Opera, UK | 2018 |
| <i>Dead Man Walking</i> : Jake Heggie | Miami Music Festival, FL | 2017 |
| <i>The Cure/The Corridor</i> : H. Birtwistle | Holland Festival, NL | 2016 |
| | Royal Opera House, UK (<i>world premiere</i>) | 2015 |
| | Aldeburgh Festival, UK | 2015 |
| <i>Les Fiançailles au Couvent</i> : S. Prokofiev | Théâtre du Capitole, FR | 2015 |
| <i>La Vestale</i> : Saverio Mercadante | Wexford Festival, IR | 2005 |

OPERA: DRAMATURGE

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| <i>L'enfant et les sortilèges</i> : M. Ravel | Moore's Opera Center, TX | 2023 |
| <i>Fright Night!</i> | Opera Chapman, CA | 2023-24 |
| <i>Cinderella</i> : Massenet | Opera Chapman, CA | 2023 |
| <i>L'incoronazione di Poppea</i> : C. Monteverdi | Miami Beach Classical Music Festival, FL | 2023 |
| <i>L'incoronazione di Poppea</i> : C. Monteverdi | Binghamton University, NY | 2023 |

RECITALS

Upcoming

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| <i>Winterreise</i> , Clara Cheng (piano), Chapman University, CA | 2026 |
| <i>New Music Faculty Recital</i> , Chapman University, CA | 2026 |
| <i>An Evening with Ichinosuke Umekawa</i> , Chapman University, CA | 2026 |

Past

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| Art Song Recital with Yuki Fujioka (piano), Shibuya Hall, Tokyo, JP | 2024 |
| <i>Guest Artist Recital</i> with Janet Kao (piano), Fullerton College, CA | 2023 |
| <i>Faculty Recital</i> with Janet Kao (piano), Chapman University, CA | 2023 |

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| <i>Songs of Gerald Finzi</i> with Keiko Sekino (piano) and Ichinosuke Umekawa (traditional dancer), Mitake Sayaka Salon, Tokyo, JP | 2023 |
| <i>Songs of Gerald Finzi</i> with Yumi Nakamura (piano), ARS LOCUS, Kyoto, JP | 2023 |
| <i>Songs of Gerald Finzi</i> with Keiko Sekino (piano) Music Teacher's Association of California, Orange, CA | 2023 |
| <i>Winterreise</i> , Keiko Sekino (piano) and Andrew Myers (artist) W. S. Newman Concert Series, UNC-CH | 2021 |
| <i>Winterreise</i> , Keiko Sekino (piano), Georgia College, GA | 2020 |
| <i>French Mélodie Recital</i> with Clara Yang (piano) Cherry Hill Concert Series, NC | 2019 |
| <i>Winterreise</i> with Richard Masters (piano), Virginia Tech, VA | 2019 |
| <i>French Mélodie Recital</i> with Clara Yang (piano) Moeser Auditorium, UNC-Chapel Hill, NC | 2019 |
| <i>The Mélodies of Henri Duparc</i> ; Ariana Wyatt (soprano), Richard Masters (piano), San Angelo Music Festival, TX | 2019 |
| <i>The Mélodies of Henri Duparc</i> ; Ariana Wyatt (soprano), Richard Masters (piano), Baylor University, TX | 2019 |
| <i>The Mélodies of Henri Duparc</i> ; Ariana Wyatt (soprano), Richard Masters (piano), University of Texas at Austin | 2018 |
| <i>The Mélodies of Henri Duparc</i> ; Ariana Wyatt (soprano), Richard Masters (piano), UNC-Chapel Hill, NC | 2018 |
| <i>Winterreise</i> , Annie Brooks (piano), Wingate University, NC | 2018 |
| <i>Winterreise</i> , Keiko Sekino (piano), Meredith College, NC | 2018 |
| <i>Le Songe: melodies françaises</i> , Yuki Fujioka (piano), Ryo Mikami (violin) Kaga Hall, Tokyo, JP | 2018 |
| <i>Winterreise</i> , Qiao Zheng Goh (piano), Cherry Hill Concert Series, NC | 2018 |
| <i>Winterreise</i> , Keiko Sekino (piano) and Andrew Myers (artist) Arts Everywhere Day, UNC | 2018 |
| <i>Winterreise</i> , Keiko Sekino (piano), John Q. Walker Recital Hall, NC | 2017 |
| <i>Winterreise: A Digital Reinvention</i> Lee Weisert (composer), Sabine Gruffat (artist), Mimi Solomon (piano), UNC PROCESS Series | 2017 |
| <i>Winterreise</i> , Yuki Fujioka (piano), Yanaka Hall, Tokyo, JP | 2017 |
| <i>Winterreise</i> , Yuki Fujioka (piano), University of Tokai, JP | 2017 |
| <i>Winterreise</i> , Lauren Servias (piano), Anne Siems (artist) FRYE Museum, Seattle, WA | 2017 |
| <i>Winterreise</i> , Lauren Servias (piano), Andrew Myers (artist) Oregon State University, Corvallis, OR | 2017 |
| <i>Winterreise</i> , Lauren Servias (piano), Andrew Myers (artist) Portland State University, OR | 2017 |
| <i>Winterreise</i> , Thomas Otten (piano), East Carolina University, NC | 2017 |
| <i>Winterreise</i> , Thomas Otten (piano), Wake Forest University, NC | 2017 |
| <i>Winterreise</i> , Thomas Otten (piano), W. S. Newman Concert Series | 2017 |
| <i>An Evening of Mélodies Françaises</i> , Nigel Foster (piano), London Song Fest. | 2012 |
| Schumann Liederkreis, op. 24 and Dichterliebe Théâtre du Ranlagh, Paris, FR | 2012 |

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| <i>Mélodies of Henri Dutilleux</i> , Fériel Kaddour (piano) | 2011 |
| Radio France with host Stéphane Goldet, Paris, FR | |
| <i>Mélodies of Henri Dutilleux</i> , Fériel Kaddour (piano) | 2011 |
| École Normale de Paris, FR | |
| Schumann Liederkreis, op. 24 and Dichterliebe, Mimi Solomon (piano) | 2008 |
| Fondation des États-Unis, Paris, FR | |
| Art Song Recital, Tom Getty (piano), Central City Opera, CO | 2002 |
| Art Song Recital, Tom Getty (piano), Central City Opera, CO | 2000 |

OPERATIC ROLES

| <u>Role/Opera/Composer</u> | <u>Company</u> | <u>Year</u> |
|--|----------------------------------|-------------|
| William Jennings Bryan, <i>The Ballad of Baby Doe</i> | Opera Buffs, Zipper Hall, LA | 2024 |
| Demetrius/Bottom: <i>A Fairy Queen</i> , Purcell | IN Series, Washington, DC | 2021 |
| Hannah Before: <i>As One</i> , Laura Kaminsky | Carolina Performing Arts | 2020 |
| Samuel Cooper: <i>Love Life</i> (workshop), Weill | Duke University, USA | 2018 |
| Bass Soloist: <i>The Tempest</i> , Henry Purcell | Opéra de Montpellier, FR | 2016 |
| Le Carnaval: <i>Le Carnaval et la Folie</i> , Destouches | Opéra de Montpellier, FR | 2016 |
| Mercutio: <i>Romeo and Juliette</i> , Charles Gounod | Riverside Opera, London, UK | 2016 |
| Bass Soloist: <i>The Tempest</i> , Henry Purcell | Chateau d'Hardelot, FR | 2015 |
| Escamillo: <i>Carmen</i> , Georges Bizet | Soho Theatre, London, UK | 2015 |
| Marcello: <i>La bohème</i> , Giacomo Puccini | Lambeth Orchestra, London, UK | 2015 |
| Whale: <i>How the Whale Became</i> , Julian Philips | Royal Opera House, London, UK | 2014 |
| | (world premiere) | |
| Wilmore: <i>Madame X</i> , Tim Benjamin | Arcola Theatre, London, UK | 2014 |
| | (world premiere) | |
| Figaro: <i>Le nozze di Figaro</i> , W. A. Mozart | CIT, Cork, IR | 2014 |
| Escamillo: <i>Carmen</i> , Georges Bizet | Focus Opera, UK | 2014 |
| Le Carnaval: <i>Le Carnaval et la Folie</i> , Destouches | La Fondation Singer-Polignac, FR | 2014 |
| Le Carnaval: <i>Le Carnaval et la Folie</i> | Folles Journées en Région, FR | 2014 |
| Sid: <i>Albert Herring</i> , Benjamin Britten | Opera North, UK | 2013 |
| Sid: <i>Albert Herring</i> | Estonia Music Festival, EE | 2013 |
| Doctor: <i>Emily</i> , Tim Benjamin | Todmorden Hippodrome, UK | 2013 |
| | (world premiere) | |
| Belcore: <i>The Elixir of Love</i> , Gaetano Donizetti | Opera Up-Close, London, UK | 2013 |
| Don Giovanni: <i>Don Giovanni</i> , W. A. Mozart | Opéra Royale de Versailles, FR | 2013 |
| Escamillo: <i>Carmen</i> | Goldsmiths' London, UK | 2013 |
| Figaro: <i>Le nozze di Figaro</i> | Stowe Opera, UK | 2012 |
| Don Giovanni: <i>Don Giovanni</i> | Opera Project, UK | 2012 |
| Frédéric: <i>Lakmé</i> , Léo Delibes | Opéra de Montpellier, FR | 2012 |
| Comus/Shepherd: <i>King Arthur</i> , Henry Purcell | Le Concert Spirituel, Paris, FR | 2012 |
| Comus/Shepherd: <i>King Arthur</i> | Yokohama Kannai Hall, JP | 2012 |
| Don Giovanni: <i>Don Giovanni</i> | Soho Theatre, London, UK | 2011 |
| Zar Peter: <i>Zar und Zimmermann</i> , A. Lortzing | Opera South, UK | 2011 |
| Passagallo: <i>L'Opera Seria</i> , Florian Gassmann | New European Opera, FR | 2011 |

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| Starveling: <i>A Midsummer Night's Dream</i> , Britten | Opéra National de Lyon, FR | 2010 |
| Starveling: <i>A Midsummer Night's Dream</i> | Megaron, Athens, GR | 2010 |
| Don Giovanni: <i>Don Giovanni</i> | Bahrain Symphonia, BH | 2010 |
| Bobinet: <i>La vie parisienne</i> , Jacques Offenbach | Théâtre du Capitole, FR | 2009 |
| Don Giovanni: <i>Don Giovanni</i> | Opéra d'Orléans, FR | 2009 |
| Don Giovanni: <i>Don Giovanni</i> | Opera Fuoco, Paris, FR | 2009 |
| Arnheim: <i>The Bohemian Girl</i> , Michael Balfe | Opera South, UK | 2009 |
| Escamillo: <i>Carmen</i> | Opera Brava, UK | 2008 |
| Figaro: <i>Le nozze di Figaro</i> | Opera Brava, UK | 2008 |
| Don Giovanni: <i>Don Giovanni</i> | Festival de Saint Aubin, FR | 2008 |
| Artemidore: <i>Armide</i> , Jean-Baptiste Lully | Théâtre des Champs Elysées, FR | 2008 |
| Jupiter: <i>Le Carnaval et la Folie</i> | Opéra Comique, Paris, FR | 2008 |
| Le Carnaval: <i>Le Carnaval et la Folie</i> | Opéra Comique, Paris, FR | 2008 |
| Artemidore: <i>Armide</i> , Jean-Baptiste Lully | Théâtre des Champs Elysées, FR | 2008 |
| Jupiter: <i>Le Carnaval et la Folie</i> | Opéra Comique, Paris, FR | 2008 |
| Le Carnaval: <i>Le Carnaval et la Folie</i> | Opéra de Nancy, FR | 2007 |
| Le Carnaval: <i>Le Carnaval et la Folie</i> | Auditatorio Miguel Delibes, ES | 2007 |
| Le Carnaval: <i>Le Carnaval et la Folie</i> | Polish National Opera, PL | 2007 |
| Le Carnaval: <i>Le Carnaval et la Folie</i> | Romanian National Opera, ROU | 2007 |
| Le Carnaval: <i>Le Carnaval et la Folie</i> | MC2, Grenoble, FR | 2007 |
| Jupiter: <i>Le Carnaval et la Folie</i> | Opéra de Nancy, FR | 2007 |
| Jupiter: <i>Le Carnaval et la Folie</i> | Auditatorio Miguel Delibes, ES | 2007 |
| Jupiter: <i>Le Carnaval et la Folie</i> | Polish National Opera, PL | 2007 |
| Jupiter: <i>Le Carnaval et la Folie</i> | Romanian National Opera, ROU | 2007 |
| Le Pédicure: <i>Colombe</i> , Jean Michel Damase | Opéra de Marseille, FR | 2007 |
| Papageno: <i>Die Zauberflöte</i> , W. A. Mozart | Festival de St Aubin, FR | 2007 |
| Escamillo: <i>Carmen</i> | Festival de Noyers, FR | 2007 |
| Bobinet: <i>La vie parisienne</i> | Opéra National de Lyon, FR | 2007 |
| Ramiro: <i>L'Heure Espagnole</i> , Maurice Ravel | Berkshire Opera, USA | 2005 |
| Pish Tush, <i>The Mikado</i> , G&S | Dayton Opera, USA | 2004 |
| Harlekin*: <i>Ariadne auf Naxos</i> , Richard Strauss | Des Moines Opera, USA | 2004 |
| Kommerzienrat*: <i>Intermezzo</i> , Richard Strauss | Santa Fe Opera, USA | 2003 |
| Accuser: <i>Madame Mao</i> , Bright Sheng | Santa Fe Opera, USA | 2003 |
| Starveling: <i>A Midsummer Night's Dream</i> | Central City Opera, USA | 2002 |
| Samuel: <i>The Pirates of Penzance</i> , G&S | Opera Columbus, USA | 2002 |
| | (world premiere) | |
| Morales: <i>Carmen</i> , Georges Bizet | Central City Opera, USA | 2002 |
| Singer/Dancer: <i>Home for the Holidays</i> | Cincinnati Pops, USA | 2002-2005 |

CONCERTS

| <u>Work/Composer</u> | <u>Company</u> | <u>Year</u> |
|--|--|-------------|
| <i>Accessing Art Songs from Japan</i> | Chapman University | 2024 |
| | With Dr. Sahoko Sato-Timpone (mezzo) | |
| <i>Yugure</i> ; Traditional Japanese Dance | Cherry Blossom Festival, Monterey Park | 2024 |

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| <i>Toréador Aria</i> : Bizet | Bill Hall Memorial Concert, Musco CPA | 2024 |
| <i>Toréador Aria</i> : Bizet | TCO, Chapman University | 2024 |
| Songs of Frank Bridge | KCA, Chapman University | 2024 |
| <i>Shojō</i> : Zeami | Kongo Noh, Summer Concert, Kyoto, JP | 2023 |
| <i>Magnificat and Cantata no. 10</i> : J. S. Bach | White Presbyterian Church, Raleigh | 2019 |
| Saul: <i>Saul</i> , George Frideric Handel | North Carolina Museum of Art | 2019 |
| <i>As One</i> , Laura Kaminsky | PROCESS Series, UNC-CH | 2019 |
| <i>Dona Nobis Pacem</i> : Vaughan-Williams | NC Master Chorale | 2019 |
| Jazz and Musical Theatre Soloist | Triangle Wind Ensemble | 2019 |
| <i>I like the Sunrise</i> : Duke Ellington | NCJRO and CPA, Memorial Hall | 2019 |
| | With Jim Ketch and Branford Marsalis | |
| <i>Vom Tod im Wald</i> : Kurt Weill | UNC Wind Ensemble | 2019 |
| | Memorial Hall, Evan Feldman, conductor | |
| <i>Wasserflut</i> : Franz Schubert | UNC Opera | 2019 |
| | With Umekawa Ichinosuke and Keiko Sekino | |
| <i>Le temps des lilas</i> : Ernest Chausson | UNC-CH | 2019 |
| | Pleyel Concert with Mimi Solomon | |
| <i>Coffee Cantata</i> : J. S. Bach | N. C. Baroque Orch. Chamber Players | 2019 |
| <i>Wachet Auf!</i> : J. S. Bach | Concert Singers of Cary, NC | 2019 |
| Soloist, <i>Down by the Riverside</i> | Carolina Male Choral Festival | 2019 |
| | Daniel Huff, conductor | |
| <i>Magnificat and Cantata no. 10</i> : J. S. Bach | White Presbyterian Church | 2018 |
| Schubertiade | UNC Institute for the Arts and Humanities | 2018 |
| <i>The Wound Dresser</i> : John Adams | Memorial Hall, UNC-CH | 2018 |
| | Tonu Kalam, conductor | |
| <i>Atsumori</i> : Zeami | Oe Noh Theater, Kyoto, JP | 2018 |
| Selected Songs by Georgy Sviridov | UNC-CH: <i>A Century of Movement</i> | 2017 |
| <i>The Composer is Dead</i> : N. Stookey | Chapel Hill Philharmonic, NC | 2017 |
| | Evan Feldman, Conductor | |
| <i>Thétis</i> : Jean-Philippe Rameau | W. S. Newman Concert Series, UNC-CH | 2017 |
| | <i>An Evening of French Baroque</i> | |
| <i>Il Combattimento di Trancredi e Clorinda</i> : | W. S. Newman Concert Series, UNC-CH | 2017 |
| Claudio Monteverdi | <i>Music of the Venetian Renaissance</i> | |
| Monteverdi Madrigals | W. S. Newman Concert Series, UNC-CH | 2017 |
| | <i>Celebrating Monteverdi's 450th Birthday</i> | |
| <i>Fire</i> : Allen Anderson | UNC-CH: <i>Performing Commemoration</i> | 2017 |
| | (world premiere) | |
| Songs by Gabriel Fauré | UNC-CH | 2017 |
| | Pleyel Concert with Mimi Solomon | |
| Bass Soloist: <i>Defiant Requiem</i> , Verdi | Memorial Hall: Murray Sidlin, cond. | 2017 |
| Bass Soloist: <i>Coffee Cantata</i> , J. S. Bach | Duke Chapel Series, NC | 2017 |
| Selected Songs by Franz Schubert | Moeser Auditorium Ribbon-Cutting | 2017 |
| Bass Soloist: <i>Coffee Cantata</i> , J. S. Bach | W. S. Newman Concert Series, UNC | 2016 |
| <i>American Voices Concert</i> | Chapel Hill Philharmonic, NC | 2016 |
| | Don Oehler, conductor | |
| <i>Space Oddity</i> : David Bowie | OSU-Corvallis Symphony, USA | 2016 |

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| <i>Le Carnaval et la Folie</i> : A. C. Destouches | Les Ombres, Paris, FR | 2016 |
| | Opéra de Montpellier, FR | 2016 |
| <i>The Creation</i> : Joseph Haydn | Tonbridge Philharmonic, UK | 2015 |
| <i>Almaviva: Le nozze di Figaro</i> , Mozart | Opera UpClose, London, UK | 2015 |
| Soloist: <i>A Night at the Opera</i> | Kew Wind Orch., Covent Garden, UK | 2014 |
| | Matthew Willis, conductor | |
| Soloist: <i>Leçons et Ténèbres</i> , Charpentier | Les Arts Florissants; William Christie, | |
| | Paul Agnew, conductors | |
| | Cité de la Musique, Paris, FR | 2014 |
| | Utrecht Early Music Festival, NL | 2014 |
| | Festival de Grands Crus, Bourgogne, FR | 2014 |
| Gunther: <i>Götterdämmerung</i> , R. Wagner | Midsummer Opera, London, UK | 2011 |
| Soloist: Britten and Puccini Scenes | Sarasota Opera, FL | 2005 |
| Baritone Soloist: <i>Symphony No. 5</i> , Glass | CCM, Cincinnati, OH | 2004 |

CONFERENCE PRESENTATIONS

Upcoming

Grants without Tears: Funding Opera for All

National Opera Association National Conference, Boston, MA, January 2026

Presenters: Marc Callahan, Cynthia Stokes, Kristen Clough

Past

Accessing early 20th-century art songs from Japan: Introducing seldom-performed works by Japanese composers into voice studios

National Association of Teachers of Singing National Conference, Knoxville, TN, July 2024

Presenters: Sahoko Sato Timpone, Natalie Sherer, Mutsumi Moteki, and Marc Callahan

All Things Audition

National Association of teachers of Singing Los Angeles, Whittier College, November 2023

Panelists: Marc Callahan, Alex Hahn, Thomas Michael Allen

Traditions of Nōgaku in Western Art Music and Opera

National Opera Association National Conference, St. Augustine, FL, January 2022

Southeast Regional Conference for the Association of Asian Studies, UNC-Chapel Hill, January 2021

The Art of the Assistant Director

National Opera Association National Conference, Salt Lake City, UT, January 2019

Directing Wagner

Triangle Wagner Society, Durham, NC, October 2018

We Carry Our Worlds in a Suitcase

Pre-Concert Lecture for Scottish Opera, Theatre Royal, Glasgow, UK. February 2018
Edinburgh Festival Theatre, Edinburgh, UK. March 2018

From Meisner to Mozart: Acting Studio Techniques for Opera Workshop

NATS Mid-Atlantic Conference, Liberty University, March 2018
National Opera Association Southeast Conference, Clayton State University,
September 2017
National Association of Teachers of Singing Mid-Atlantic Conference, UNC-Chapel
Hill, March 2017
National Opera Association National Conference, Santa Barbara, CA, January 2017

Let Go: The Importance of an Elastic Waist in a Culture of Tummy-Tucking

Poster presentation for the National Association of Teachers of Singing
Mid-Atlantic Conference, Liberty University, March 2018
National Association of Teachers of Singing Mid-Atlantic Conference,
UNC-Chapel Hill, March 2017

TV/RADIO PRESENTATIONS AND APPEARANCES

| | |
|--|-----------|
| Live caption of <i>Parade</i> , ARTE French television | 2019 |
| UNC Opera presents Umekawa Ichinosuke on Obs Oita TV , Japan | 2019 |
| Interview with Marc Callahan on MUSE with UNC-TV | 2019 |
| Audio Description of <i>Flight</i> for Scottish Opera (CD) | 2018 |
| <i>Preview!</i> An interview with Marc Callahan, WCPE radio | 2017 |
| <i>Armide</i> rebroadcast on ARTE French television | 2012-2016 |
| Broadcast and subsequent rebroadcasts of DVD | |
| <i>Don Giovanni</i> on ARTE French television, Title role on DVD | 2010 |
| <i>La vie parisienne</i> on ARTE French television | 2009-2017 |
| Broadcast and subsequent rebroadcasts of DVD | |
| Le matin des musiciens, Radio France , <i>Dutilleux: Mélodies</i> | 2009 |
| <i>Féerie au Claire de lune</i> , <i>Dutilleux: Radio France</i> | 2005 |

CITATIONS

Stepanich, Greg. "360° Opera: Stunning "immersive" productions are surging in Popularity." *Opera America*, <https://www.operaamerica.org/r/repertoire-productions/11786/360-opera-stunning-immersive-productions-are> , 11 July 2023.

Robinson, Seri C., Van Court, R.C., Andersen, Claudia (2021). "Fungal Pigments, Wood Coloring Technology and Their Applications in the Play *The Blue Forest*." *Leonardo*, MIT Press, 54 (3), 306-310.

Harris, Lynden. *Right Here, Right Now: Stories from America's Death Row*. Durham, Duke University Press, 2021.

COURSES TAUGHT

At Chapman University

MUSC 106: Voice (Private Instruction)

Spring 2025: 1 student

Fall 2024: 3 students

Spring 2024: 3 students

Fall 2023: 3 students

Spring 2023: 1 student

Fall 2022: 1 student

MUSC 217: Page to Stage: Singers (Lecture)

Fall 2023: 10 students

Fall 2022: 10 students

MUSC 306: Voice (Private Instruction)

Spring 2025: 1 students

MUSC 308: Graduate Voice (Private Instruction)

Fall 2024: 1 student

MUSC 316: Studio Class (Private Instruction)

Fall 2024: 1 student

Spring 2023: 3 students

Fall 2022: 3 students

MUSC 319/310: Opera Chapman (Activity)

Spring 2025: 24 students

Fall 2024: 17 students

Spring 2024: 30 students

Fall 2023: 26 students

Spring 2023: 27 students

Fall 2022: 31 students

PERF 329: Experimental Course (Activity)

Interterm 2025: 27 students

MUSC 336: Music Theatre Singing & Dancing (Activity)

Spring 2024: 12 students

Spring 2023: 12 students

MUSC 406: Advanced Voice (Perf. Majors, Private Instruction)

Spring 2022: 2 students

Fall 2022: 2 students

At the University of North Carolina at Chapel Hill

MUSC 102: Individual Voice Lessons

Spring 2022: 1 graduate student
Fall 2021: 1 graduate student
Spring 2019: 1 student
Fall 2017: 1 student
Spring 2017: 6 students
Fall 2016: 4 students

MUSC 202: Advanced Voice Lessons

Spring 2022: 10 students
Fall 2021: 10 students
Spring 2021: 9 students
Fall 2020: 10 students
Spring 2020: 8 students
Fall 2019: 9 students
Spring 2019: 4 students
Fall 2018: 9 students
Spring 2018: RSA
Fall 2017: 9 students
Spring 2017: 9 students
Fall 2016: 8 students

MUSC 212: UNC Opera

Spring 2022: 20 students
Fall 2021: 20 students
Spring 2021: 15 students
Fall 2020: 20 students
Spring 2020: 13 students
Fall 2019: 19 students
Spring 2019: 29 students
Fall 2018: 25 students
Spring 2018: RSA
Fall 2017: 24 students

MUSC 302: Advanced Voice Recital

Spring 2022: 4 students
Spring 2021: 2 students
Spring 2020: 2 students
Spring 2019: 4 students
Fall 2018: 1 student

MUSC 691H: Honors Thesis Music

Spring 2022:

Kennedy Miller: “A Feminist Perspective on the Opera *Carmen*,”
May 2022.

Fall 2019/Spring 2020:

Kevin Tillman. “Where is Love: Oratorio and Myth,” May 2020.

COMM/MUSC 676: Digital Media and Live Performance

Guest Lecturer (5 April 2018)

MUSC 65: First Year Seminar

Guest Lecturer (29 January 2019)

MUSC 286: Music as Culture

Guest Lecturer (13 April 2021)

Guest Lecturer (23 April 2020)

Guest Lecturer (19 and 21 February 2019)

At Oregon State University

MUP 369: Opera Workshop

MUP 391: Individual Lessons: Voice

MUP 491: Individual Lessons: Voice

At the Cincinnati College-Conservatory of Music

VOIC 1040: Musical Theater Freshmen Voice (2002-2004)

At the Eastman School of Music (the University of Rochester)

HIS 2281/HUM 281: Wagner’s Germany

* Guest Lecturer (16 November 2018)

GRANTS AND FELLOWSHIPS

Argyros College of Business and Economics Graduate Fellowship, January 2025

A \$15,000 graduate tuition fellowship for MBA study at Chapman University.

MAP Fund, August 2024

A \$31,000 development grant for the musical A GOOD BOY with Hidden Voices.

Japan Foundation of Los Angeles Grant, March 2024

A grant of \$2,000 to invite Bandō Hidesomi to Chapman University and collaborate with our faculty and students on intercultural projects.

Bessie Chang Foundation Gift, December 2023

A \$30,000 donation to support Opera Chapman in name of director Marc Callahan.

Faculty Grant for Research, Scholarship, and Creative Activities, May 2023

A \$15,000 grant to produce a new song album by Chapman composition faculty.

NEAC and JUSFC Grant, December 2022

A \$5,000 travel grant to Japan awarded by the Association for Asian Studies.

Critical Issues Grant: Humanities for the Public Good, January 2021

A \$15,000 development grant for the musical *A GOOD BOY* with Hidden Voices.

Carolina Asia Center Course Enhancement Grant, August 2020

A grant of \$2,000 to invite guest speakers from Eight Bit Studio to class.

A Blade of Grass Fellowship, April 2020

A grant of \$20,000 to support *A GOOD BOY*.

National Endowment for the Arts, April 2020

A grant of \$20,000 to support UNC Opera (10% salary/benefit subsidy).

Rajkumar Faculty Fellowship, February 2020

A grant of \$5,000 to study Teochew Opera in Singapore.

Chancellor's Faculty Entrepreneurship Workshop, 2019

Design Thinking with the UNC Office of Innovation, entrepreneurship, and Economic Development.

Performing Arts Special Activities Fund, October 2019

A grant of \$4,500 to support UNC Opera's production of *Atlas*.

Institute for the Arts and Humanities Funding, October 2019

A grant of \$1,000 to support UNC Opera's production of *Atlas*.

Undergraduate Research Council Funding, October 2019

Support of \$700 for Mozart's *Il Sogno di Scipione* for UNC's NASA Day.

PROCESS Series Grant: *Atlas*, June 2019

A grant of \$1,000 to support our workshop of Monk's *Atlas*.

LGBTQ Funding, Office of the Provost, June 2019

A grant of \$1,000 to hire musicians for our workshop of *As One*.

LGBTQ Funding, Office of the Provost, Sept. 2019

A grant of \$1,000 to invite Melina Jaharis for our workshop of *As One*.

Countering Hate Grant, Sept. 2019

A grant of \$500 to support workshop costs for *As One*.

MakerSpace Course Integration Grant, March 2019

A grant of \$5,500 to integrate the Makerspace with UNC Opera.

Arts Everywhere Funding, August 2019

Support of \$5,000 to invite Tarish Pipkins (AKA Jeghetto) to perform with UNC Opera on our production of Meredith Monk's opera *Atlas*.

Ackland Art Museum Course enhancement Grant, April 2019

A grant of \$5,000 to integrate UNC Opera with collections at the museum.

Critical Issues Project Award, April 2019

A grant of \$12,500 to write and workshop a new opera A GOOD BOY.

Carolina Women's Center Fellowship, April 2019

A grant of \$10,000 to produce/perform Laura Kaminsky's opera *As One* at CURRENT ArtSpace + Studio with *earspace*.

Creative Capital, April 2019

Finalist and featured as *On Our Radar* for the opera A GOOD BOY.

Carolina Asia Center Grant, December 2018

A grant of \$2,000 to invite Umekawa Ichinosuke to perform at UNC and collaborate with our faculty and students on intercultural projects.

Japan Foundation of New York Grant, December 2018

A grant of \$4,400 to invite Umekawa Ichinosuke to perform at UNC and collaborate with our faculty and students on intercultural projects.

ORD Publication Grant, December 2018

A grant of \$7,500 to record Franz Schubert's *Winterreise* song cycle with pianist Keiko Sekino on the Albany Records label.

Triangle Community Foundation Grant, June 2018

A grant of \$1,000 to contribute to our workshops for a new opera, based on interviews with people who have loved ones that are living on Death Row.

Performing Arts Special Activities Fund, October 2018

A grant of \$5,000 to invite Umekawa Ichinosuke to perform at UNC and collaborate with students on interdisciplinary and intercultural projects.

National Endowment for the Humanities Grant, September 2018

A grant of \$9,000 to invite Noh actors to participate in our production of *Der Jasager* as well as to help cover the sets/costume budget.

Kurt Weill Foundation Grant, June 2018

A grant of \$5,400 to help fund UNC Opera's production of *Der Jasager*.

Course Development Grant: Carolina Asia Center, UNC-CH, February 2018

A grant of \$2,000 to study of traditional Japanese theater in Kyoto, leading to a production of Kurt Weill's opera *Der Jasager* with UNC Opera.

PROCESS Series Grant, December 2017

\$2,000 to fund Schubert's "*Die Winterreise: A Digital Reinvention*" with Professors Lee Weisert and Sabine Gruffat.

University Research Council Grant, UNC-CH, March 2017

A grant of \$7,500 to collaborate with visual artists Andrew Myers, Anne Siems, and Chonto Watanabe on depictions of Schubert's *Die Winterreise*.

Junior Faculty Development Award, UNC-CH, December 2016

A grant of \$7,500 to collaborate with visual artists Andrew Myers, Anne Siems, and Chonto Watanabe on depictions of Schubert's *Die Winterreise*.

Harriet Hale Wooley Scholar, Fondation des États-Unis, Paris, FR, 2006-2007

Bourse Alfred Cortot, 2005-2007

École Normale de Musique de Paris

Rotary Scholar, 2005-2006

\$25,000 Scholarship to study French Song with baritone François Leroux.

PROFESSIONAL SERVICE

ADJUDICATIONS AND MASTERCLASSES

| | |
|--|------|
| Adjudicator, The Amelia T. Rieman Vocal Competition, University of Arizona, AZ | 2025 |
| Adjudicator, 2025 NATS Collegiate Auditions, Cal State Long Beach, CA | 2025 |
| Adjudicator, National Opera Association Opera Production Competition, GA | 2024 |
| Voice Masterclass, Booker T. Washington School for the Performing Arts, TX | 2024 |
| Voice Masterclass Series, Los Vegas Academy of the Arts, NV | 2024 |
| Adjudicator, Schmidt Vocal Competition, Vanderbilt University, TN | 2024 |
| Voice Masterclass, Schmidt Vocal Competition, Vanderbilt University, TN | 2024 |
| Competition Host, Schmidt Vocal Competition, Chapman University, CA | 2024 |
| Voice Masterclass, Schmidt Vocal Competition, Chapman University, CA | 2024 |
| Voice Masterclass, Orange County School of the Arts, CA | 2024 |
| Voice Masterclass, Miami Beach Classical Music Festival, FL | 2024 |
| Alumni Grant Selection Committee, Schmidt Competition, National | 2024 |
| Voice Masterclass, Fullerton College, CA | 2024 |
| Voice Masterclass, Florida State University, FL | 2024 |

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| Movement/Stage Craft Workshop, Merola Opera Program, San Francisco, CA | 2024 |
| Adjudicator, Schmidt Vocal Competition, Chapman University, CA | 2023 |
| Competition Host, Schmidt Vocal Competition, Chapman University, CA | 2023 |
| Master Clinician, NATS, Los Angeles Region, Whittier College, CA | 2023 |
| Adjudicator, Concert Competition, CSU Fullerton, CA | 2023 |
| Adjudicator, Schmidt Vocal Competition, Baylor University, TX | 2023 |
| Voice Masterclass, Schmidt Vocal Competition, Baylor University, TX | 2023 |
| Voice Masterclass, Miami Beach Classical Music Festival, FL | 2023 |
| Adjudicator, Carolyn Bailey Argento Competition, Houston, TX | 2023 |
| Adjudicator, Fullerton College Classical Vocal Competition, Fullerton, CA | 2022 |
| Adjudicator, Schmidt Vocal Competition, West Palm Beach, FL | 2022 |
| Voice Masterclass, Schmidt Vocal Competition, West Palm Beach, FL | 2022 |
| Vocal Rooms Workshop, East Carolina Piano Festival, NC | 2021 |
| Adjudicator for Classical NATS, Virtual, National | 2021 |
| Adjudicator for Classical NATS, Virtual, Mid-Atlantic | 2021 |
| Adjudicator for Classical NATS, Virtual, NC | 2021 |
| Adjudicator for Musical Theater NATS, Virtual, NC | 2020 |
| Adjudicator: UNC Bands Concerto Competition, NC | 2020 |
| Voice Masterclass at Georgia College, GA | 2020 |
| Vocal Coach, <i>Frozen</i> , International Tour: Australia | 2019 |
| Adjudicator for Musical Theater NATS, Meredith College, NC | 2019 |
| Acting Workshop for the Théâtre du Châtelet, Paris, FR | 2019 |
| Voice Masterclass at the Miami Music Festival, Miami, FL | 2019 |
| Adjudicator for National NATS, Northfield, MN | 2019 |
| Vocal Coach, <i>Phantom of the Opera</i> , International Tour | 2019 |
| Voice Masterclass at Virginia Tech, Blacksburg, VA | 2019 |
| Panel Moderator for Playmakers <i>She Loves Me</i> Open Discussion | 2018 |
| Acting Workshop at SUNY-Potsdam, NY | 2018 |
| Voice Masterclass at Longwood University, VA | 2018 |
| Adjudicator for Concerto Competition, UNC-Wilmington | 2018 |
| Adjudicator for National NATS, Las Vegas, NV | 2018 |
| Adjudicator for Mid-Atlantic NATS, Liberty University, VA | 2018 |
| Voice Masterclass at King's College London | 2018 |
| Principle Vocal Coach, <i>Les Misérables</i> , São Paulo, BR | 2017 |
| Cameron MacIntosh, Ltd. and T4F Production | |
| Adjudicator for Musical Theater NATS, Meredith College, NC | 2017 |
| Adjudicator for Concerto Competition, UNC-Wilmington | 2017 |
| Adjudicator for NC Regional NATS, UNC-Chapel Hill | 2017 |
| Adjudicator for NC District NATS, UNC-Greensboro | 2017 |
| Adjudicator for the NCMTA Student Auditions, Meredith College, NC | 2017 |
| Adjudicator for OR District NATS, Portland State University | 2016 |
| Adjudicator for the 2015-2016 National Opera Association Competition | 2015 |

UNIVERSITY SERVICE (Chapman University)

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|--|--------------|
| GE Committee, Faculty Senate | 2025-present |
| Staff Appreciation Lunch | 2024 |
| CoPA Strategic Planning Committee | 2024-present |
| Search Committee, Director of Choral Activities | 2024-2025 |
| College Fair (CoPA Representative), University of Redlands | 2024 |
| Faculty Review Committee, NTT Promotion, Dr. Janice Park | 2024 |

UNIVERSITY SERVICE (UNC-CH)

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|--|-----------|
| Panel Member: <i>Obtaining Tenure</i> | 2022 |
| Faculty Advisor for <i>Carolina Animators Anonymous</i> | 2020-2022 |
| Faculty Advisor for <i>March for our Lives</i> | 2020-2022 |
| Review Panel Member: <i>Carolina Performing Arts Virtual Commons</i> | 2020 |
| CPA Faculty Advisory Committee | 2019-2022 |
| Process Series Advisory Committee | 2019-2022 |
| Review Panel Member for Arts and Humanities Research Grant program (IAH) | 2019 |
| Faculty Advisor for <i>Global Music Outreach</i> | 2017-2022 |

DEPARTMENTAL SERVICE (Chapman University)

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|--|--------------|
| Recruitment Committee, Chapman University | 2024-present |
| Long-range Artistic Planning Committee, Chapman University | 2023-present |
| Website Committee, Chapman University | 2023-present |
| Assistant to the Director of Vocal Studies, Chapman University | 2023-present |

DEPARTMENTAL SERVICE (UNC-CH)

| | |
|---|-----------|
| Curriculum Reform Committee, UNC-CH (FYL working group) | 2021 |
| Recording Secretary PCME, UNC-CH | 2020-2022 |
| Undergraduate Academic Advisor, UNC-CH | 2020-2022 |
| UNC Study Abroad | 2017-2022 |
| Scholarship Committee, UNC-CH | 2017-2022 |
| UNC Concerto Competition Committee, Chair | 2016-2021 |
| Wednesdays at 4:00, UNC-CH | 2016-2017 |
| UNC Voice Visitation Day | 2016-2022 |

ASSOCIATIONS

| | |
|--|--------------------|
| Board of the Directors, National Opera Association | 2025 (2-year term) |
| Vice-President, LA National Association of teachers of Singing | 2025-present |
| Co-Chair, Collegiate Opera Scenes Competition, NOA | 2024-present |
| Member of the National Opera Association | 2015-present |
| Member of the National Association of Teachers of Singing | 2015-present |
| Member of the Young Vic Director's Programme, UK | 2012-2015 |

UNIVERSITY FUNCTIONS (Chapman University)

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|--|------|
| Staff Appreciation Breakfast Volunteer | 2024 |
| William Hall Memorial Concert, Musco Center for the Arts | 2024 |
| <i>Toréador</i> , baritone soloist with Chapman Symphony Orchestra | |

UNIVERSITY FUNCTIONS (Chapman University)

| | |
|--|------|
| UNC Spectrum Concert, Moeser Auditorium | 2020 |
| UNC Donor Reception Campaign for Carolina, Representing Arts Everywhere/UNC Opera, Palm Beach, FL | 2020 |
| UNC Spectrum Concert, Moeser Auditorium | 2019 |

SELECT REVIEWS

AS SINGER

1. *Winterreise*, Franz Schubert

“The latest triumph was Thomas Otten and Marc Callahan's presentation of Franz Schubert's *Die Winterreise*... Callahan sang entirely from memory – an impressive feat in itself. His interpretive gestures were very graceful and relaxed; they were big contributions to his performance. His voice was warm and full. Although he is an opera singer, his delivery was in no way operatic – not forced, harsh, or stylized, even when fortissimo. In No. 3, "Gefror'ne Träne" (Frozen Tears), Callahan's lament over the tears frozen to his face was poignantly gentle. No. 4, "Erstarrung" (Numbness) was as well controlled a piece of singing as I have ever heard. In No. 11, "Frühlingstraum" (A Dream of Springtime), Callahan delivered this beautiful German in a very natural voice. In No. 23, "Die Nebbensonnen" (The Phantom Suns), with its clearly expressed death wish, Callahan avoided any absurdly white-hot passion, choosing instead to sing with a sad beauty.”

-Richard Parsons, CVNC (February 2017)

2. *Cantata 140*, Johann Sebastian Bach

“The sixth-movement duet featured the beautiful solo-oboe playing of Bo Newsome, together with soprano Jeanne Fischer and baritone Marc Callahan. Both singers sang musically, with excellent German diction and with clear knowledge of Baroque style and ornamentation.”

-Geoffrey Simon, CVNC (November 2019)

3. *The Wound Dresser*, John Adams

“His rich and powerful voice provides an ideal instrument for the featured work on this program... Thanks to Callahan's knowledgeable and sensitive singing, Schubert's awesome violin playing, and Thomas C. Richards' beautiful trumpet playing, members of the

audience were able to look over John Adams' shoulder and catch a glimpse of the compassion, the love that Whitman lived in the 1860's."

-Ken Hoover, CVNC (October 2018)

4. *As One*, Laura Kaminsky

"Callahan's performance as Hannah Before masterfully showcased the baritone voice. The role pushed him to the heights of his voice and even into falsetto for some moments of unison with Jaharis. His commitment to the physical acting of the role helped to differentiate his character of Hannah Before from Jaharis' Hannah After."

-Philip Guadagno, *Chatham Life and Style* (February 2020)

5. *Madame X*, Tim Benjamin

"...a powerful bass baritone...providing wickedly glamorous tone..."

-Yehuda Shapiro, *Opera Magazine* (September 2014)

"...the performances here are particularly strong. Marc Callahan's Wilmore exudes dangerous charisma both vocally and physically..."

-Tim Ashley, *The Guardian* (September 2014)

"Marc Callahan injects muscular nastiness into Wilmore, singing and acting beautifully"

-Charlotte Valori, *Bachtrack* (September 2014)

6. *Le nozze di Figaro*, W. A. Mozart

"Marc Callahan is a wonderfully strong Figaro"

-Declan Townsend, *Irish Examiner* (April 2014)

"Among the strong cast of soloists, Marc Callahan as the Count stood out. He uses his rich, warm baritone most musically and his diction and characterization were excellent. Here is a name to watch in the future."

-Ann Pinhey, *The Herald* (April 2014)

7. *Albert Herring*, Benjamin Britten

"...casting is a triumph...Marc Callahan's Sid is richly sung and sympathetic."

-Isobel Jokl, *Dig Yorkshire* (May 2013)

"The cast is the finest we have seen in UK productions over the past thirty years, Alexander Sprague...shares the ability of impeccable diction with Marc Callahan's Sid, a young singer with massive potential."

-David Denton, *Yorkshire Post* (May 2013)

8. *L'elisir d'amore*, Gaetano Donizetti

"Marc Callahan's rampantly macho Belcore...was such a triumph of blissful caricature that you almost didn't notice how well he was singing and how attractive his voice was."

-Peter Reed, *Opera* (February 2013)

"Marc Callahan impresses with his rich-toned Belcore and is winning both in his poolside preening and his virile wooing of Adina."

-Edward Bhesania, *The Stage* (February 2013)

"Marc Callahan's sonorous bass voice and commanding presence offers a fine foil to Alex Vearey-Roberts' more delicate tenor line."

-Emily Pearce, *The Public Reviews* (February 2013)

"Belcore, full of American swagger and with a wonderfully rich vocal colour throughout."

-Emily Owen, *Bachtrack* (February 2013)

9. *Don Giovanni*, W. A. Mozart

"Scenic and vocal sex appeal..."

-Yutha Tep, *Cadence* (November 2013)

"Marc Callahan and Tom Stoddart give strong performances respectively in these roles – Callahan especially so with impressive vocal stamina and no letup in the sleazy arrogance commensurate with his salary."

-Edward Bhesania, *The Stage* (November 2013)

10. *Zar und Zimmermann*, Albert Lortzing

“Marc Callahan, as Peter the Great, has a powerful, rich, baritone voice.”

-Ann Pinhey, *The Herald* (November 2013)

“Marc Callahan made an impressive impact in the title role, his baritone richly timbered, his delivery round and ringing, his manner authoritative...”

-Margaret Davies, *Opera* (November 2013)

11. *The Bohemian Girl*, Michael Balfe

“...Lord Arnheim, Arline’s father. He was played by the American baritone Marc Callahan, who possesses a voice of great beauty, even throughout its whole range, and his grieving aria in Act Two, “The heart bowed down”, foreshadows many of Verdi’s great paternal arias, which I can imagine him singing in a few years’ time.”

-Tom Muckley, *Petersfield Post* (November 2009)

12. *Le Carnaval et la Folie*, André Cardinal Destouches

“Splendide Jupiter de Marc Callahan, avec un métal, une projection déjà remarquable.”

-Jean-Charles Hoffelé, *Concert Classique* (February 2016)

13. *The Ballade of Baby Doe*, Douglas Moore

“Two standouts were Manfred Anaya as Chester A. Arthur and Marc Callahan as William Jennings Bryan.”

-Patrick Mack, *Parterre Box* (July 2024)

AS DIRECTOR/DESIGNER

1. *Il sogno di Scipione*, W. A. Mozart

“The wildly inventive stage director/designer was Marc Callahan.”

-William Thomas Walker, CVNC (November 2019)

2. *L’incoronazione di Poppea*, Claudio Monteverdi

“Director Marc Callahan turned the unconventional venue of the Miami Beach Woman’s Club into an asset, devising a brilliant production of remarkable dramatic intimacy... this was a winning realization of one of the monuments from the cradle of operatic theater.”

-Lawrence Budmen, *South Florida Classical Review* (June 2019)

3. *Lohengrin*, Richard Wagner

“Top Ten Performances of 2018”

-Lawrence Budmen & David Fleshler, *South Florida Classical Music*
(December 2018)

4. *Les indes galantes*, Jean-Philippe Rameau

"...designed and directed with jaw-dropping invention (given that there was almost no budget) by a young American Marc Callahan...a fantastic little show that needed no allowances, it was at least as good as anything you'd find in a significant London conservatoire."

-Michael White, Opera Critic for *The Telegraph* (August 2014)

5. *Parade*, Eric Satie

“The composer got the finest tribute, however. “Satie’s World,” the series of installations peppered throughout the theater, gave Parisians a delightfully surreal reintroduction to a much-loved venue. In the Grand Foyer, a stack of piled pianos nearly reached the ceiling, and mermaids sang as a pianist played a selection of Satie pieces. In the Diaghilev Salon, a room off the foyer, an actor playing Sergei Diaghilev, the Ballets Russes impresario, popped up for a chat in bed with his musical collaborator. Up on the theater’s grand terrace, clowns peeled potatoes for an all-white dinner, since the eccentric Satie ate only white food.”

-Laura Cappelle, *The New York Times* (September 2019)

6. *Albert Herring*, Benjamin Britten

“The scenario is slight but Marc Callahan’s riotously funny production plays Herring for all the laughs it is worth. With just a few chairs, tables and platforms as props and Paulina Lozano’s brightly colorful costumes, Callahan’s deftly paced staging moves between Lady Billows’ home, Mrs. Herring’s store, the May festivities and a moonlit street seamlessly ...While deceptively simple on the surface, *Albert Herring* is a multifaceted and musically complex score. The festival’s opening-night cast and production were fully equal to its demands.”

-Lawrence Budman, *South Florida Classical Review* (July 2021)

7. *A Midsummer Night’s Dream*, Benjamin Britten

“A highlight of the Miami Beach Classical Music Festival...conjure up the multiple worlds of a fairy kingdom, mortal quarreling lovers, bumpkin vaudevillians and a royal court in perfect proportion. Director Marc Callahan’s fast-moving production traversed the magical and real world in gleaming tableaux...”

-Lawrence Budman, *South Florida Classical Review* (July 2022)

8. *L’enfant et les sortilèges*, Maurice Ravel

“Miami Beach Music Festival serves up an innovative operatic double bill of Ravel and Puccini...The concept proved greatly entertaining and blended astonishingly well with Ravel’s innovative stylistic mix. The twin offering proved one of the festival’s most adventurous and rewarding presentations.”

-Lawrence Budman, *South Florida Classical Review* (July 2023)