
C. BENJAMIN ARNOLD JR

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ACADEMIC EMPLOYMENT

- 2003– **University of Kentucky**
Professor (2003–)
Director, School of Music (2003–2012)
Coordinator for the Division of Musicology/Ethnomusicology (2020–)
- 1987–2003 **Emory University**
Chair, Department of Music (1994–2000)
Acting Chair, Department of Music (Fall 1993)
Associate Professor (1993–2003)
Initial Director of Graduate Studies in Music (1991–1994)
Assistant Professor (1987–1993)
- 1986–87 **Centre College**
Instructor/Assistant Professor, part-time

PUBLICATIONS

BOOKS

- 2002 *The Liszt Companion*. Westport, CT: Greenwood, 2002. (Editor)
- 1993 *Music and War: A Research and Information Guide*. New York: Garland, 1993.

CONTRIBUTIONS TO BOOKS AND JOURNALS

- 1984 – “The Strings of 9/11: Elegiac Reflections, Catharsis, and Reenactment in Works for String Instruments,” *Journal of Musicological Research* (February 2019). DOI: 10.1080/01411896.2019.1565911
- “American Composers Respond: The Holocaust.” In *Music and War in the United States*, edited by Sarah Kraaz (New York and London: Routledge, 2018), 276–290.
- “Liszt, Literature, and the Sonata” in *Liszt: A Chorus of Voices*, ed. Michael Saffle, John C. Tibbetts, and Claire McKinney. Franz Liszt Studies Series #13 (Hillsdale, NY: Pendragon, 2012), 10-16.
- “Visions and Revisions: Looking into Liszt’s ‘Lieder’” in *Liszt and the Birth of Modern Europe: Franz Liszt Studies Series #9* (Stuyvesant, NY: Pendragon, 2003), 253–280.
- Liszt’s “Piano Music 1835–1861,” “Piano Music 1861– 1886,” and “Songs and Melodramas” in *The Liszt Companion* (Westport, CT and London: Greenwood, 2002), 73–138, 139–178, and 403–438.

- “Franz Liszt: An Autobiographical and Virtuoso Revolution,” in *Liszt the Progressive. Studies in the History and Interpretation of Music*, vol. 72 (Lewiston-Queenston-Lampeter: Mellen Press, 2001), 3–13.
- Two articles for *The New Grove Dictionary*, 2nd ed., Stanley Sadie. (London: MacMillan, 2001): “Sidney Foster” and “Albert Spalding.”
- “War and the Military in Music,” in *The Oxford Companion to American Military History* (Oxford and New York: Oxford University Press, 1999), 457–460.
- “Art Music and World War II,” in *World War II in Asia and the Pacific and the War’s Aftermath, with General Themes: A Handbook of Literature and Research* (Westport, CT and London: Greenwood, 1998), 323–333.
- “Franz Liszt: The Reader, the Intellectual, the Musician,” in *Analecta Lisztiana I: Liszt and His World*. Franz Liszt Studies Series #5. (Stuyvesant, NY: Pendragon, 1998), 37–60.
- “Music in Lancaster, Kentucky, 1885–1910: Local Talent, Touring Artists, and the Opera House,” in *Music and Culture in America: 1861–1918* (New York and London: Garland, 1998), 197–220.
- “Liszt and the Music of Revolution and War,” in *Analecta Lisztiana II: New Perspectives on Liszt and His Music*. Franz Liszt Studies Series #6. (Stuyvesant, NY: Pendragon, 1997), 225–238.
- “Art Music and the Holocaust,” *Holocaust and Church Struggle: Religion, Power and the Politics of Resistance. Studies in the Shoah XVI* (Lanham, New York and London: University Press of America, 1996), 99–115. (Revision of article in *Holocaust and Genocide Studies*).
- “Tradition and Growth in the Concertos of Nielsen,” in *The Nielsen Companion* (Portland, Oregon: Amadeus, 1995), 350–376.
- “War Music and its Innovations,” *The Music Review* 55 n1 (February 1994): 52–57.
- “Piano in the Home,” [social history] in *Encyclopedia of Keyboard Instruments: The Piano* (New York: Garland, 1993), 172–174.
- “Art Music and the Holocaust,” *Holocaust and Genocide Studies* 6 n4 (1991): 335–349.
- “An Annotated Discography of Liszt Recordings,” in Michael Saffle, *A Guide to Liszt Research* (New York: Garland, 1991), 365–379.
- “Wagner and Liszt: Borrowings, Theft, and Assimilation Before 1860,” *Journal of the American Liszt Society* 30 (July–December 1991): 3–20.
- “Music, Meaning, and War: The Titles of War Compositions,” *International Review of the Aesthetics and Sociology of Music*: 22 n1 (June 1991): 19–28.
- “War Music and the American Composer During the Era of the Vietnam War,” *The Musical Quarterly* 75 n3 (Fall 1991): 316–335.
- “Liszt in Ireland (and Belgium): Reports from a Concert Tour,” *Journal of the American Liszt Society* 26 (July–December 1989): 3–11. (Co-authored with Michael Saffle).
- “Georgy Sviridov,” in *Biographical Dictionary of Russian/Soviet Composers*, ed. Allan Ho and Dmitry Feofanov (New York: Greenwood, 1989), 534–535.

- “Recitative in Liszt’s Solo Piano Music,” *Journal of the American Liszt Society* 24 (July-December 1988): 3–22.
- “The Role of Music in the U.S.S.R., the U.S.A., and Germany During World War II,” *Emory Journal of International Affairs*, 5 No. 1 (Spring 1988): 37–43.
- Seven articles for *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie (London: MacMillan, 1986): “Akira Endo”; “Sidney Foster”; “Ray Lev”; “Jerome Lowenthal”; “Albert Spalding”; “Tosy Spivakovsky”; “James Sykes.”
- “Liszt Research and Recordings” 1982–1986, *Journal of the American Liszt Society* (Co-authored with Allan Ho):
 20 (December 1986): 4–29; 19 (June 1986): 23–42; 18 (December 1985): 36–46; 17 (June 1985): 24–38; 16 (December 1984): 35–52; 15 (June 1984): 105–138.

REVIEWS

1984–

- Shay Loya. *Liszt’s Transcultural Modernism and the Hungarian Gypsy Tradition*. Review for *Nineteenth-Century Music Review* (April 2014): 1–4.
- Adrian Williams, ed. *Franz Liszt: Selected Letters*. London: Oxford University Press, 1999. Reviewed in *MLA Notes* (March 2001): 642–644.
- “International Liszt Symposium, Stockholm May 9–12, 1996,” *Liszt Saeculum* 57 (1996): 38–39.
- Adrian Williams. *Portrait of Liszt*. London: Oxford University Press, 1990. Reviewed in the *Journal of the American Liszt Society* 29 (January–June 1991): 67–68.
- George Rochberg. *The Aesthetic of Survival: A Composer’s View of Twentieth-Century Music*. Ann Arbor: University of Michigan Press, 1984. Reviewed in the *Journal of the American Liszt Society* 29 (January–June 1991): 72–73.
- Havergal Brian. *The Complete Music for Solo Piano*. London: The Havergal Brian Society, 1985. Reviewed in *MLA Notes* (March 1988): 577–578.
- Pierre Boulez. *Douze Notations*. Vienna: Universal Editions, 1985. Reviewed in *MLA Notes* (March 1988): 580–581.
- Piano Works by Warner Heider, Andrew Imbrie, Tania Leon, and Claude Ledoux. Reviewed in *MLA Notes* (March 1988): 581–582.
- Gaetano Donizetti. *Opere Complete Per Pianoforte a 4 Mani and Tutte Le Opere Per Pianoforte*, edited by Petro Spada. Rome: Boccaccini & Spada Editori, 1983. Six volumes. Reviewed in *MLA Notes* (December 1986): 416–417.
- Ernst Linko. *Trio for Piano, Violin and Cello*, Op. 9. Helsinki: Edition Fazer, 1981. Reviewed in *MLA Notes* (March 1985): 594–595.
- Russische Klaviermusik: 1780–1820*, edited by Alexey Lubimow. Wilhelmshaven: Heinrichshofen’s Verlag, 1983. Reviewed in *MLA Notes* (June 1984): 888–889.

EDITOR

1985–90

Visiting Editor of *The Journal of the American Liszt Society* for volumes 26 and 27, 1989–90.

Editor of *The Medtner Society Newsletter*, 1985.

PAPERS PRESENTED

1983–

“Where the Music Leads: 9/11 and Compositional Redirection in Ellen Taaffe Zwilich’s Clarinet Concerto,” South-Central Chapter of the American Musicological Society, Bellarmine University 12 March 2021 (conference via zoom).

“Liszt and Brahms: Approaches to the Lied during the War of the Romantics,” American Liszt Festival, (lecture recital), Arizona State University, 27 October 2019.

“Early, Late, and Last Thoughts: Liszt’s Songs 1839 to 1886,” invited paper given at “Der Ganze Liszt – Liszt Interpretationen: Internationaler Kongress,” Weimar, Germany, 21 October 2011.

“Liszt and the Opera,” South-Central Chapter of the American Musicological Society, Johnson City, TN, 7 March 2003, *in absentia*. Read by Diana Hallman.

“Freudvoll und Leidvoll: Liszt’s Developing Vision in his German Lieder” at the South-Central Chapter of the American Musicological Society, Lexington, KY, 26 March 1999.

“Visions and Revisions: Looking into Liszt’s ‘Lieder’” invited paper given at the Bellagio Liszt Conference, Bellagio, Italy, 14–18 December 1998.

“The Dark Side of the Music and Musicians of the Nineteenth Century,” invited paper given at the Great Romantics Festival in Hamilton, Ontario, 8 October 1998.

“Franz Liszt’s Sonata in B Minor: A History of its Critical Reception and an Interpretative Analysis of its Recorded Legacy.” I was one of six participants and panelists presenting topic papers on current research in an “AMS Special Session: Liszt” at the national meeting of the American Musicological Society Meeting, Phoenix, 31 October 1997.

“And I too am a Painter: Liszt and Paganini,” invited paper given at the American Liszt Society in Hamilton, Ontario, 24 October 1996.

“Franz Liszt: An Autobiographical and Virtuositic Revolution,” invited paper given at the International Liszt Symposium in Stockholm, Sweden, 9–12 May 1996.

“Music at the Turn of the Century: Lancaster, Vaudeville, and the Opera House,” given at the South-Central Chapter of the American Musicological Society, Georgia State, 7 April 1995.

“Franz Liszt as Reader, Intellectual, and Musician,” invited paper given at the “Liszt and His World” conference, Virginia Tech, 22 May 1993.

“The Thinker from the Thought: Wagner and Anti-Semitism,” Colloquium participant sponsored by The Center for Language, Literature, and Culture, Emory University, 3 March 1993.

- “Wagner and Liszt: Borrowings, Theft, and Assimilation Before 1860,” given at the South-Central Chapter of the American Musicological Society, Vanderbilt University, 23 March 1991.
- “The Title or the Music: A Look at Selected Compositions Related to War,” given at the South-Central Chapter of the American Musicological Society in Milledgeville, GA, 1 April 1989.
- “War Music: Vietnam and Beyond,” given at the Symposium of the International Musicological Society and Festival of Music in Melbourne, Australia, 30 August 1988.
- “War Music: A Reflection of Society,” invited paper given at the Chesapeake Chapter of the Music Library Association in Blacksburg, VA, 14 May 1988.
- “Instrumental Recitatives in Liszt’s Solo Piano Music,” given at the South-Central Chapter of the American Musicological Society in Knoxville, 15 April 1988.
- “Innovations in War Music,” given at the South-Central Chapter of the American Musicological Society in Danville, KY, 28 March 1987.
- “Composers and Peace Music,” given at the Shalom Symposium in Lexington, KY, 2 November 1986.
- “Franz Liszt: His Influence on Nineteenth and Twentieth-Century Composers,” given at Centre College, 15 January 1986.
- “War, Destruction, and the Apocalypse in Music Since World War II,” given at the South-Central Chapter of the American Musicological Society in Jefferson City, TN, 6 April 1984.
- “The Four-hand Piano Music of Johann Nepomuk Hummel,” given at the American Liszt Society Festival, Atlanta, GA, 20 October; and the University of Kentucky, 17 November 1983.

PERFORMANCES AS COLLABORATIVE AND SOLO PIANIST

1995– (all vocal performances are with Elizabeth Packard Arnold, soprano, unless noted otherwise)

National/International

- “Accompanist for a lecture recital “A Musico-poetic Analysis of Selected Lieder by Women of the Classic Period” presented at the online 2020 College Music Society National Meeting (Fall 2020)
- “Liszt and Brahms: Approaches to the Lied during the War of the Romantics,” American Liszt Festival, (lecture recital), Arizona State University (27 October 2019)
- “The Late Songs of Franz Liszt” (lecture recital), University of Alabama-Birmingham, AL, 15 October 2014
- “Liszt Late Songs and Solo Piano Music inspired by Wagner,” American Liszt Festival, University of San Francisco, CA, 1 June 2013
- “Liszt and Baber Songs,” Ft. Smith, Arkansas, 24 March 2013
- All Liszt Song Recital consisting of 21 songs, “Der Ganze Liszt – Liszt-Interpretationen: Internationaler Kongress,” Weimar, Germany, 20 October 2011

