
CECIL BENJAMIN ARNOLD JR

**School of Music
105 Fine Arts Building
University of Kentucky
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ACADEMIC EMPLOYMENT

- 2003– **University of Kentucky**
 Acting Director, School of Music (2024–25)
 Acting Chair, Department of Theatre & Dance (2022–23)
 Director, School of Music (2003–12)
 Professor of Musicology (2003–)
- 1987–2003 **Emory University**
 Chair, Department of Music (1994–2000)
 Acting Chair, Department of Music (Fall 1993)
 Associate Professor (1993–2003)
 Inaugural Director of Graduate Studies in Music (1991–94)
 Assistant Professor (1987–93)
- 1986–87 **Centre College**
 Instructor/Assistant Professor, part-time

ADMINISTRATIVE RESPONSIBILITIES AND ACCOMPLISHMENTS

- 2003–2012 **University of Kentucky, Director, School of Music**
Oversaw 45 full-time faculty, 20 part-time instructors and lecturers, 9 staff members, a student body of 400 (including 160 graduate students), and an annual budget of \$4.6 million. Duties included fundraising, curriculum development, facilities and fiscal management, faculty development, and strategic planning.
- Added a new tenure-track position in Music Therapy (2011-12)
Co-chaired the Boston Pops Planning Committee with John Nardolillo to facilitate UKSO's side-by-side performance with the Boston Pops Orchestra at Rupp Arena (2011)
Added a new tenure-track position in Guitar, a new lecturer in World Music, and four Teaching Assistantships in Guitar, Music History, and World Music for the General Education curriculum (2010-11)
Helped plan and organize the Bleed Blue Halloween Bash, a fundraiser for the Friends of Music, in Louisville, KY (2010)
Worked with Dean of Fine Arts to receive \$110,000 from UK President for prestigious ensemble travels to Europe, New York, and Chicago (2010)

- Launched the “Feel the Heat—See Blue” campaign for the school in recognition of its Award-Winning Tradition and recent success (2010)
- Worked with Michael Carter at WEKU to have UK School of Music concerts broadcast on Kentucky Center Stage (2010–12)
- Successfully recruited a Director of Music Therapy to develop and lead the only master’s degree in Music Therapy in Kentucky (2009)
- Launched online version of revised Student Handbook (2009)
- Working with Deans of the UK HealthCare and the College of Fine Arts, the UK School of Music received a \$1,000,000 grant from the Lucille Little Foundation for a new Music Therapy Program at UK. The state matched this grant, and UK HealthCare committed to matching it for a total of \$2,700,000 (2008)
- Upgraded practice rooms with twelve new pianos, \$42,000 (2008-09)
- Worked with Dean of Fine Arts to receive an internal commitment for a recurring additional \$100,000 for the UK Wildcat Marching Band (2008)
- Reworked and updated requirements for DMA degree and added degrees in collaborative piano and vocal pedagogy (2007)
- Added three new tenure-track faculty positions in viola, ethnomusicology, and marching band (2007–08)
- Helped plan the annual Anita Baker Mother’s Day Tribute for the Friends of Music and Temple Adath Israel (2007–12)
- UK School of Music became the first Uniquely Yamaha School (2006–12)
- Emceed and planned an invited only development concert for business clients (2005–11)
- Hosted and helped plan UK School of Music Hall of Fame ceremonies as part of Benefit Concerts (2005, 2007)
- Helped plan and organize six Moonlight Galas, the largest annual fundraiser for the Friends of Music at Pin Oak Stud, R. J. Corman’s Hangar (2), the Kentucky Castle (special guest John Calipari), Gainesway, and Donamire Farm (2005–10)
- Helped plan and organize nine annual Scholarship Benefit Concerts (2004–12)
- Helped organize Keeneland’s “Music of the Horse” CD and concert (2005)
- Created Uniquely American Music Concert Series (2004–05)
- Organized more than thirty interviews with faculty on WKYT TV’s CBS affiliate noontime show (2004–12)
- Increased revenues by restructuring Applied Music Fee (Fall 2004)
- Reinstated guitar program (Fall 2004)
- Significantly upgraded faculty computers (2004)
- Worked with Dean of Fine Arts to complete Feasibility Study for a New School of Music Building (Fall 2004)
- Oversaw seven successful tenure and promotion cases to Associate Professor and five promotions to Full Professor (2004–12)
- Successfully nominated two professors to Provost Distinguished Service Professorships at UK, two professors for Provost Distinguished

Teaching Awards, and one graduate student for Provost Distinguished Teaching Award (2006–12)

1994–2000

Emory University, Chair, Department of Music

Oversaw 14 full-time faculty and more than a dozen part-time instructors and Artists Affiliates. Duties included curriculum development, facilities and fiscal management, faculty development, and strategic planning.

Worked with college deans and faculty of music, dance, theater, and film to plan and develop the Schwartz Center for the Performing Arts (1997–2000)

Received \$15,000 to replace choral risers in Glenn Memorial Auditorium (1999–2000)

Increased Emory Concert Choir lines by \$15,000 annually (1998–99)

Received \$800,000 endowment, Emory Chamber Music Society of Atlanta (1997–98)

Received \$11,000 for additional musical instruments (1995)

Received \$40,000 commitment for percussion equipment (1996)

Oversaw move to new facilities, the Burlington Road and Performing Arts Studio complex (1996–97)

Increased Emory Wind Ensemble lines by \$15,000 annually (1996–97)

Received \$25,000 over five years to purchase instruments for the Emory Wind Ensemble (1996–97)

Increased offer of annual music scholarships from four to six (1995–96)

Received funds to purchase a \$10,000 Javanese Gamelan (1995–96)

Worked to get additional tenure-track position in voice (1995–96)

Received over \$100,000 for three new Steinway grand pianos for the university (1994–95)

Organized and developed Emory/MIT exchange (1994–2000)

Led campaign to renew Center for the Arts planning (1994–95)

Wrote \$60,000 grant to upgrade computers for the Piano lab for theory and compositional instruction (1994–95)

1991-1994

Emory University, Director of Graduate Studies

Inaugural Director of Graduate Studies in Music at Emory who helped establish the M.M. and M.S.M. programs (1991-94)

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 – Invited Chapter: *Liszt Jahrbuch*, “Liszt as a Reader,” vol. 2025/26, forthcoming September 2025.
- “The Strings of 9/11: Elegiac Reflections, Catharsis, and Reenactment in Works for String Instruments,” *Journal of Musicological Research* (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 Virtuositic 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, NY 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. Wilhelms-haven: Heinrichshofen's Verlag, 1983. Reviewed in *MLA Notes* (June 1984): 888–889.

EDITOR

- 2022– Editor, *The Journal of the American Liszt Society*: Volumes 73 and 74 (November 2024)
- 1989–90 Visiting Editor, *The Journal of the American Liszt Society*: Volumes 26 and 27.
- 1985 Editor of *The Medtner Society Newsletter*

PAPERS AND PRESENTATIONS

- 1983– “Musico-Philosophical Contemplation: Attentive Listening to Late Beethoven,” Contemplative Practices for Higher Education National Conference, University of Kentucky, 29 February 2024.
- “Music of 9/11: Women Composers Answer the Call,” lecture as part of the UK Exchange with Ionian University, Corfu, 18 October 2023.
- “The Goethe Lieder of Franz Schubert and Franz Liszt.” American Liszt Festival, (lecture recital with Elizabeth Packard Arnold), Palm Beach Atlantic University, 19 May 2023.
- “Singing as Meditation: Mindfulness in the Voice Studio.” International Congress of Voice Teachers—ICVT. Vienna, Austria, 3-6 August 2022. Co-presenter with Elizabeth Packard Arnold.
- “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 with Elizabeth Packard Arnold), 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 Virtuoso 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

- Fritz Kreisler, *Liebeslied* and *Schön Rosmarin*, with Spyros Gikontis as part of the UK Faculty Exchange Concert at Ionian University, Corfu, Greece, 23 October 2024.
- “Liszt songs,” as part of the UK Faculty Exchange Concert at Ionian University, Corfu, Greece, 19 October 2023.
- “The Goethe Lieder of Franz Schubert and Franz Liszt.” American Liszt Festival, (lecture recital), Palm Beach Atlantic University, 19 May 2023
- “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

Local

“Songs from the Baroque to the Twentieth Century” with Jackson Arnold (cello) and Beth Arnold (soprano and flute), Classical Music Sundays, Lexington Public Library (21 January 2024)

Cage: *4’33”* in “An Evening of Performance” in conjunction with the *Intentions-Actions-Outcomes* exhibition, Singletary Art Museum (21 September 2023)

Bach Marathon, St. Raphael Episcopal Church, Bach Prelude in F# minor WTC II and Flute Sonata in B minor, BMV 1030. March 2023.

Baber: *Ere We Be Young Again*: Friends of Music, UK Gatton Student Center (16 Feb. 2020)

Brahms: Horn Trio, with Harry Clarke (horn) and Elizabeth Steva (violin) Calvary Baptist Church (10 January 2016)

“Lamentation to Transcendence: The Late Music of Franz Liszt” (lecture recital), UK Recital Hall, Singletary Center (22 September 2013)

“A Songbook Recital: Songs of Joseph Baber,” Niles Gallery (20 February 2013)

“Valentine’s Day Tribute to the Life and Art of Dietrich Fischer-Dieskau,” Three Liszt songs, SCFA Recital Hall, 14 February 2013

Ere We Be Young Again: Joseph Baber Paper Dedication Evening Recital,” SCFA Recital Hall (30 April 2012)

Voice Recital, Baber: *Ere We Be Young Again*, Development Concert for UK School of Music, SCFA Recital Hall, 2 December 2011

Tribute to Nathaniel Patch Concert, narrated event and performed a piano four-hand Dvořák: Slavonic Dance with Irina Voro, SCFA Recital Hall, 30 October 2008

Early Baroque Vocal Concert, First Presbyterian Church, Lexington, 7 September 2008

McPhee: Balinese Ceremonial Music, with duo-pianist Jennifer Ku, World Music Concert at UK, 9 April 2006

Voice Performance, Lexington Federated Music Clubs, 16 November 2004

Voice Performance, Friends of Music meeting, 12 September 2001

Concerto meeting of the Atlanta Symphony Associates, 11 September 2001

Emory University, Fifth hand in PDQ Bach’s *Liebeslieder Polkas*, 19 April 2001

Voice Recital, University College, Oxford, 8 July 1998

Voice Recital, Emory University, 20 February 1998

D.M.A. Voice Recital, University of Cincinnati, 3 December 1997

Benefit for Homeless, Emory University, 21 September 1997

Voice Recital, University College, Oxford, 24 July 1996

Voice Recital, Emory University, 27 February 1996

Voice Recital, University College, Oxford, 12 July 1995

LECTURER**ATLANTA SYMPHONY ORCHESTRA**

1989–2003

The Atlanta Symphony Orchestra “Before the Music” Lecture Series and “Concert Preview Series” at Symphony Hall:

- 20 March 2003: Berlioz’s *Harold in Italy* and Mendelssohn’s Symphony No. 4 “Italian”
- 3 October 2002: Tchaikovsky’s Piano Concerto No. 1 and Shostakovich’s Symphony no. 11
- 31 March 2000: Moderator and Interviewer for noontime conversations with Yoel Levi and André Watts
- 4 February 2000: Moderator and Interviewer for noontime conversations with Sir Roger Norrington and Robert Levin
- 22 April 1999: Adams’s *Slonimsky’s Earbox*, Liszt’s *Hungarian Fantasy* and *Totentanz*, and Nielsen’s Symphony No. 4
- 19 November 1998: Mendelssohn’s Piano Concerto No. 1 and Mahler’s Symphony No. 7
- 5 March 1998: Mendelssohn’s Symphony No. 3 and Wagner’s *Tristan und Isolde* (orchestral selections)
- 30 January 1997: Liszt’s Piano Concerto No. 2 and Mahler’s Symphony No. 6
- 28 September 1995: Liszt’s *Les Préludes*, Bartók’s Piano Concerto No. 2, Haydn’s Symphony No. 103 “Drum Roll,” and Strauss’s *Don Juan*
- 17 November 1994: Beethoven’s Symphony No. 4, Schnittke’s *(K)einsommer-nachtsmusik*, and Tchaikovsky’s Piano Concerto No. 1
- 18, 19, 21 November 1993: Mozart’s Symphony No. 35 and Mahler’s Symphony No. 7
- 28 January 1993: Tchaikovsky’s Piano Concerto No. 1 and Shostakovich’s Symphony No. 10
- 1 October 1992: Liszt’s *Faust* Symphony and Rachmaninoff’s Piano Concerto No. 1
- 29 April 1992: Haydn’s *Creation*
- 23 April 1992: Mahler’s Symphony No. 6 and Mendelssohn’s Violin Concerto
- 24 April 1991: Mahler’s Symphony No. 8
- 4 April 1991: Rachmaninoff’s Piano Concerto No. 2 and Shostakovich’s Eighth Symphony
- 31 January 1991: Handel’s *Water Music Suite*, Wagner’s excerpts from *Götterdämmerung*, and Prokofiev’s Piano Concerto No. 4
- 17 November 1990: Liszt’s *Mephisto Waltz*, Corigliano’s Piano Concerto, and Mendelssohn’s Symphony No. 3
- 2 May 1990: Verdi’s *Quattro pezzi sacri*, and Glass’s *Canyon* and *Itaipu*
- 24 March 1990: Berlioz’s *Romeo and Juliet*
- 23 September 1989: Shostakovich’s Tenth Symphony

- 1996–99 Atlanta Symphony Associates' Adult Education Courses:
 9–30 April 1999: "Symphonic Music of Richard Strauss"
 19 May–2 June 1998: "Beethoven and the Early Romantics"
 4–25 April 1997: "The Romantic Piano Concerto"
 5–26 April 1996: "Bartók, Dvořák, and Stravinsky"

OTHER LECTURES

- 1991– **Regional/National/International**
- Invited Lecture/course for the Highlands Chamber Music Festival, Highlands, NC: "The Canonic Phenomenon of Stravinsky's *Rite of Spring*: Primitivism, Myth, and Modernity." 19 July 2025, *forthcoming*.
- Lecture, "Austerity, Resignation, and Hope in Franz Liszt's Experimental Late Music." Faculty Exchange with Ionian University, Corfu, Greece, 24 October 2024.
- Lecture, "*The Quartet for the End of Time*: Creation & First Performance in Stalag VIII A." Faculty Exchange with Ionian University, Corfu, Greece, 22 October 2024.
- Invited Lecture/course for the Highlands Chamber Music Festival, Highlands, NC: "From the Prison Camp to Reflections on Eternity: Olivier Messiaen and the *Quartet for the End of Time*," 20 July 2024.
- Lecture, "Franz Liszt: From Virtuoso to the Music of the Future," part of the UK Faculty Exchange with Ionian University, Corfu, Greece, 17 October 2023.
- Invited Lecture and program notes, Choralis: Mozart's Requiem, *Exsultate, jubilate, Ave verum corpus*, and Piano Concerto No. 23, Washington, D.C., 1 March 2015
- Invited Lecture and program notes for Choralis: Duruflé's Requiem, Poulenc's Organ Concerto, and J. S. Bach's *Ein feste Burg*, Washington, D. C.: 30 March 2014
- Invited Lecture/course for the Highlands Chamber Music Festival, Highlands, NC: "Powerful Intimacy: The Chamber Music of Ludwig van Beethoven." 7 July 2012
- Invited Lecture, Mozart's Requiem, Marietta, GA, 6 April 2012
- Lecture, Beethoven Complete Strings Quartets VIII, Emory University, 18 April 2004
- Invited Lecture/course for the Highlands Chamber Music Festival, Highlands, NC: "The Growth of the Piano Virtuoso: From Mozart to Moszkowski," 14 September 2002
- Invited Lecture/course for the Highlands Chamber Music Festival, Highlands, NC: "On Listening to Chamber Music," 6 July 2002
- Invited Lecture/course for the Highlands Chamber Music Festival, Highlands, NC: "How to Listen to and Enjoy Chamber Music," 7 July 2000

Local

- “LexPhil Connect Talk—Music Written in the Time of War (Prokofiev)”
Interview with Kelly Corcoran and Terry Dean about Prokofiev’s Fifth Symphony (May 2022)
- Invited Lecture, Bach’s *St. John Passion*, First Presbyterian Church, Lexington, KY, 27 March 2015
- Lecture, “E.T.A. Hoffmann: Fantastical Polymath,” University of Kentucky: Niles Gallery, 26 February 2015
- Invited Lecture, “Britten’s War Requiem: A Pacifist’s Point of View,” First Presbyterian Church, Lexington, KY, 17 March 2013
- Lecture, “The French Liszt” as part of the “Music, Arts and Culture in Paris” series, University of Kentucky: Niles Gallery, 3 February 2012
- Lecture for Haydn’s *Creation Mass*, First Presbyterian Church, Lexington, KY, 7 June 2009
- Lecture for the Lexington Philharmonic Orchestra, Beethoven’s Symphony No. 5, Peck’s *The Glory and the Grandeur*, Copland’s *Fanfare for the Common Man* and *Lincoln Portrait*, 11 November 2005
- Lecture for Mendelssohn’s *Elijah*, Central Christian Church, Lexington, KY, 2 October 2005
- Lecture for Orff’s *Carmina Burana*, UK School of Music Benefit Gala, 22 April 2005
- Lecture for the Prague Symphony: Dvořák’s *Carnival*, Piano Concerto, and Symphony No. 9, Singletary Center for the Arts Series, 1 March 2005
- Lecture for the Lexington Philharmonic Orchestra, Mendelssohn’s *Ruy Blas Overture* and Symphony No. 3 “Scotch” and Shostakovich’s Symphony No. 9, 12 November 2004
- Lecture, Wagner as part of UK Opera Theatre’s “Opera 101,” March 2004
- Lecture for the Lexington Philharmonic Orchestra, Bartok’s Concerto for Orchestra, and Piston’s *Incredible Flutist*, 9 March 2004
- Lecture for the Concerto meeting of the Atlanta Symphony Associates, “Dark Side of Music and Musicians in the Nineteenth Century,” 11 September 2002
- Two lectures on Beethoven Piano Sonatas for the Emory Chamber Society of Atlanta, 5 and 26 October 2001
- Lecture on Shostakovich: Piano Trio No. 2 as part of Emory University’s Reconciliation Events, 26 January 2001
- Lecture on Beethoven’s *An die ferne Geliebte* for the Emory Chamber Society of Atlanta, 7 May 2000
- Lecture on “Scandals, Misdeeds and Misconduct in Classical Music” to the Ensemble Group of the Atlanta Symphony Orchestra, 10 September 1996
- Opening lecture on Mozart’s Mass in C Minor for the Robert Shaw Emory University Workshop, 6 April 1991
- “Modern Music: The Last Decade,” for Emory’s Senior University in Atlanta, Georgia, 1 November 1991

HONORS AND GRANTS

- 1988– Co-wrote and received a grant for \$1000 from the UK Office of the Vice President of Research for the Contemplative Practices for Higher Education Conference at UK, Spring 2024
- Received College of Fine Arts Faculty Award for Service, 2022-2023
- Selected as a Faculty Fellow for Presentation U, Cohort #9, University of Kentucky (2018-2019)
- Received a \$10,000 Commonwealth Collaborative “Quality of Life Award” to establish a UK School of Music concert series at the Kentucky Repertory Theatre, Horse Cave, KY (2008–2009)
- Massee-Martin/NEH Teaching Partner Grant (with Tong Soon Lee), Emory University, 2003
- Participant in the Emory Teaching Video Group, led by Patrick Allitt, Emory University, 2002
- Massee-Martin/NEH Teaching Partner Grant (with Yayoi Everet), Emory University, 2002
- Emory University Teaching Fund Committee Award “Shakespeare and Music” (with Sheila Cavanaugh)
- Culpeper/CTC Award: Seminar in Technology and Teaching, that gave me the background to code HTML and incorporate web-based materials in my twentieth-century music course (1998). My website before I left Emory in 2003 was in the top ten sites most used at the university.
- Inducted into the University of Kentucky School of Music’s *Carl A. Lampert Music Hall of Fame*, 1998
- Emory International Travel Fund Committee Award for Liszt presentation in Bellagio, Italy, 1998
- One of twelve faculty participants in the interdisciplinary Luce Faculty Seminar No. 5 (1993), Emory University, where I met twice weekly with faculty from eleven other disciplines to discuss a book in each discipline ranging from physics, psychology, law, and history to religion, philosophy, theatre, and film.
- National Endowment for the Humanities Grant, eight-week Summer Seminar “The Operas of Wagner,” with Dr. Robert Bailey at New York University, 1990
- Emory University Research Grant, “Music and War,” 1990
- Emory University Summer Research Grant, “Music and War,” 1989
- Summer Faculty Development Awards (6), Emory College, 1988–1993

EDUCATION

1973–86

University of Kentucky

- Ph.D., Musicology (Advisor: Rey M. Longyear, 1986)
- M.M., Piano Performance (Advisor: Lucien Stark, 1981)
- B.M., Piano Performance (Advisor: Nathaniel Patch, 1977)

OTHER PROFESSIONAL ACTIVITIES

- 1989– With Lance Brunner, Co-Chaired the Contemplative Practices for Higher Education Conference at UK, 29 February to 2 March 2024
- Participant, Three-day online workshop on Trauma Informed Mindfulness, Koru, 7-9 October 2021
- Facilitator, Koru-in-the-Wild, 18 March 2021
- Led two four-week online Koru Mindfulness courses for members of the Memphis Symphony Orchestra, February–March 2021
- Received Certification for the Mindfulness Institute for Emerging Adults (Koru), June 2020
- Served as a juror for the 2020 Alan Walker Book Award of the American Liszt Society
- Attended “Methods in Empirical Music Research: A Workshop for Music Scholars” at Ohio State University, 14-17 May 2019
- Served as one of three jurors for the 2017 Alan Walker Book Award of the American Liszt Society
- Served as one of the adjudicators for the Nathaniel Patch Piano Competition, April 2017
- Served as a member of the National Association of Schools of Music (NASM) on-sight evaluation team for Case Western Reserve University, 2-4 March 2015
- Served as one of three jurors for the 2014 Alan Walker Book Award of the American Liszt Society
- Served as Chair for the NASM on-sight evaluation team for Nebraska Wesleyan University, 16-18 April 2014
- Served as one of two NASM on-sight evaluators for the University of North Carolina at Charlotte, 3-6 February 2013
- Invited as one of six academic faculty to travel to Japan as a participant in Yamaha’s Discover Japan Tour, 13-22 January 2013
- Chair, Session on “Musikdenken und Kompositionstechnik,” “Der Ganze Liszt – Liszt-Interpretationen: Internationaler Kongress,” Weimar, Germany, 19 October 2011
- Invited as one of twenty directors to attend NASM Workshop for Experienced Evaluators, 18-19 November 2011
- Served as adjudicator for the first Alan Walker Book Award Jury awarded at the 2011 ALS Bicentennial Festival in Athens, GA, 17 February 2011
- Served as one of two NASM on-sight evaluators for Southern Illinois University at Edwardsville, 14-17 March 2010 and Northwestern State University of Louisiana, 10–13 March 2008
- “Guitar Music of John Anthony Lennon,” Notes to Compact-disk recording. Albany Records, 2005
- Served on the Program Selection Committee for the South-Central Chapter of the American Musicological Society, 2000
- Invited to serve on the Editorial Board of *The Pendragon Review*, 1998–99

Panelist for the American Musicological Society National Meeting in Baltimore: “AMS Committee on Career-Related Issues, Open Forum III: The Musicological Job Market,” 9 November 1996
 Chair, “Liszt: The Canadian Connection” session of the American Liszt Society Festival (Hamilton, Ontario), 27 October 1994
 Chair, Eighteenth- and Nineteenth-Century Session of the South-Central Chapter of the American Musicological Society, 3 April 1992
 Visiting Secretary for the South-Central Chapter of the American Musicological Society, 2–4 April 1992
 Chair, Twentieth-Century Session of the South-Central Chapter of the American Musicological Society, 22 March 1991
 Served on the Program Selection Committee for the South-Central Chapter of the American Musicological Society, 22–23 March 1991
 “Richard Strauss’s *Enoch Arden*” Notes to compact-disc recording. William Ransom and Mac Morgan performers, 1990

Local

Gave “Mindfulness for the Arts” session to 34 students in Holmes Hall as part of the College of Fine Arts partnering with UK Invests (27 November 2023)
 Guest lecturer, Liszt’s Faust Symphony, MUS 622, Scot Buzza (17 February 2023)
 Performance with Elizabeth Arnold for UK College of Fine Arts, “Sunday at Calliecash Farm,” 18 September 2022
 Led Koru Basic Meditation Class at UK (September 2022), (February and September 2021) and Koru 2.0 (March 2021); Koru Basic Meditation Class for College of Fine Arts Faculty and Staff (May-June 2019) & (Jan.-Feb. 2020); Aspire (19 August 2019); Fine Arts Living Learning and Fine Arts Students (Sept.–Oct. 2019)
 Served on the Pedagogically-Sound Online Teaching Pilot Program for the College of Fine Arts (Summer 2020)
 Served as Moderator for the Roundtable Discussion: “Memories and Messages of War and Peace: Silent Night,” in celebration of the School of Music’s 100th Anniversary and performance of *Silent Night*, Singletary Center, 1 November 2018
 Served on Panel at the Fall 2011 Pebbles Partners Colloquium to discuss the “The Healing Arts Program” at UK Healthcare, 13 September 2011
 Interview with UK President Todd on “UK Perspectives,” discussing the award-winning achievements of the School of Music, broadcast 1 April 2011 on WUKY
 Interview with Carl Nathe on “UK at the Half,” broadcast 23 February 2011 on Wildcat Radio
 Emceed the inaugural concert of the University of Kentucky Confucius Institute, 6 November 2010
 Television interviews about UK School of Music events, WKYT TV, 19 April 2012, 7 September 2010, 26 March 2010, 29 September 2009, 15

September 2008, 18 April 2008, 25 September 2007, 26 January 2006,
23 September 2005, and 3 November 2004
 Interviewed by Kentucky Education Television for a documentary on Dr. K.
H. Han and the UK Chinese Ensemble, *Kentucky Life*, June 2009
 Served as President of the Lexington Bach Society, 2009–2011. Continued
on board 2011–2014
 Served as founding board member of the Central Music Academy, 2003–
2013
 Served on board of the Central Kentucky Youth Orchestra, 2003–2012
 Speech about UK School of Music “On fire,” The Rotary Club of Lexington
(Sunrise), 11 December 2007
 Interview with Nick Lawrence on WUKY Radio for Mendelssohn’s *Elijah*,
28 September 2005
 Interview with Nick Lawrence on WUKY Radio for the Lexington
Philharmonic Concert, 11 November 2004
 Interview with Nick Lawrence on WUKY Radio for the Uniquely American
Music Series, 28 September 2004
 Participant on Quiz Panel for Metropolitan Opera District Auditions, 8
November 2003
 Served as advisor and consultant for the Capitol View Elementary School,
Atlanta, GA, 1 October 2002
 Served as coordinator of student volunteers for the American Musicological
Society National Meeting in Atlanta, 15–18 November 2001
 Appointed to serve on board of the Atlanta Early Music Alliance, 1998–2000
 Founder and Coordinator of the Emory University Archive of Music and
War, 1993–2003
 Adjudicator for the Young Artists’ Chamber Music Competition in Atlanta,
9 December 1990
 Interview about War-related music on WDUN Gainesville, Georgia, 3 March
1989

TEACHING AT UNIVERSITY OF KENTUCKY

MUS 702	Musicology Doctoral Seminar: Lamentation to Transcendence: The Sublime in Music (2023)
MUS 702	Musicology Doctoral Seminar: Franz Liszt, <i>génie oblige</i> , and the Music of the Future (2021)
MUS 702	Musicology Doctoral Seminar: “Music and . . . : 21 st Century Approaches to Interdisciplinary Studies of Music and its Function in Society” (2018)
MUS 702	Musicology Doctoral Seminar: “Music and War” (2016)
MUS 702	Musicology Doctoral Seminar: “Songs of Franz Liszt” (2013)
MUS 690	Special Topic: “From Poetry to Music (and Back)” (2020, 2021)
MUS 624	Special Topic: Meditations from Chant to the Present (2024)
MUS 624	Chamber Music Literature (2013, 2015, 2017, 2020, 2022)
MUS 622	Symphonic Literature (2013-14, 2016, 2018, 2021)

MUS 504	Music of the Nineteenth Century (2013-14, 2022, 2023)
MUS 400G	Graduate Music History Review (2014–18)
MUS 303	History of Music III: Twentieth Century Music (2014-15, 2017-24)
HON 151	Music and War Since 1900 (2015-17, 2019-20)

INDEPENDENT STUDIES

MUS 719	Nineteenth-Century Music (Fall 2023), four D.M.A. students
MUS 719	Nineteenth-Century Music (Spring 2022) D.M.A. students: Ethan Renfro, Austin Stunkard, John Weatherspoon, and Camilla Yoder
MUS 719	Meg Gurtcheff, The Choral Music of J. S. Bach (Spring 2021)
MUS 719	Desiree Scarambone, Music Since World War II (Spring 2018)
HON 395	Kristen Morrill: Russian Opera: Tchaikovsky as Nationalist (Spring 2018)
MUS 719	Desiree Scarambone, 21 st Century Musical Passions (Fall 2017)
MUS 719	Kevin Callihan/Blake Garcia, Symphony: Beethoven to Mahler (Fall 2017)
MUS 719	Taryn Kunisaki, Liszt and the Gypsy (Fall 2015) Liszt (Spring 2016)
MUS 719	Jeremy Bass, Guitar Music of David del Puerto (Fall 2015)
MUS 719	Thomas Hyder, Liszt and the Nineteenth Century (Fall 2014, Spring 2015)
MUS 719	Lucía Marín, Symphonic Music of Carl Nielsen (Spring 2014)
MUS 719	Joshua Chai, Franz Liszt's Choral Music (Fall 2013)
MUS 719	Marcello Cormio, Wagner's <i>Ring of the Nibelung</i> (Spring 2013)

STUDENT SUCCESS: PROFESSIONAL ACTIVITIES OUTSIDE OF UK

- Desirée Scarambone, “The Sensual Semiotics of Christ’s Body,” Presentation at the South-Central Chapter of the American Musicology Society, Sewanee, TN, 8-9 March 2019; winner of the Rey M. Longyear Award for best student presentation. (I chaired Desirée’s Ph.D. committee, and her presentations below are related to her dissertation topic.)
- Desirée Scarambone, “Saariaho,” Presentation at the Darkwater Women in Music Festival, University of North Carolina at Pembroke, 1 March 2019
- Desirée Scarambone, “The Sensual Semiotics of Christ’s Body,” Presentation at American Semiotic Society National Conference, Berea College, Berea, Kentucky, 2018. Was selected for publication in the *Semiotic Society of America Yearbook* (Summer/Fall 2019, forthcoming.)
- Benjamin Adamo, “The Free Real-Estate Dilemma: *The Ethical Pitfalls of De-Commodified Music*, Presentation at the South-Central Chapter of the American Musicology Society, Sewanee, TN, 8-9 March 2019 (based on work in my MUS 702 Ph.D. Seminar, Fall 2018)
- Desirée Scarambone, “Engendering Compassion: David Lang’s *little match girl passion*,” Presentation at the Social Theory, Politics, and the Arts National Conference, St. Thomas University, Minneapolis, Minnesota, 2017.
- Jose Mario Ortiz, “*El Cimarrón* by Hans Werner Henze,” *Revista Vórtex | Vortex Music Journal* 5 no. 3 (2017). ISSN 2317–9937. (based on work in my MUS 624 Chamber Music course, Spring 2017)
- David Ward Francis. “Liszt: An Analysis of Orpheus (1854) Through the Intentionality of His Symphonic Distinctions.” CMS Great Lakes Regional Conference, Murray, KY, Spring 2017 (based on work in my MUS 622 Symphonic Literature course, Spring 2016)

- Jennifer Shafer. “A New Perspective: Franz Liszt and the Legacy of Beethoven.” Poster presentation for the College Music Society in St. Louis, 30 Oct. 30–1 Nov. 2014 (based on work in my MUS 622 Symphonic Literature course, Spring 2013)
- Jennifer Salamone. “Joseph Haydn’s Use of Musical Humor in his Deformation of Sonata Form,” Texas Society for Music Theory, University of Texas at San Antonio, 7-8 March (based on work in my MUS 624 Chamber Music course, Fall 2013). This topic led to her dissertation, “Misbehaving Minuets: A Preliminary Theory of Humor and Dance Form in Haydn’s opp. 76 and 77,” (2017)
- Taryn Kunisaki. “Franz Liszt’s *Die Drei Zigeuner*: A Tribute to his Hungarian Nation and Ancestry” AMS Allegheny Chapter, 5 April 2014 (based on work in my doctoral seminar on Liszt Songs, MUS 702, Fall 2013)

UK SCHOOL OF MUSIC DOCTORAL COMMITTEES

Completed:

Chaired:

- Julianna Charnigo, D.M.A. Composition, Chair (2020–23)
- Desirée Scarambone, Ph.D. Musicology, Chair (2016–22)
- Stephen Wadsack, D.M.A. Trumpet (2024)
- A. J. Bernal, D.M.A. Horn (2022–24)
- Kellie Clark, D.M.A. Choral Conducting (2021–24)
- Joshua Golden, D.M.A. Choral Conducting (2023–24)
- Hyangwoo Lih, D.M.A. Violin (2016–24)
- Camilla Yoder, D.M.A. Oboe (2022–24)
- Hyunjin (Jinny) Kwak, D.M.A. Choral Conducting (2017–23)
- Sean Radermacher, D.M.A. Conducting (2021–23)
- Jerram John, D.M.A. Cello (2020–22)
- Michael DeSousa, D.M.A. Trombone (2021–22)
- Meg Gurtcheff, D.M.A. Choral Conducting (2020–22)
- Saulo DeAlmeida, D.M.A. Composition (2018–22)
- Andrzej Kunecki, D.M.A. Violin (2017–22)
- Kathryn Caton, Ph.D. Musicology (2015–22)
- Yung-Ching Yu, Ph.D. Music Theory (2014–21)
- Kaylina Madison, Ph.D. Musicology (2014–21)
- Andy Braddock, D.M.A. Viola (2014–20)
- Scott Buzza, Ph.D. Musicology (2020–20)
- Joseph Dunn, D.M.A. Composition (2019–20)
- James Evans, Ph.D. Music Theory (2014–20)
- Yu-Ting Huang, D.M.A. Violin (2016–20)
- Robert Jeter, Ph.D. Music Theory (2013–20)
- James Vilseck, D.M.A. Percussion (2018–20)
- Xiaohang Yu, D.M.A. Cello (2016–2020)
- Lindsay Clavere, Ph.D. Music Theory (2013–19)
- Rebecca O’Brian, Ph.D. Musicology (2013–19)
- Brady Harrison, D.M.A. Percussion (2013–19)

Yuri Kim, D.M.A Piano (2015–19)
Enrique Sandoval, D.M.A. Guitar (2015–18), Co-Chair
Jeremy Bass, D.M.A. Guitar (2013–17)
James Daughters, D.M.A. Conducting (2014–17)
William Meyer, D.M.A. Cello (2015–17)
Jenn Salamone, Ph.D. Music Theory (2013–17)
Chi Young Song, D. M. A. Violin (2014–17)
Christopher Butler, D.M.A Percussion (2015–16)
Chris Little, Ph.D. Musicology (2015–16)
Higo Rodriguez, Ph.D. Music Theory (2013–16)
Brandon Arvay, D.M.A. Percussion (2013–15)
Sarah Downs, D.M.A. Voice (2013–14)

In Progress:

Jonathan McIntyre, Ph.D. Musicology, Chair (2021–)
David Boyd, Ph.D. Musicology (2020–)
Kaitlin Callihan, D.M.A Clarinet (2018–)
Yichi Chiang, D.M.A. Violin (2016–)
Joshua Cohen, Ph.D. Musicology (2023–)
Daniel Cupp, D.M.A. Trombone (2024–)
Aaron Eaves, D.M.A. Voice (2021–)
Kaimipono Fike, D.M.A. Cello (2023–)
Connor French, Ph.D. Music Theory (2023–)
Erin Fulton, Ph.D. Musicology (2015–)
Yingchao Han, Ph.D. Musicology (2017–)
Kevin He, D.M.A. Cello (2020–)
Cheng-hao (Stanley) Kuo, Violin (2020–)
Darryl Manley, D.M.A. Viola (2021–)
Wing Hei (Ringel) Sat, D.M.A. Conducting (2024–)
Mary Margaret Zrull, Ph.D. Musicology (2021–)
Zetong Xu, D.M.A. Voice (2024–)

EXTERNAL DOCTORAL COMMITTEE

Taryn Kunisaki, Ph.D. Musicology, University of Hawaii (2021–)

UK SCHOOL OF MUSIC MASTERS COMMITTEES

Andrew Nichols, M.M. Trombone (2024)
Dezmond Rogers, M.M. String Bass (2024)
Eva Reyes-Smith, M.M. String Bass (2024)
Ian Wasserman, M.M. Cello (2024)
Zachary Watkins, M. M. Saxophone (2024)
Jacob Snider, M.M. Horn (2023), chair
Daniel Cupp, M.M. Trombone (2023)
Grant Holcomb, M.M. Organ (2023)

Madison Jones, M.M. Violin (2003)
Braylee Perry, M.M. Clarinet (2023)
Heather Ramey, M.M. Saxophone (2023)
Mykel Robinson-Collins, M.M. Voice (2023)
Megan Franklin, M.A. Theory (2022)
Beth Woodall, M.A. Theory (2022)
Herman Bratcher, M.M. Horn (2022)
Emily Church, M.M. Conducting (2022)
Christopher Horne, M.M. Tuba (2022)
William Latham, M.A. Music Education (2022)
Connor Moore, M.M. Tuba (2022)
Sydney Carbo, M.M. Voice (2021)
Richard Notter, M.A. Music Education (2021)
Ashley Patak, M.M. Voice (2021)
Dawna Rae Warren, M.M. Voice (2021)
Emily Weaver, M.M. Voice (2021)
Benjamin Adamo, M.A. Musicology (2019–2020), Chair
Kayla Collier, M.A. Music Education (2020)
Michael DeSousa, M.M. Trombone (2020)
Fairynne Rogers, M.M. Voice (2020)
Brittany St. Pierre, M.M. Flute (2020)
Cody Williams, M.M. Brass (2020)
Kristen Cox, MMME Voice (2019)
Marcie Wright, MMME Voice (2019)
Joshua Bermudez, M. M. Violin (2019)
Ryan (Chris) Spivy, M. A. Theory (2019)
Yedem Kim, M.M. Violin (2018)
Elizabeth Mayhew, M. M. Voice (2018)
Jake Riddle, M. A. Music Theory (2018)
Jody McCaffery, M. M. Voice (2017)
David Ward Francis, M. A. Music Theory (2017)
Amanda Williams, M. A. Music Theory (2017)
Taryn Kunisaki, M.A. Musicology (2015–2016), Chair
Joseph Hudson, M. M. Trombone (2016)
David Blevins, M. A. Composition (2015)
Holly Dodson, M. M. Voice (2015)
Seon Kyu Kim, M.M. Violin (2015)
Gloria Lee, M. M. Violin (2015)
Amanda Markley, M.M. Violin (2015)
Taeun Moon, M.M. Voice (2015)
Zachery Morris, M.M. Voice (2015)
Francisco Perez, M. M. Percussion (2015)
Kathryn Cook, M.M.E. (2014)
Vincent Dominguez, M.M. Clarinet (2014)
Maureen Kelly, M.M. Violin (2014)
Jared Nobles, M.M. Saxophone (2014)

William Ronning, M.M. Violin (2014)
 Fernando Vago Santana, M.M. Piano (2014)
 Brent Webster, M.M. Guitar (2014)

UK HONORS/GAINES COMMITTEES

Kristin Morrill, Honors (2018)
 Nathan Hewitt, Gaines Fellow (2016-2017)
 Emily Furnish, Gaines Fellow (2014–2015)

TEACHING IN SALZBURG, AUSTRIA

MUS 327 Music History Survey II: 1750–2000 (Summer 2024)

TEACHING AT EMORY

MUS 501 Introduction to Musicology (2000–02)
 MUS 470S *Shakespeare and Music (co-taught: 2000)
 MUS 470S *Apocalypse Now and Then (Interdisciplinary course: 1989)
 MUS 432 *Wagnerian Opera (1989–90)
 MUS 425/525 Nineteenth-Century Music (1988, 1990, 1992, 1994–96, 98–2000, 2003)
 MUS 426/526 Twentieth-Century Music (1987, 1989, 1992–93, 1995–2001)
 MUS 350R *Emory at the MET (Lincoln Center, New York: 1990–98, 2000)
 MUS 202 Music History Survey 1750 to Present (1988–90, 2003)
 MUS 200G *Music in England (University College, Oxford: 1995–96, 98, 2001)
 MUS 190 *The Diva and Virtuoso in Classical Music (2002)
 MUS 121 Music Theory (1987–89, 1992)
 MUS 101 Music Appreciation (1988)
 ECFS 101 Freshman Seminar/FAME (1987–90, 1992, 1994, 2002)
 (*began new course)

EXTERNAL REVIEWS FOR PROMOTION

Paul Bertagnolli, Professor, University of Houston (2023)
 Jay Rosenblatt, Professor, University of Arizona (2020)
 Jonathan Kregor, Professor, CCM (2014)
 James Sobaskie, Associate Professor, Mississippi State University (2013)

PROFESSIONAL ORGANIZATIONS

American Liszt Society (Board of Directors and Editor, *Journal of the American Liszt Society* 2022—; named Director of Research 2024—)
 American Musicological Society
 Central Music Academy (Board of Directors 2003–13)
 College Music Society
 Lexington Bach Choral Society, President (2009–11) (Board of Directors 2009–14). The organization changed its name to Kentucky Bach Choral Society in 2012
 American Liszt Society, Visiting Editor for two issues of *JALS*, 1989–90)

UNIVERSITY SERVICE

UNIVERSITY OF KENTUCKY COLLEGE AND UNIVERSITY COMMITTEES

Performance: John Cage 4'33" in An Evening of Performance (Art Museum), Singletary Center (20 September 2023)
 Letters of Promotion for Senior Lecturers, Stephen Wrentmore (Department of Theatre & Dance) and Ryan Voight (Lewis Honors College) Fall 2023
 Promotion and Tenure Shepherd for Rachel Shane's Full Professor dossier in the Department of Arts Administration (Spring 2022)
 Search Committee for Assistant Professor for the Department of Arts Administration (Fall 2021–Spring 2022)
 Search Committee for Associate Dean of the Lewis Honors College (Spring 2021)
 Faculty Member in the Lewis Honors College and related committees (2012–)
 Tenure and Promotion Committee, Chair (2018), College of Fine Arts (2017–19)
 Presidential Appointee to the University Commencement Committee (2006–16)
 Faculty Advisory Committee to the Gaines Center (2014–15)
 Search Committee for Gaines Director (2013–14)
 Singletary Center Programming Committee (2004–12)
 UK – Fayette County Schools Task Force (2004–07)
 Kentucky Association of College Music Departments (2003–12)
 UK Executive Committee of the College of Fine Arts (2003–12)
 Vocal Health Center Committee (2003–04)

UNIVERSITY OF KENTUCKY SCHOOL OF MUSIC SERVICE & COMMITTEES

Search Committee for Musicology (2023–24)
 Coordinator, Division of Musicology/Ethnomusicology (2020–22)
 Advisory Committee: Chair (2003–12); (2020–22)
 McCracken Awards Committee (2004–), Chair (2018–22)
 Search Committee for Music Therapy (2018–19)
 Graduate Committee (2005–11, 2015–18, Spring 2019)
 Search Committees for Musicology and Piano (2016–17)
 Co-Editor, UK School of Music Self Study, NASM Accreditation Visit (2015–16)
 Graduate Committee (2005–11)
 Feasibility Study for a new School of Music building (2003–04)
 Benefit Concert Committee, Chair (2003–12)
 Friends of Music and Executive Council of the Friends (2003–12)

EMORY UNIVERSITY COMMITTEES

Winship Prize for Senior Lecturers (2002–2003)
 Committee: McDonald Chair in the Study of Jesus and Culture (1998–2003)
 Center for the Arts Planning Committee (1994– 2000)
 Humanities Council (1998–2000)
 Council of Chairs (1996–2000)
 Honorary Degrees Committee (1995–98)

Presidential Appointee to the Faculty Council (1995–97)
 Arts Center Architectural Selection Committee (1996–97)
 Nominating Committee (1995–96)
 Search Committee, Associate Vice President for Arts and Science Development (1995–96)
 Inauguration Planning Committee for President Chace (Spring 1995)
 Chair, Campus Life Committee of the University Senate (1990–91)
 University Faculty Committee of the University Senate (1990–91)
 Faculty Advisory Council to Campus Life (1990–91)
 Who's Who Selection Committee (1990–1991)
 Marion Luther Brittain Award Selection Committee (1990–1991)
 Advisory Committee on Budget and Planning (1988–91)
 Campus Life Committee of the University Senate (1989–90)
 Committee on Studies Related to Nuclear War (1988–90)
 Advisory Committee: Emory *Phoenix* and *The Lullwater Review* (1989)
 Freshman Seminar Steering Committee (1987–88)

EMORY DEPARTMENT COMMITTEES

Chair, Department of Music (1994–2000)
 Executive Committee of the Friends of Music (Fall 1993, 1994–2000)
 Board of Directors of the Friends of Music (Fall 1993, 1994–2000)
 University Music Program Committee (Fall 1993, 1994–2000)
 Candler Concert Series Committee (Fall 1993, 1994–2000)
 Ph.D. Planning Committee (1995–Present)
 Graduate Music Committee (1994–Present)
 Planning Committee for the Renovation of Performing Arts Studio (1994–97)
 Chair, Inauguration Gala Concert Committee (Spring 1995)
 Director of Graduate Studies in Music (Spring 1991–94)
 Acting Chair, Department of Music (Fall 1993)
 Chair, Graduate Music Advisory Committee (1990–Fall 93)
 Graduate Music Steering Committee (1989–90)
 Search Committee for Ethnomusicologist (2000–01)
 Search Committee for Music Theorist (1990–2000)
 Chair, Search Committee for Musicologist/Ethnomusicologist (1998–2000)
 Co-Chair, Search Committees for Director of Choral Music and Voice Professor (1996–97)
 Chair, Search Committee for Concerts Director (1996–97)
 Chair, Search Committee for Wind/Jazz Ensembles (1995–96)
 Chair, Search Committee for Composer/Theorist (Fall 1993)
 Search Committee for Wind Ensemble Director (1990–91)
 Search Committee for Musicology (1989–90)
 Search Committee for Joint Appointment in Theology and Music (1989–90)
 Search Committee for Choral Director (1988–89)

EMORY – OTHER UNIVERSITY SERVICE

Served on Center for Ethics focus group session (4 October 2000)
 Phi Beta Kappa Initiation Ceremony (13 November 1995 and 10 April 2000)
 Presentation at Chairs Retreat for Performing Arts at Emory (February 1998)

Consultant to the Carter Center regarding a Concert Series in the Cecil B. Day auditorium (1996–97)
 Emory Preview Faculty Participant (1988–89, 1993–95, 1996, 1998)
 Presentation to the Board of Trustees at Emory about the Arts and Sciences 2000 projects (10 February 1996)
 Chaired Provost Frye’s luncheons on teaching (February–March 1996)
 Co–coordinator for the Loose Circle (with Dick Neisser) (Fall 1993)
 Freshman Seminar Leader and Advisor (1987–90, 1992–94)
 Emory Honor Council Advisor (1989–93)
 Honor Council Appeal Panel (1990–92)
 Faculty Interest Forum (1990–91)
 Selected participant for 1990–91 Edition of “Who’s Who Among Students in American Colleges and Universities” (12 February 1991)
 Selected participant in the “Senior Scholar’s Brunch” (11 May 1991)
 “Participant” in the Circle K faculty pie-throw: fund-raiser for the Atlanta Battered Women Shelters (3 April 1990)
 Served as adjudicator for the music entries in the Stipes Society’s Creative Scholarship Contest (Spring 1990)
 Advisor to Performing Arts Dorm (1987–88)
 Judge at International Festival (10 April 1988)
 Advised dance instructors (Jana Francis-Fischer and Sally Raddell) on music in “Moving On” given at the MGM Theater (7 & 8 May 1988)

EMORY – OTHER DEPARTMENT SERVICE

Organized and developed Emory/MIT exchange (1993–2000)
 Chair, Department Promotion and Tenure cases (1995–96, 1997–99)
 Chair, Department Four-Year Review (1995–96)
 Served on Honors Thesis Committee for Suzy Smith (2000), Lee Demertzis (1999), Christine Lee (1999), Julie Bayne (1998), Sanjeev Vasudevan (1997), Elizabeth Davies (1997), Janet Yoon (1994), and Michele Boyer (1991): I served as Director of Honors Thesis for Mimi Valdecañas (1988–89)
 Reader in the Festival of Nine Lessons and Carols (1989, 1992–94, 1996, 1998–2000)
 Wrote Program Notes for Emory Chamber Society of Atlanta (1 March 1994), the premiere concert of the Emory Chamber Society of Atlanta (9 November 1993), Liszt’s *Via Crucis* concert given in Cannon Chapel (6 March 1992), the Emory Wind Ensemble (Boston tour, Spring Break 1990), and Richard Stolzman concert (given to Freshman seminar leaders) (1987–88)
 Judge for Concerto Competition (1989, 1992)
 Participant in Friends of Music Workshop (26 January 1991)
 Interviewed candidates for positions while attending the American Musicological Society meeting in Austin, Texas (26–28 October 1989)
 Organized and led trip for class to see Wagner’s *Ring of the Nibelung* at the Metropolitan Opera House in New York (1–7 May 1989)
 Met with Scholars interested in Music (7 April 1989)
 Recruited and set up exhibit at the Georgia Music Educators Association Conference, Savannah GA (26–28 January 1989)

